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In This Issue: "The Showman"

Motion Picture News

Reg U. S. Patent Office

M-G-M WINS!



AMERICA picks the World's
TEN leading directors
AND five of them are
METRO-Goldwyn-Mayer:

One Hundred and Ninety of America's leading photoplay writers and critics voted in Film Daily's nation-wide poll which M-G-M wins with 5 out of 10 leading directors.

KING VIDOR—*"The Big Parade"*
"The Crowd"—coming!
CLARENCE BROWN—*"Flesh and the Devil"*
"The Trail of '98"—coming!
REX INGRAM—*"The Garden of Allah"—coming!*
VICTOR SEASTROM—*"The Wind"—coming!*
ERNST LUBITCH—*"The Student Prince"—coming!*

THE TOP OF THE INDUSTRY

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Published Weekly—$2.00 a Year

New York

Vol. XXXV
No. 26

July 1, 1927
PRICE 20 CENTS

Get the Combination

Productions of quality usually reflect the use of Eastman Negative Film.

Specify prints on Eastman Positive and you get the combination that carries photographic quality through to the screen.

EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

The 100% Exhibitor

Books the 100%

Paramount Program

and cashes in 100%

52 weeks in the year!

Once More—

it's PARAMOUNT'S *year!*

Don't take our word for it. It's right out where you can see it. PARAMOUNT is the WHOLE SHOW! You knew it when you read the announcement of Paramount's 100% Program. Now you're SURE. Every other announcement of product has only strengthened Paramount's.

Month for month, week for week—there's nothing to touch it. All BIG Stuff—all MONEY Product—all KNOWN Values—from the one company BIG enough and STRONG enough to *deliver.*

Once more, it's Paramount's year! Book the 100% Paramount Program SOLID and make it YOUR year too!



60 Features ~ 20 Long Run Specials ~ Paramount News ~ Paramount Short Features. . . . .

PARAMOUNT
The Whole Show
in 1927-28!

GREATER THAN EVER



Rod La Rocque

He will make new box-office History on the De Mille Program — 1927-28

C. GARDNER SULLIVAN *presents*

Rod La Rocque

in

"The Fighting Eagle"

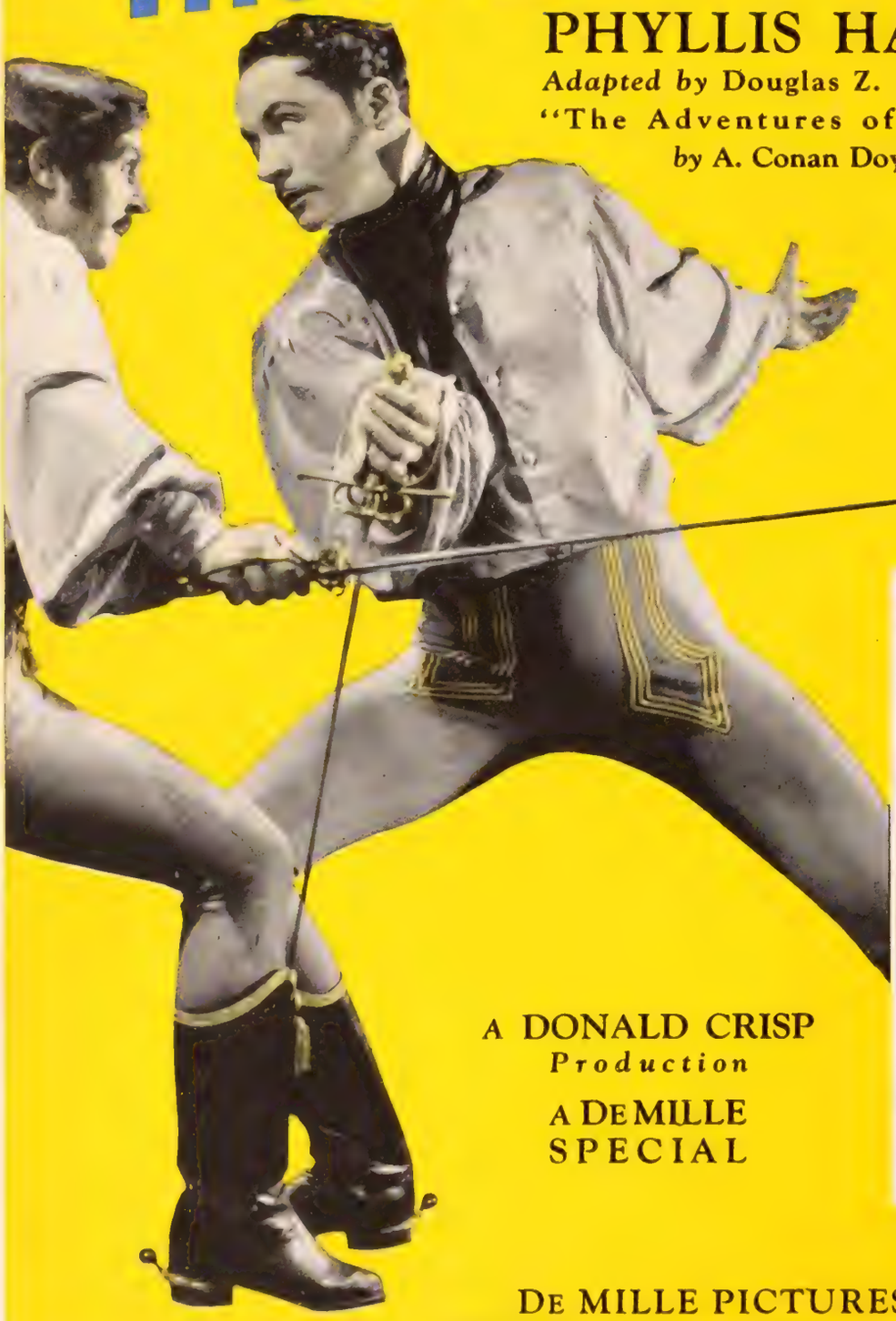
with

PHYLLIS HAVER

Adapted by Douglas Z. Doty *from*
"The Adventures of Gerard"
by A. Conan Doyle







A DONALD CRISP
Production

A DE MILLE
SPECIAL

HIS FIRST IN A SERIES OF 4 SMASHING HITS
including

HOLD 'EM YALE
A DE MILLE SPECIAL

***The* NEW YORKER**
A DE MILLE SUPER-FEATURE

STAND *and* DELIVER
A DE MILLE SUPER-FEATURE

A FEW OF THE BIG BETS ON A SENSATIONAL PROGRAM

DE MILLE PICTURES
PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES



POLLY MORAN

MARIE DRESSLER

HERE'S LOOKING AT YOU, GIRLS!

May your future as a comedy team be as great as its beginning in

THE CALLAHANS AND THE MURPHYS

WE urge exhibitors
AS we have never urged before
TO tell your patrons about
CALLAHANS and the Murphys.
IT is positively another
"ROOKIES" for the box-office.
TAKE our advice now!
YELL! Shout! Advertise!
ITS money possibilities are
UNLIMITED! Go and get the dough!

READ THIS TELEGRAM:

Callahans & Murphys opened State Los Angeles to packed house. L.A. Examiner says: A riot of laughter. L.A. Record says: Comedy wow destined to be one of best box-office bets of year. Dressler and Moran are a riot as team. L. A. Times says: Customers howled with glee. L. A. Evening Herald says: Audience screamed and howled.

A GEORGE HILL PRODUCTION
with
MARIE DRESSLER
POLLY MORAN
LAWRENCE GRAY
SALLY O'NEIL
Scenario by Frances Marion
Novel by Kathleen Norris

METRO-GOLDWYN-MAYER

hits and hits and hits and hits!

ROXY bo

GREATER - Mast
F B O Attracti
Mightie
Pagean



Joseph P. Kennedy presents

MOO

An FBO

A SASCHA

oks *the* Wonder Spectacle of the Ages!

Showmen of the World—Crash the First Colossal of the Season Into the Great Roxy Theatre!—Love Story of All Time Amid the Stupendous of Old Egypt!

Opens June 25th

ROXY

Theatre, N. Y.

From the world-read novel by
SIR H. RIDER HAGGARD



ON of ISRAEL

by Michael Curtiz ... Marie Corda ... Arlette Marchal

My Pals



Other Units Of F B O's Giant Short Product Program

FIFTEEN THOUSAND SHOWMEN CAN'T BE WRONG

The stampede begins! The panic is on!
They all want their good old box-office pals---

Al Cooke and Kit Guard

in their greatest featurette success

H. C. WITWER'S "BEAUTY PARLOR"

An added attraction and HOW!
He's a WINNER!

The Kit Himself in It
Fontaine Fox

MICKEY McGUIRE
Comedies

from the cartoons in 500 newspapers



Distributed by
EXCELLO
F B O

Standard Fat Men: Al Cooke in Karnival Comedies; and Bill Watson in News Laffs.

Sitting on Top

"Surrender!"

"We Americans"

"Alias the Deacon"

"Back to God's C

"The Irresistible

"The Chinese

that's "The Small Ba



UNIVERSA

of the World!

UNIVERSAL PICTURES

ountry"
Lover
Parrot"
chelor"
L!!

The CHINESE PARROT

EARL DERR BIGGERS' popular Saturday Evening Post story. With Marian Nixon, Hobart Bosworth and other stars.

A PAUL LENI Production.

WE AMERICANS

The sensational Broadway hit by Milton Gropper and Max Siegel. With an all-star cast.

An EDWARD SLOMAN Production.

ALIAS THE DEACON

The stage hit of the year by John B. Hymer and Leroy Clements. Starring Jean Hersholt, with June Marlowe, Ralph Graves, Myrtle Stedman, etc.

An EDWARD SLOMAN Production.

BACK TO GOD'S COUNTRY

RENEE ADOREE starring in James Oliver Curwood's tremendous story. With Walter Long.

An IRVIN WILLAT Production.

SURRENDER!

Based on Lea Lyon the immortal European stage play. Starring MARY PHILBIN and IVAN MOSJUKINE.

An EDWARD SLOMAN Production.

The SMALL BACHELOR

Written by P. G. Wodehouse, ace of humorists. An all-star cast including Andre Beranger and Barbara Kent.

A WILLIAM SEITER Production.

The IRRESISTIBLE LOVER

Norman Kerry and Lois Moran in a

A WILLIAM BEAUDINE PRODUCTION

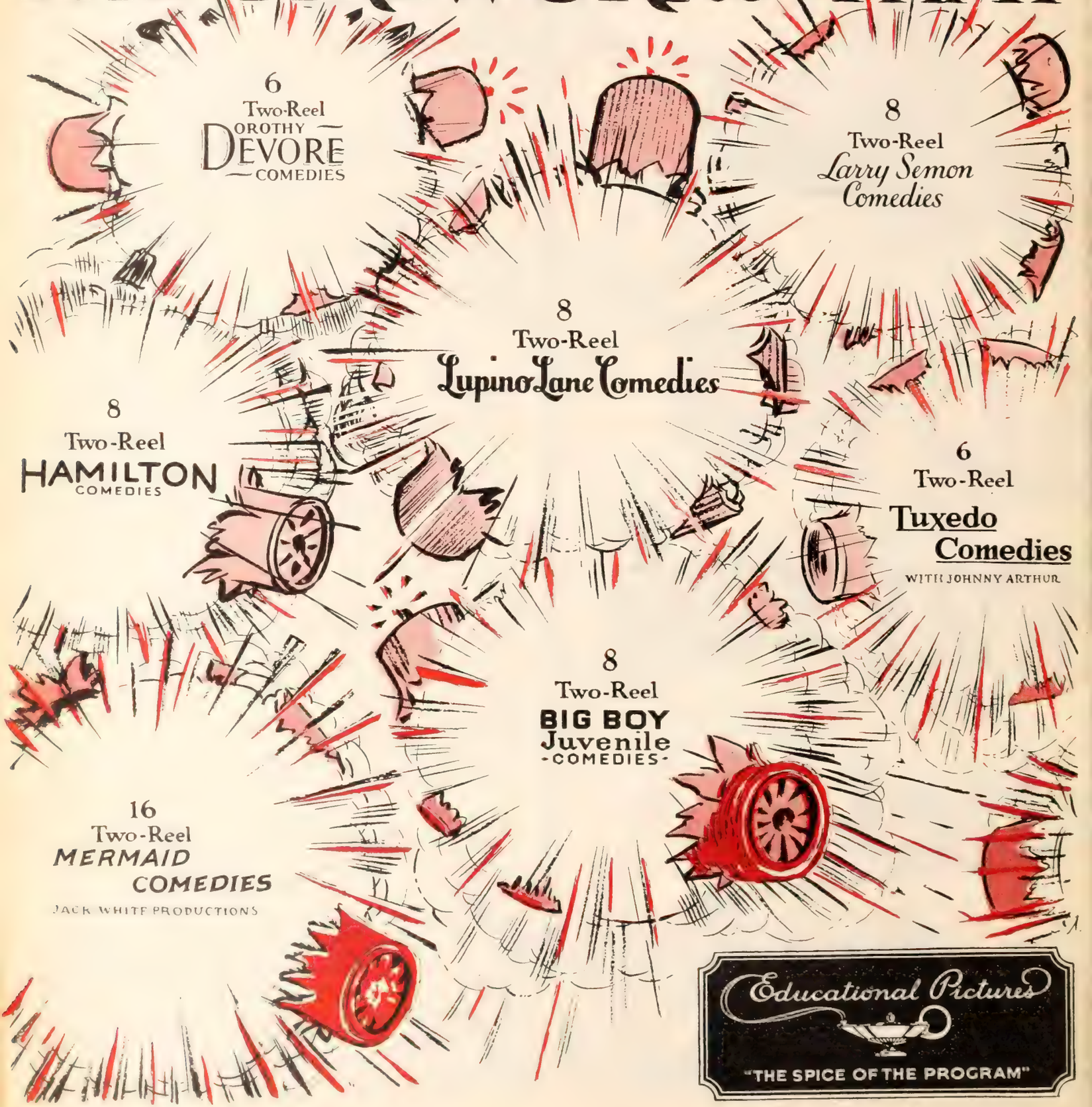
the director who made "Little Annie Rooney."

Supervised by Carl Laemmle, Jr.

UNIVERSAL has the BIG PICTURES this year!

Educational

THE FIREWORKS THAT



6
Two-Reel
DOROTHY DEVORE
COMEDIES

8
Two-Reel
Larry Semon
Comedies

8
Two-Reel
Lupino Lane Comedies

8
Two-Reel
HAMILTON
COMEDIES

6
Two-Reel
Tuxedo
Comedies
WITH JOHNNY ARTHUR

8
Two-Reel
BIG BOY
Juvenile
-COMEDIES-

16
Two-Reel
MERMAID
COMEDIES
JACK WHITE PRODUCTIONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Pictures PUT PEP IN ANY SHOW

26
One-Reel
Cameo
COMEDIES

Crack! Bang! Bing! Just watch the fans as they see these cannon crackers loaded with laughter and novelty. And how they like it!

Every one of them a sure-fire explosion. There's never a dud in the pack—never a fizz-out. You can bank on that, because back of them are seven years of specialized experience in charging these one and two-reel features with the T N T of laughter, novelty and good entertainment.

Get this packet of cannon crackers for 1927-1928 lined up now. Then touch them off with the spark of local exploitation. The explosions will bring more patrons —and added profits—to your box-office.

KINOGRAMS

THE News Reel Built Like a Newspaper Twice-a-Week

26
One-Reel
Felix the Cat
Cartoons
by Pat Sullivan

12
One-Reel
LYMAN H·HOWE'S
HODGE-PODGE

13
One-Reel
OUTDOOR
SKETCHES
BY ROBERT C. BRUCE

12
One-Reel
Curiosities
The Movie Sideshow
PRODUCED
BY
WALTER FUTTER

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

MEMBER-MOTION PICTURE PRODUCERS
AND DISTRIBUTORS OF AMERICA, INC. · WILL H. HAYS, PRESIDENT

Mightiest of All Sea Dramas

Featuring

Hobart Bosworth

Jacqueline Logan

Richard Arlen

(Courtesy Paramount)

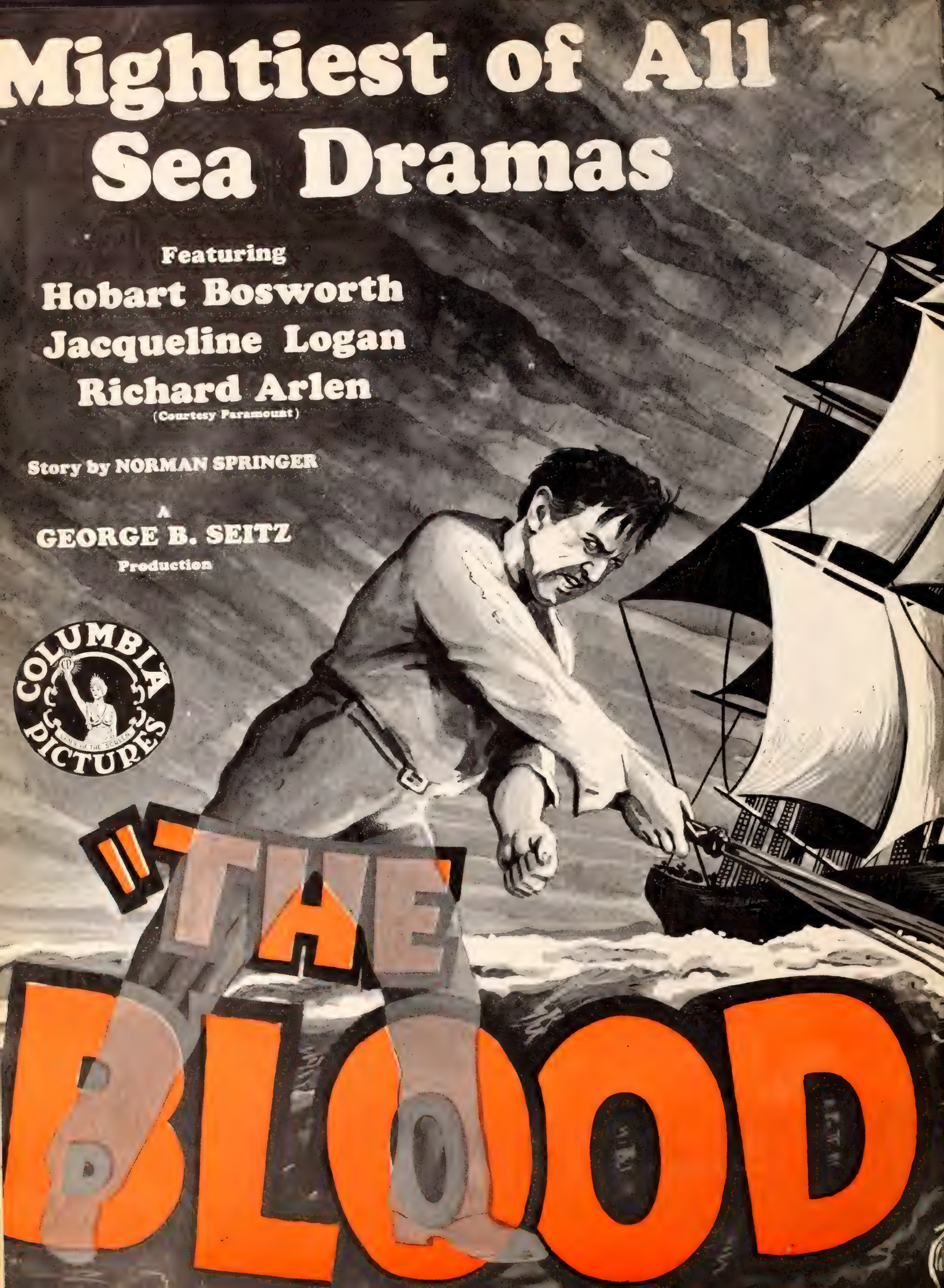
Story by NORMAN SPRINGER

A

GEORGE B. SEITZ

Production

COLUMBIA PICTURES



THE BLOOD


SHIP'

ESTABLISHED

THE BOOKING GUIDE and THE STUDIO DIRECTORY
For Six Years Serviceable and Recognized Authorities

COMPLETE

A Full Record of Pictures and People
Outlining the Picture and Furnishing Data on Artists

HELPFUL

Over Two Thousand Exhibitors Have Written Us
About the Guide's Usefulness---"they buy by it"
It is Filed and is An Important Part of a Theatre's Equipment

NEEDED

Photoplay Editors on Newspapers and Magazines
Have Asked For a New Edition of the Directory
In Keeping Posted and Answering Questions It Is Unequalled

BOTH PUBLICATIONS WILL BE ISSUED
IN ONE HANDY VOLUME

WE ARE NOW COMPILING THE COMBINED EDITION

Producers and Distributors
Are Requested to Send in a List of Their Productions

Artists
Are Advised to Write Us Regarding Biographical Listings

MOTION PICTURE NEWS

BOOKING GUIDE AND STUDIO DIRECTORY

729 Seventh Avenue
New York City, N. Y.

Hollywood Security Bldg.
Hollywood, Calif.

TRAVEL



this Summer!

Go like H--l!

Now's your chance to beat out all competition—

While others mark time—

YOU forge ahead!

Make EVERY Summer Day count for you—not against you!

While others DOZE

The First National Showman DOES!

Because

Only FIRST NATIONAL

Is delivering Hit-after-Hit

THIS SUMMER!

Here's the next...

DANCE MAGIC

THE HALPERIN PRODUCTION

Presented by ROBERT KANE

with BEN LYON, PAULINE STARKE and LOUIS JOHN BARTELS

Adapted from the novel by CLARENCE BUDDINGTON KELLAND

Directed by VICTOR HALPERIN

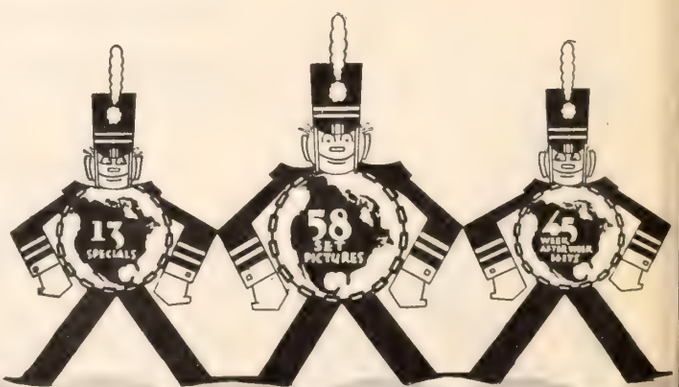
Member of Motion Picture Producers and Distributors of America Inc.—Will H Hays *President*

SAVE WEAR and TEAR on your FINGER-NAILS!



You'll never have a moment's peace if you sign Blind for 1927-'28.—Doubts....Regrets ..Unknown quantities.....Hazy promises.... WILL they deliver?"...You don't KNOW!

But when you buy FIXED STARS in KNOWN STORIES with SET CASTS and PICKED DIRECTORS—then you can sit back without a care in the world.....You know what you're getting and you know it's the BEST—



FIRST NATIONAL'S SHOWMAN'S GROUP

Member of Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Motion Picture News

Volume XXXV NEW YORK CITY, JULY 1, 1927 No. 26

Apathy

By William A. Johnston

HAVE the season's pictures been sold? Apparently not.

Exhibitors are not buying—especially in block. They are watching product with a wary eye. They want facts, a lot of facts, before they buy.

Naturally.

How, may we ask, are they getting this information?

* * * *

In last week's issue of this publication, three current release features were advertised to exhibitors by as many companies.

Another company called attention to the fact that two so-called road show pictures are to be included in its program for the year.

Two newsreels referred to Lindbergh.

And this comprises the advertising news of the week in a representative trade paper.

This is the offering to some 15,000 picture houses by a trade which spends several hundred millions a year in making and selling pictures.

This is to be the reflection abroad of the one American industry which at present dominates a world trade, and has its own selling exchanges all over the globe.

* * * *

In considering this situation let us, at once, put completely aside all thought of the trade paper—its welfare, present and future.

That is, comparatively, an exceedingly small matter.

The issue is the welfare of an exceedingly large business, and one in which advertising is a major economic factor.

And the query we put here is simply this: why this all but negative effort to promote the distribution of several hundred million dollars' worth of merchandise?

* * * *

Is there no competition between the distributing companies?

Apparently there is.

Sales conventions have just been held by all the distributors from Atlantic City to San Francisco. The combined cost of these gatherings was, probably, close to two million dollars.

Their object, of course, was to furnish an army of salesmen with the spirit and equipment of the year's selling campaign.

We assume that the salesmen are now busy. I should think, however, they would feel rather sick when they observe their companies' support given them in the trade papers.

* * * *

So much for the new pictures.

What about the pictures contracted for and being played?

During a week in which 15,000 theatres are expected to collect some ten million dollars from the public no service whatsoever is offered the exhibitor on any picture by any company in any trade paper.

Most of the people who pay in the weekly millions at the box-office are brought there by advertising.

And the exhibitors who do the advertising for the trade take trade papers, we happen to know, to get information and ideas which will help them advertise.

Very well. There are, we repeat, five pictures mentioned in the advertising pages of our last issue. And they are merely announced. No booking or exploitation service is given.

Pictures which were made because of exploitation advantages are flopping right and left. They are not being advertised.

The country right now is aviation mad. Exhibitors everywhere have been fighting to get the Lindbergh newsreels and have cleaned up on them.

Yet only a single aviation feature is advertised in Moton Picture News.

If a trade paper is a reflection of its trade—and if not, what on earth is it?—it would appear that advertising effort at its headquarters in New York—the fountain head of trade information—has just lain down and died.

* * * *

This is an amazing and a serious situation.

So serious that it calls for the best and coolest thought of the men at the top of this trade.

We are keen, just now, to check the unbridled ex-

Continued on page 2542

The Week in Review

Comment on Passing Affairs

THE question before the house of motion pictures today is whether the public wants picture entertainment or an amazing conglomeration of vaudeville, jazz and circus stunts.

Isn't it about time we found out?

James R. Quirk seems to be pretty sure of his own public. In the July issue of Photoplay he says:

"What this country needs more than good five cent cigars is good twenty-five cent movies.

"If I want acrobats, Swiss bell ringers, contortionists, clog dancers or mammy sobbers I can go to a vaudeville theater. If I want second-rate Italian baritones or German sopranos I can go to grand opera and be bored. If I want symphonies, I don't want to hear them murdered.

"I like my pictures straight, and I am but echoing the voice of millions of cinema enthusiasts when I cry out for a theater where I can get a fairly good movie and three reels of news pictures for fifty cents.

"Big exhibitors have gone daffy on fantastic architecture, symphony orchestras, prologues, toe dancers, and other forms of cinematographic sauces. A chap wants a nice square meal of steak and fried potatoes with a large cup of coffee, and he has to wade through a banquet beginning with *hors d'ouvres* and ending with *fromage avec creme fouettee* and *demi-tasse,* or goes hungry.

"I love to go to the movies, but I am tired of hearing the '1812 Overture.'"

"When the drums begin to bombard Moscow and the Kremlin starts to blaze I burn up.

"Sometimes I sigh for the good old days when I could slip into a seat to see 'Tillie's Nightmare,' and see Tillie's instead of the theater manager's.

"The best of the picture palaces are worthy enterprises, marvels of diversified entertainment. You can take your vaudeville or leave it, and you can telephone and learn the exact hour at which the feature is shown, enjoy it, and leave the toe dancers and operettas for the folks who don't dare to go home because Pa is trying out a new loud speaker on the radio.

"But the Lord preserve us from those second rate movie palaces which initiate high class presentations like the little Japanese imitate American-made locomotives. They imitate everything, including the defects, and the result is a combination of twenty German street bands in plush dinner coats and vaudeville acts that never got beyond Little Rock, Ark."

Sidney Cohen's Screen Press also explodes editorially as follows:

"In every large city in America you will find elaborate motion picture theatres in which the pictures themselves are the least important features of the program. These programs have symphony orchestras, jazz bands, soloists and choruses, ballets, Black Bottom contests, vaudeville headliners, atmospheric (?) prologues, and all manner of acts and stunts to entertain the patrons. These theatres are nominally motion picture theatres; actually, they are nothing of the kind. They are glorified vaudeville houses, with motion pictures thrown in as a sort of afterthought."

And this observation is followed by what seems to us a most practical statement, one that an exhibitor would make:

"It is the vast public which patronizes the neighborhood houses and the thousands of theatres in the smaller communities that make possible the profits of this industry. These theatres have little but the picture to offer this public. If the chief makers of pictures, therefore, are indifferent to the quality of the pictures they turn out because of their own big theatres, in which the picture is not the thing, they entirely overlook the fact that these big theatres of theirs represent only about 3 per cent of the theatres of the country, and that the other 97 per cent will never tolerate a continuous supply of inferior pictures."

It is our own belief that a lot of communities today are merely suffering vaudeville to see some pictures or else staying away in good measure because a lot of people simply cannot stomach such downright cheap and tiresome attempts at entertainment. We believe that a lot of theatres will soon be faced with opposition —new and more attractive houses offering good music and featuring the excellent short subjects with which the market abounds.

But let's find out.

Theatres can go direct to their public with questionnaires, and find out what the people want.

That will tell the truth quickly enough.

July 1, 1927 *Motion Picture News* *Vol. XXXV, No. 26*

Published weekly by Motion Picture News, Inc. Founded in September, 1913. Publication Office, 729 Seventh Ave., New York, N. Y.; Editorial and General Offices, 729 Seventh Ave., New York City; Branch Offices 845 S. Wabash Ave., Chicago, Ill.; Room 616 Security Bldg., Hollywood, California. William A. Johnston, president; E. Kendall Gillett, vice-president; William A. Johnston, editor; J. S. Dickerson, associate editor; Oscar Cooper, managing editor; Fred J. Beecroft, advertising manager; L. H. Mason, Chicago representative; William McCormack, Los Angeles representative. Subscription price, $2.00 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, Philippine Islands and some other countries. Canada, $3.00; Foreign, $6.00. *Copyright, 1927, by Motion Picture News, Inc., in United States and Great Britain.* *Title registered in the United States Patent Office and foreign countries. Western Union cable address is "Picknews," New York. Entered as second-class matter at the Post Office, New York, N. Y., April 22, 1926, under the Act of March 3, 1879.*

The SHOWMAN
July, 1927

Features

Pictorial Review of Theatres.

Merchandising Entertainment on a National Scale.

Study the Other Fellow's Ads and Don't Copy Them.

Stage Lighting Equipment and Its Uses.

Winning New Patrons with Plain Facts About the Movies.

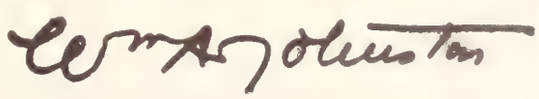
EXECUTIVES of a theatre circuit in upper New York State propose to establish a school for the training of young men in the business of theatre management, as related in an article in this issue.

More than ever competent management is needed in the theatre business, for no matter how attractive the theatre architecturally, no matter how excellent the technical equipment, no matter how appealing the pictures and supplementary units of the program, it takes sound, efficient management to bring these individual elements into proper balance and harmony.

The problem of training in theatre management for the young man turning to this work to make his mark and fortune in the world is an important one, and possibly the school conducted by theatre operating companies will provide the solution.

No less important is the need for the constant extension of knowledge and grasp of the business of management by those actively engaged in the work. For the longer a man serves the more responsibility is saddled upon him, the more is expected of him by his organization and the public to whom he caters. For such the way is clear. It lies through the path of contact, information, news concerning the accomplisments and activities of other men similarly occupied. "Business reading" is one of the most important phases of this "graduate work".

The trade paper, and perhaps particularly those specialized features of the trade paper service---among which "The Showman" occupies a place of marked prominence---supplies a means to greater knowledge and accomplishment which forward-looking and ambitious theatre men are using to their own advantage and that of the business in which they are engaged.

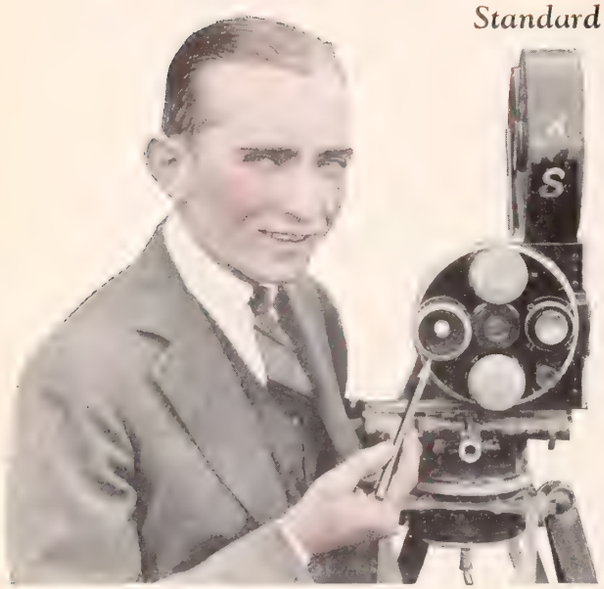


Judge a Motion Picture Camera

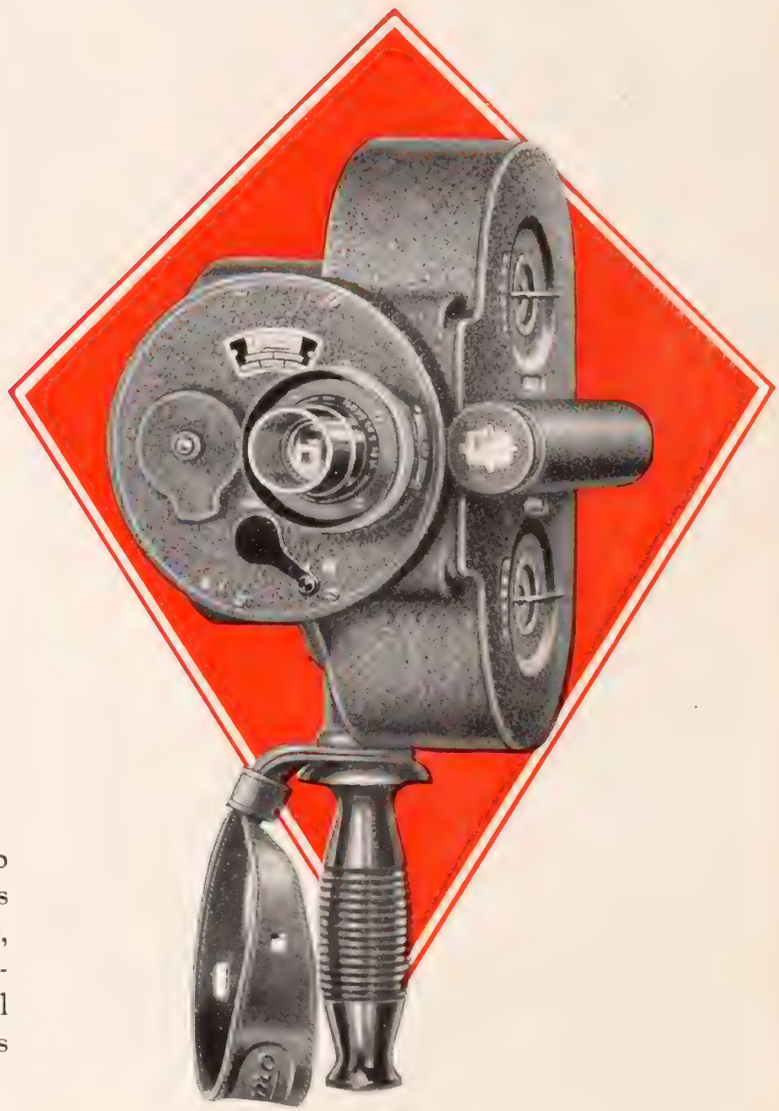
by the pictures it has produced, and you will choose

A BELL & HOWELL

The BELL & HOWELL
PIONEER
Standard



Bert Glennon, head cinematographer for Cecil B. De Mille Productions, and through the ¾ in. aperture of the lens, of which was drawn the $2,000,000 worth of gorgeous spectacle and thrilling drama for the biggest cinema production yet made, Cecil B. De Mille's "The Ten Commandments," story by Jeanie Macpherson.



WHAT has it done?" is always a question more to the point than "What will it do?" Ask Famous Players-Lasky, Paramount, Metro-Goldwyn-Mayer, Associated First National, De Mille, Universal, Vitaphone, Warner Brothers, Fox, Kinograms, International and the other leaders for their lists of super-productions made with *Bell & Howell cameras.*

Bell & Howell cameras started with the industry over twenty years ago, made standardizations and opened the path to cinema progress.

Producers have found that the Bell & Howell quality of photography has taken that end of the gamble out of mammoth scale productions. It follows that you can depend on a B. & H. camera for the smaller requirements as well. Write for descriptive information.

BELL & HOWELL
MAKES MOVIES AS THE EYE SEES
Eyemo
REGISTERED
Standard Automatic

This is Eyemo, the Bell & Howell automatic professional camera. Used in leading productions for stunt shots, locations and special effects. Unequalled for news-reel work. Theatres use it for taking neighborhood movies. Nearly all exploring expeditions use it. Permits iris dialing or follow focus with camera in operation. Highest grade Anastigmat Taylor Hobson-Cooke F 2.5 lens in micrometer focusing mount is standard equipment. Fourteen other lenses interchangeable. Look through spy-glass viewfinder, press button and pictures are taken automatically. Takes 100 ft. daylight loading (or 120 ft. darkroom), standard (35 mm.) film. Price $264. Write for circular.

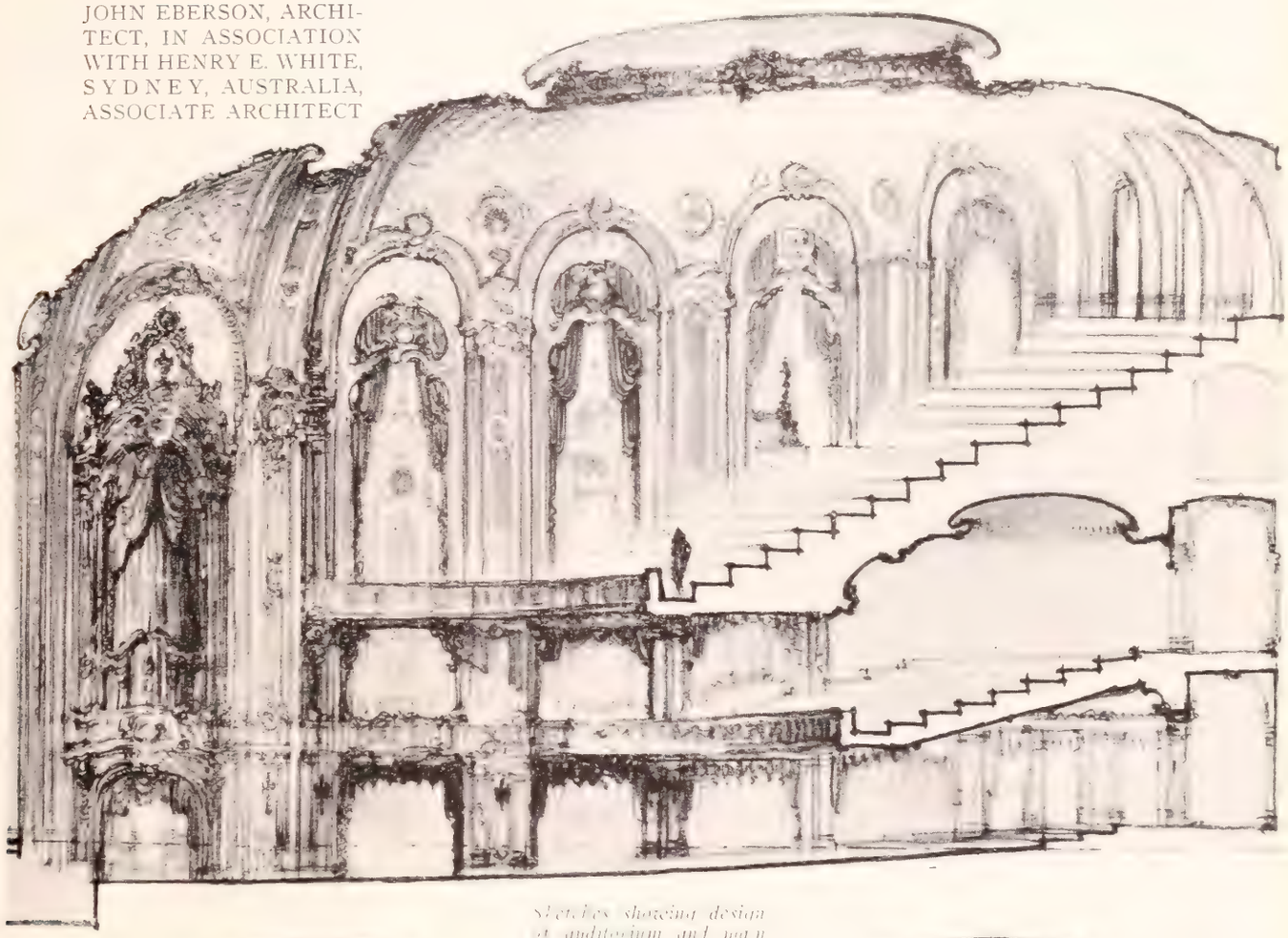
BELL & HOWELL CO.

1827 Larchmont Avenue, Chicago, Illinois
New York, Hollywood, London [B & H Co., Ltd.]
ESTABLISHED 1907

Formal Design for Theatre in Sydney, Australia

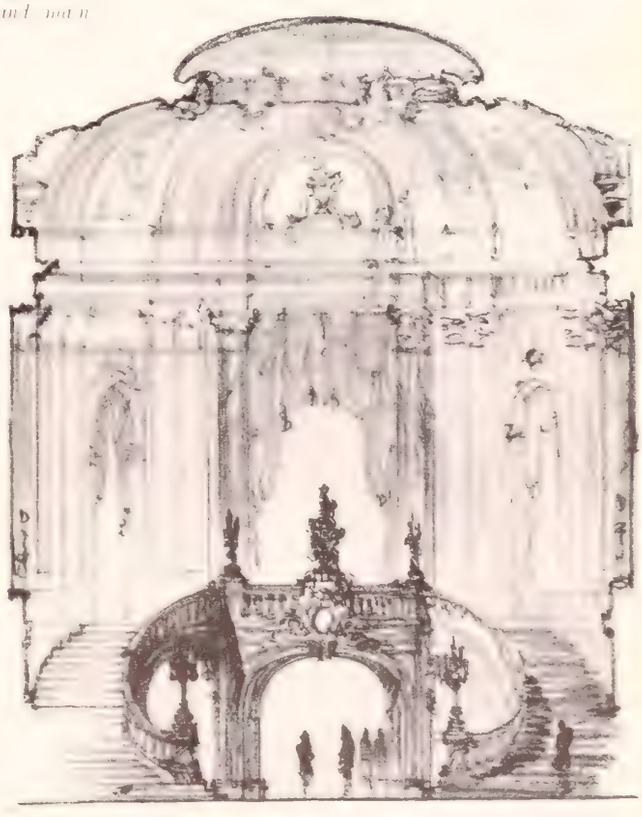
Playhouse in Louis XIV Style to be Built by Australasian Films Ltd.—Large Capacity a Feature

JOHN EBERSON, ARCHITECT, IN ASSOCIATION WITH HENRY E. WHITE, SYDNEY, AUSTRALIA, ASSOCIATE ARCHITECT



Sketches showing design of auditorium and main foyer





CAMERA VIEWS OF NEW YORK'S LATEST NEIGHBORHOOD HOUSE

BUILT from plans by Thomas W. Lamb, architect, the new F. F. Proctor theatre in the heart of the Yorkville section of New York City, is a playhouse of beauty and elegance combined with modern improvements and equipment.

This theatre is located at Eighty-Sixth Street and Lexington Ave. The playhouse and the office building of which it is a part stands out as the most imposing and pretentious structure in that vicinity.

The interior decorations and furnishings, arranged under the personal supervision of Mr. Edward F. Albee, head of the Keith-Albee Circuit, with which this new theatre is affiliated, are one of the distinguishing features of this newest addition to the palatial neighborhood houses in New York.

The color scheme is a rich rose and gold, with draperies of gold hung in Italian style. Ebony and gold chandeliers with crystals and flame tint lamps provide a warm and restful illumination in lobby and auditorium.





On the left is shown a view of the organ louvre and stage boxes, with wall treatment of auditorium

Below—The mezzanine promenade, fitted with comfortable chairs and divans, a pleasing and restful lounge



Above — The smoking room, another luxurious lounging place provided for patrons of this Yorkville neighborhood house



On the right is a view of the ladies' cosmetic room at Proctor's Yorkville Theatre



Decorations of the theatrical type are often successful for treatment of a casual room. An especially fine example is the "Sheik's Harem," pictured above, which serves as the ladies' rest room at Loew's State Theatre in St. Louis.



Above is shown a corner of the men's smoking room at Loew's State, St. Louis. The mantelpiece is constructed of stones indiginous to the locality and is one of the outstanding features of this comfortable and artistically arranged public room.

FURNISHING AND DECORATING THE LOUNGES AND REST ROOMS OF THE THEATRE

Below—a portion of the artistically furnished mezzanine lounge of Loew's State Theatre, St. Louis.



On the right is a view of the main foyer of Loew's Theatre, Canton. Comfort and liveable atmosphere achieved with inexpensive pieces of furniture





An antique table and clock, purchased at a cost less than new pieces, are an attractive addition to the mezzanine lounge at Loew's Canton

Treatment of one of the panels in the mezzanine floor of Loew's Canton. The antiques include an old Italian gaming table, center, with hand-carved marble top. Shown on the right



Below—Another successful setting for antique pieces, one of the features of the furnishings used in lounges and rest rooms at Loew's Theatre, Canton



On the right is a view of the "Pioneer's Room," featuring Colonial furniture and glazed chintz draperies and coverings. One of the rest rooms at Loew's, Canton





CHICAGO'S NEW MARBRO PROVIDES LAVISH SETTING FOR PICTURES

ANOTHER magnificent picture theatre, designed by Levy & Klein, architects of Chicago, and built by Marks Brothers at a cost of $3,000,000, was opened to the Chicago theatregoers the latter part of May with the formal launching of the Marbro, located on West Madison St. near Crawford Ave.

The Marbro has a seating capacity of 4,100 and, with its addition to the houses operated by this circuit, brings the Marks Brothers into the front ranks of de luxe theatre operators in the Chicago territory.

The theatre is massive in its proportions, and colorful as to design. The architecture is an interpretation of the Spanish Renaissance style.

Luxurious surroundings are provided for hold-out crowds in the spacious and magnificently decorated grand foyer, and the auditorium likewise presents a scene of splendor.

The opening of the theatre, at noon on Saturday, May 28th, was accompanied by a celebration, which included a street pageant staged by local business organizations. The Marbro programs will feature motion pictures, music and stage presentations.

At left—Sketch showing the grand lobby of the new Marbro Theatre, built in Chicago by Marks Brothers.



The exterior of the Marbro features the rich detail and massive proportions which distinguish this new playhouse in Chicago.

Three New Stars in the Manhattan White Lights





Roxy Theatre
Walter W. Ahlschlager, Architect

Ziegfeld Theatre
Thomas W. Lamb and Joseph Urban, Architects

THREE great Theatres, New York's most recent, have adopted the Carrier System of Air Conditioning to make **"Every day a *good* day"** *for their patrons.*

Carrier Conditioned THEATRES

The Complete Carrier System is now available and financially possible for the fine Small Theatre

People have learned to recognize immediately the health-giving comfort prevalent every day in the year in Carrier Conditioned Theatres. Theatre owners and Architects have learned that the Carrier Contract is not a sale of individual pieces of equipment but a "Contract for Results", a guarantee to create and automatically maintain ideal atmospheric conditions for comfort within the theatre at all times. The design, the equipment—the results are backed by a responsible corporation.

Ask for the Book, "Theatre Cooling and Conditioning." Ask for a visit from our Engineers.

Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES



The auditorium of the new Universal-Brody theatre in Cleveland.

OUTDOOR EFFECT FEATURES NEW CLEVELAND THEATRE

Hilliard Square is Beauty Spot of Residence Suburb

THE Hilliard Square theatre, the newest link in the Universal-Brody chain of local motion picture theatres, and recently opened to the public, sets a new high standard for neighborhood houses. Located in the residence suburb of Lakewood, at the intersection of Madison Ave. and Hilliard Ave., the $350,000 building stands out as a beauty spot. There are two entrances into the main foyer. One is on Hilliard Ave. and resembles the average entrance to a theatre. The other, however, is unique, in that it opens on Madison Ave. and the foyer is reached by means of a fascinating arcade way in which tapestry brick is arranged in fancy patterns. This arcade entrance smacks of foreign lands and is a fitting introduction to the theatre itself.

The theatre offers something entirely new to Cleveland. It is strictly Spanish in style. Once in the auditorium you think you are in a true Spanish patio. Everything is done to obtain an outdoor effect, starting in the foyer, which features circular staircases with small grilled windows at different heights to break the line of the stairway.

There are 1,700 seats in the new Hilliard Square theatre—1,100 on the main floor and 600 in the balcony. Everything in the auditorium is planned with the idea of getting the outdoor effect. The walls are done in exaggerated antique plaster, such as is generally used for exteriors. The exit doors are topped with marquees and exterior door overhead decorations. On one side of the wide stage are columns two story high, and on the top is a roof garden such as is found in Spanish homes. Trees stand forth. Pots of flowers and hanging flowers are in evidence. And embroidered Spanish silk shawls hang over the balustrade of the balcony. A red tile roof extends over this balcony, adding color and reality to the effect. Small balconies also decorated with flowers and Spanish shawls break the wall on the opposite side of the auditorium.



Right—another view of the auditorium, comparison with photo above, shows dissemmetry of the side wall treatment.

A National Institution

A Message to Builders of Better Theatres—

Who will be responsible for the mechanical correctness of your theatre when finally its doors are opened to the public?

Can you check that responsibility up to ONE INDIVIDUAL or ONE FIRM or will it be necessary to rely on as many different firms as there are different articles of equipment in your house?

Through the NATIONAL ONE-CONTRACT EQUIPMENT PLAN, this great organization of theatre equipment specialists is ready to assume full and final responsibility for your ultimate satisfaction.

National Engineering Service insures a correct start through a pre-conceived plan of procedure. And then on through the entire process of making a superb theatre out of four bare walls and a roof, National Service relieves the builder of wasted time, worry, expense and the possibility of errors in construction or selection of the equipment.

Service before and after sale—service at installation—service in maintenance. Is there a more logical appeal to your good judgment?

Any National Representative Will Explain to You the Economy, Efficiency and Many Other Advantages of the One-Contract Equipment Plan.

National Theatre Supply Company

Offices in all Principal Cities

SERVING THE AMERICAN THEATRE INDUSTRY



Sketch showing design of the huge auditorium of the Fox Detroit theatre, adapted from the Oriental style of architecture. The design is by C. Howard Crane and his associates, Elmer George Kiehler and Ben A. Dore, of Detroit.

Fox Detroit Theatre of Massive Design

Palatial Cinema Seating Over Five Thousand, Adapted From Oriental Architecture, Will Be Located in Large Downtown Office Building

WHEN construction on the new 5,027 Fox theatre is completed, Detroit will have the second largest theater in the country.

Several novelties in theatre building are introduced in its design. Seating arrangements of the older-type theatres have been eliminated by the inclusion of a 3-foot aisle in front of each row of seats, allowing passage for patrons without making it necessary for those seated to rise. Escalators, or moving stairs, will carry theatre-goers from the lobby to the mezzanine and balconies. These will be erected in addition to the regular stairways required by law.

The large elaborate lobby is planned to house a special organ for the benefit of people entering the theatre or waiting for seats. Its dimensions are 65 feet wide, 125 feet long and 80 feet high.

Interior design has been adapted from the Oriental style of architecture, both sides of the auditorium spanning a distance 175 feet in width and 110 feet in height being flanked by large colonnades and behind these a promenade where patrons may stroll will be situated.

The auditorium's main ceiling will be erected as a huge canopy and decorated in the magnificence of the Durbar. Lighting effects in the sky above this canopy and behind the column will give the theatre an atmospheric effect and a glow that will cause the house to be practically lighted in such a manner that the decorations may be appreciated during the usual dark periods when films are shown.

An elevator platform, raised and lowered by pneumatic pumps, will seat the 100-piece orchestra and a similar mechanical device will change the stage's position for unusual effects.

The theatre and office building costing $7,000,000 is a unit of the chain of houses to be operated in St. Louis, Los Angeles, San Francisco, Brooklyn, Philadelphia and other large cities. S. L. Rothafel, it is understood, will have full charge of all productions to be shown here.

The building is being constructed for the Colwood Company of Detroit. It will be of face brick with terra cotta trim and granite base, in rough color and texture. The architects are C. Howard Crane and his associates, Elmer George Kiehler and Ben A. Dore.

The Detroit theatre will be one of the key houses in the greatly expanded Fox circuit, which is planned under an ambitious building program now being carried out by the company.

Detroit now has a total of about 132,000 seats in theatres coming within the classification of picture houses, and this addition to the capacity of the city's cinema resorts is not regarded with the alarm among theatre men that the Fox theatre for St. Louis, on which excavation has been started at a site at Grand and Washington Boulevards, has aroused in picture circles in that city. The St. Louis house is to have a capacity of 5,000 seats, according to the annuonced plans.

According to reports current since Fox acquired the Roxy theatre in New York, it is likely that presentations of the Roxy type, and possibly personally supervised by Roxy, will be offered to Detroit theatregoers when this new cinema palace is completed, for it has been rumored that stage divertissements arranged and produced at the Roxy will be circuited to other de luxe theatres in the Fox chain.

A Complete Service



Edison MAZDA Lamp factories, warehouses and distributors are so located that an immediate supply of all types and sizes of lamps is always available in every section of the country.

Sales offices are located in seventy-five cities. Lighting engineers at these offices are ready to lend advice and assistance on any matter pertaining to the lighting of a theatre. Free service on theatre lighting and projection is offered also by the Edison Lighting Institute at Harrison, N. J.

Edison MAZDA Lamps are of the highest standard of quality. Through MAZDA Service the benefits of world-wide research and experimentation carried on by the General Electric Company, are given to the manufacturers of MAZDA Lamps.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Winning New Patrons With Plain Facts About the Pictures

F & R Booklet Informs Public Concerning Picture Industry

FINKELSTEIN & RUBEN, which controls more than 100 moving picture theatres in the northwest, has set out to educate its patrons in the problems of exhibitor, in the intricacies of the movie business, and incidentally to win many new friends and picture-goers in the territory which it now serves.

To this end Ben J. Ferriss, general manager of advertising and publicity for F. & R., has prepared a 16-page booklet which the firm is distributing to its patrons. A first edition of 50,000 copies is already off the press and in the hands of the theatre patrons, while a second edition is being prepared.

The booklet is an attractive publication titled "What the Public Doesn't Know About the Movies," and has the smiling face of Colleen Moore upon its cover page. Under the heading of "Making You Happy," the book's purpose is explained to the reader in this fashion: "We designed it [the booklet] primarily to acquaint the 500,000 weekly patrons of our theatres with some of the inner workings of the movie business. Its second purpose is to interest and inform the people of this community who are not regular movie patrons. You'll know a lot more about the movies when you have finished reading the following pages."

This last sentence is not an idle boast. The booklet actually contains dozens of facts which are of extreme interest not only to the casual theatre-goer but to the person who makes pictures his hobby. Various phases of the exhibition game as well as of the industry itself are covered thoroughly and in a very interesting way. Under the heading "Friends of Millions" there is a short sketch of the history of moving pictures, with a reference to the fact that "movies are now being shown in 20,000 theatres in the United States" and that "fifty-five million fans, or half the population of the country, enjoy the movies every week. Here, too, the reader is told that the business employs 300,000 men and women, and represents an investment of a billion and a half.

Under the next heading, "Miles of Amusements," the public is told of the great number of pictures produced, and of the efforts which are made to select those which will have the widest popular appeal. In this connection the book says: "So you see that we must purchase all kinds of pictures to meet the varying demands made upon us by patrons from every walk of life. We buy pictures to suit your tastes, not ours. We want you to have the best on the market. Therefore we contract with all of the recognized and reliable leading companies of the movie industry."

"Where the Stars Twinkle" explains that the booking of pictures is a very complicated matter. The firm explains that it must book about 15,000 feature pictures, comedies, scenics and other special movie subjects each year, and that certain types of pictures must be booked for certain types of theatres. "You may not always agree with us that a certain picture should have played a certain theatre," the book goes on to say. "However, you may rest assured that a particular picture was booked only after careful consideration of the public's preference. We want you to see the pictures you like best in your favorite theatre."



50,000 *copies of this booklet, designed to acquaint the public with some of the inner workings of the movies have been circulated by F&R. The first edition, with the picture of Colleen Moore, First National star, on its cover, is titled "What the Public Doesn't Know About the Movies!"*

The next section of the book deals with "First Run Pictures." Here the difference between "first run," "second run" and "general release" is explained. Here, too, it is pointed out why Finkelstein & Ruben is unable to procure certain "first runs." "Sometimes we are even unable to buy 'first run' pictures," the book reveals. "This was notably the case with 'The Big Parade.' When it played 'first run' in the Twin Cities we were asked why Finkelstein & Ruben did not show it. Pictures like this are not offered to us for 'first run' showing. They are put in the 'road show' class by their producers." The book then goes on to tell what a road show is. This section will no doubt be particularly effective, as many often express wonderment that the legitimate houses are able to show the biggest pictures while F. & R. must sometimes wait for months until they can be shown.

Under "Key City Advantages" the booklet explains why "some pictures play the smaller cities on the Finkelstein & Ruben circuit befort they are shown in Ruben circuit before they are shown in the Twin Cities." The answer, it says, is simple. "Theatres in the smaller communities change their programs three and four times a week." The film companies, it points out, cannot hold back pictures from the country districts to enable the larger cities to play them first. And, since the country districts use film at a faster rate, they often obtain the pictures first. This section also states that the northwest often sees pictures before they are shown in Chicago, and that in the case of "It Must Be Love," the northwest was introduced to the picture before New York.

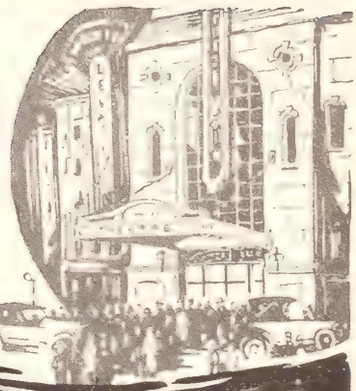
"Artists in Person" deals with the vaudeville acts which are shown in connection with the movies at many of the F. & R. houses. It tells how much time and effort are expended getting acts of merit, and of the great cost connected with this end of the business. "Single acts, and by that we mean acts with one person, get anywhere from $250 to $3,000 a week," the reader is told. "In the case of Gilda Gray, the noted dancer, more than '8,000 was paid for one week's appearance in one of our Twin City theatres." The uncertainty of this phase of the business is likewise stressed: how Lee Morse, the blues singer, suffered a sore throat during her Twin Cities engagement and how one of Gilda Gray's dancing girls injured her ankles, detracting from the effectiveness of the act.

"To the Kiddies" is the title of the next section. Here is related the story of F. & R.'s effort to please the children, of the special matinees it has staged for the youngsters, of the gifts it has given away to them, and of the opportunity it has afforded talented children to get stage experience through the annual Kiddies' revues staged in Minneapolis and St. Paul.

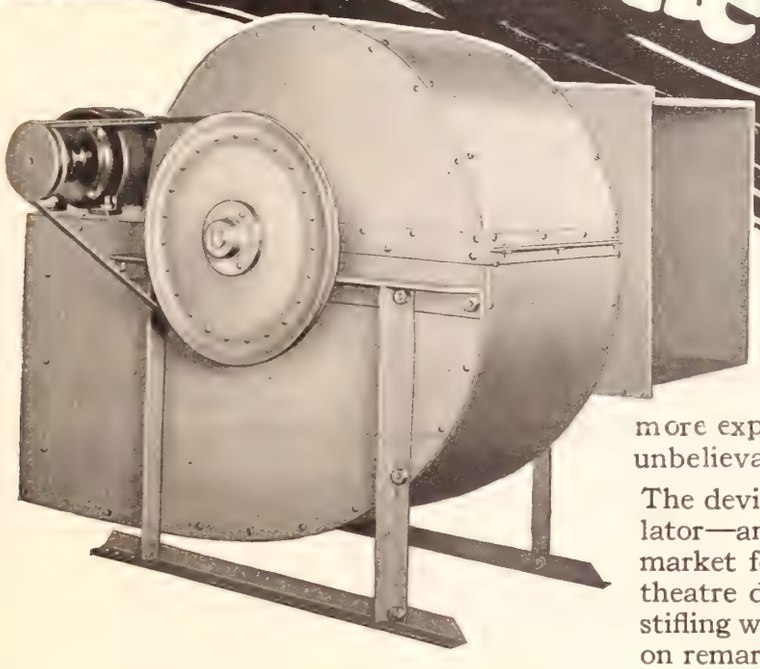
"It's a Gamble" tells how the box-office value of a picture can never be definitely gauged in advance; how some of the pictures which promise the biggest things flop the hardest at the box office,

(*Continued on page* 2531)

It keeps theatres CROWDED



because it keeps them COOL



At last, a sure shot attendance builder for the summer months, at a price every exhibitor can pay. Does everything a more expensive cooling system can do—and at an unbelievably low price.

The device is the *quiet* Lakeside Cooler and Ventilator—an amazing invention. Nothing like it on the market for the money. A size that will keep your theatre delightfully fresh and cool during the most stifling weather is offered, ready for easy installation on remarkably easy terms.

A little a day for one year and it's paid for

Successful exhibitors consider cooling and ventilating as business insurance not expense. And the *quiet* Lakeside has no competition on that basis. Set aside a small sum a day and in *one year* the size you require is paid for. It will keep on giving dependable service for year after year. It's *unreservedly guaranteed*. All metal construction.

Leading engineers endorse it highly

Nobody can offer you a cooling system at *quiet* Lakeside low prices that equals the *quiet* Lakeside for efficiency. With its low speed motor, S K F ball bearings and Tex-rope drive you have to strain your ears to hear it running. Engineers say that this feature plus its special improved method of deflecting air without drafts puts the *quiet* Lakeside in a class by itself. All the air that the *quiet* Lakeside takes in is circulated through the theatre—none stays in the drum.

Reserve one now—mail the coupon—no obligation

At these prices we expect to be oversold before the summer half starts. If you want to make sure of getting a *quiet* Lakeside, mail the coupon and it will act as a reservation order without obligating you to buy. Remember your theatre needs ventilation all year as well as cooling ventilation in hot weather. Your *quiet* Lakeside circulates fresh *warm* air as efficiently as fresh *cool* air —meets ventilating requirements of all health boards. Take a real step in the direction of net profit protection. Clip coupon now while it's before you.

The Quiet, Low Cost

Lakeside

The Last Word in Cooling & Ventilating

"IT'S CERTIFIED"

THIS BRINGS INFORMATION

LAKESIDE VENTILATING CO.,
Dept M. P. Hermansville, Mich.

Without obligation, please send further information about the *quiet* Lakeside. Our theatre has a seating capacity of_____. Balcony?_____

Kind of current Direct— Alternating — Volts -Phase - Cycles—.

Name _____

Address_____

Why Not Project Your Press Book

Its Mission is Best Fulfilled When it Serves as Slave and Not Master of the Showman

By Victor M. Shapiro
Advertising and Publicity Director
United Artists Corporation

THE showman who only projects his film and fails to project his pressbook is doing his pocketbook a great injustice. Just as film has the power to entertain when light hits it, so do pressbook ideas have power to draw when a showman's imagination shines through it.

Today, in showmanship, the idea is the thing. Ideas are dollars. But ideas asleep between the covers of a pressbook with a desk weight as a blanket are useless. Showmen can and should give "light and more light" to pressbook ideas, thereby transmitting ideas into cold cash.

Consider the pressbook. It is of three kinds. First, there is the useful pressbook without any attempt at embellishment or beauty; secondly, there is the pressbook that combines beauty and usefulness; and thirdly, the pressbook which is just a beautiful thing.

For the purpose of this article, we shall consider only the useful pressbook—beauty being a matter of taste, anyway.

What is the purpose of the pressbook? Does it fulfill its mission to the showman? How can a showman get the most out of it?



Every film has at least one distinctive idea which makes it attractive to an audience, says Mr. Shapiro, and around this idea the creator of a pressbook usually centers his ticket-selling ideas.

Try those questions on your "Ask me another" man.

In general, the answer will be its purpose is to provide a groundwork for the most effective exhibition of the film. It fulfils its mission when the contents of the pressbook are sensibly applied. A showman gets the most out of it when he adapts pressbook ideas to his own experience and to local conditions which he is best situated to appraise.

Why is the pressbook created? In particular it is meant:

First, to help, aid, assist in putting over films with dollar delivering ideas.

Second, to present money-making ideas which will be practical and useful to the greatest number of exhibitors.

Third: To give showmen adequate idea of what the posters, lobby, ads and cuts look like.

Fourth, to present the selling points, ideas, stunts, ballyhoos, catchlines, mail campaign, accessories and the news stories in a crisp, concise, readable and interesting manner.

The pressbook should express the spirit, mood, temper and tone of the picture and convey the exploitation punches and attraction highlights in picture and story form. It must be a glorified catalogue of everything and anything pertaining to film. It must tell how the keynote of the film can register inside the mind of prospects.

Created with this service competently rendered, a pressbook gives the exhibitor his basic material for a campaign on the picture:

How well does the pressbook fulfill its mission? Is it easy to handle? Is it easy on the eye and easy to read? Is it practical? Is it full of facts? Is it short? Is it concise? Is it interesting? Is it full of ideas? Are these ideas money ideas? Do the stunts appeal to the imagination? Do the press stories stimulate? Do the ads have urge? Do the posters and lobby and other accessories tempt and lure one to the attraction?

Is the material distinctive and original? Does every accessory, from the 24-sheet to the slide, pique the interest and create a desire for people to part with money to see the attraction? Has it a concentrated, high-power introduction that tells in the fewest possible words all the exceptional appeal to be found in the film? Does it present ideas to develop this appeal—ideas such as are found in logical sorts of presentations, preludes, ballyhoos, front, lobby and house decorations, cutuouts and all varieties of attention attracting devices?

Does it suggest tie-ups or parallel publicity with all appropriate standard books, photoplay editions, sheet music, records, public libraries, merchandise and social or official organizations? Does it present original ideas for contests that will help the film through human interest in competitions and a popular desire for rewards? Has it these ideas in form to use by any exhibitor—that is to say, fully worked out and in ready form? And are they of a nature acceptable to newspapers or organizations likely to cooperate?

Has it specimens of original cartoons, or of unusual art, suitable for reproduction, that relate to the star or to the story? Has it within its covers forceful and clever copy for circular letters, postcards and programs? Does it carry a selection of catchlines or slogans that will put punch into every set of printed or painted advertising matter? Has it graphic and faithful illustrations of the lithographs which are depended upon to attract the public? And of the lobby cards, insert cards, slides and those other aids which rely upon pictorial merits? Has it a liberal and enthusiastically planned series of ads covering the needs of the greatest number of exhibitors? Are the ads shown in exactly the way they will look when reproduced on the amusement page of the exhibitors home newspapers? And do they comprise first class art and business pulling text in the right proportions?

Has it a well chosen variety of intriguing and sharply etched scenic illustrations and star portraits? Does it offer an adequate amount of cut and mat material for delivering the service outlined within its pages? Does it give a complete key to the still photographs available?

Has it a sample of the film's heralds attached? Does it carry a full price-list and description of posters, heralds, win-

(Continued on page 2531)

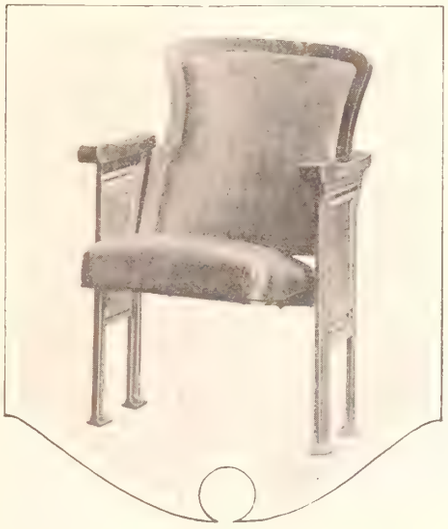


The Only Reason for Reseating!

THERE is only one good reason for reseating your theatre, i. e., to bring in more profits. Heywood-Wakefield theatre chairs do just this. They offer the kind of comfort that increases box office receipts. They help you build and hold steady patronage. In this long line of well-designed theatre chairs you will be sure to find a seat that will please your patrons and pay you big dividends. Just drop a line to the nearest Heywood-Wakefield theatre seating office. An experienced representative will call on you—ready to make money-making suggestions for reseating your theatre.

HEYWOOD-WAKEFIELD
Theatre Seating Division

Baltimore	Maryland
Boston	Massachusetts
Buffalo	New York
Chicago	Illinois
Kansas City	Missouri
Los Angeles	California
New York	New York
Philadelphia	Pennsylvania
Portland	Oregon
St. Louis	Missouri
San Francisco	California



O. C. 437

Thousands of this inexpensive, yet exceptionally comfortable chair have been sold to the Saxe Amusement Enterprises, A. H. Blank Enterprises, Publix Southern Theatres, and hundreds of independent owners. This design can now be supplied with the new round-front seat used in the Roxy Theatre, if desired.

Standard Equipment Available for Stage Lighting

The Operation and Function of Various Special Devices Required to Produce Natural and Bizarre Effects

By A. L. Powell

Manager, Engineering Department Edison Lamp Works of G. E. Co.

STAGE lighting in general exemplifies many of the principles of correct illumination, for instance, we never see a brilliant glare light source on the stage. Footlights, border lights, floods, etc., are invisible to the audience. The stage manager knows that unshielded lamps distract the attention, fatigue and annoy. When he finds it necessary to have a chandelier, portable lamp or bracket fixture as part of the setting, he is clever enough to provide merely enough light in this to render it luminous and does not depend on it for any actual illumination of the scene. A single glaring light will destroy the effect of the most pleasing set. In order that the picture may appear natural, the mechanism of the lighting is entirely concealed from view. One does not even see the reflectors or lamp housings. They are "masked" by some part of the scenery. In spite of this, full advantage of the possibilities of light are not yet universally realized.

In order to supply lighting on the stage, it is necessary to know what mechanisms are available or standard for stage lighting, how they operate, what they can do, why they are useful and how they can be applied. With a knowledge of these features one then can adapt standard equipment to the requirements of a particular problem.

At best, stage lighting is a "cut and try" proposition, and its solution cannot be had by following any set rules. Experience in the handling of light and lighting apparatus is an essential as in no other field. One must have the light just where it is wanted, just when it is wanted. For an artistic production, the distribution must be accurately controlled, and skillful manipulation of dimming devices, following every line of the play or movement, is necessary.

Standard equipment probably will not always fill the bill, and in many instances it is necessary to construct special apparatus.

STAGE lighting devices may be divided in two main groups, those for providing general illumination and those for providing localized lighting. In the first grou pfall the foot, strip, proscenium and border lights; in the second, the bunch and spot lights and effect machines or sciopticons.

The footlights direct a rather strong light from below which intensifies the facial expression and assist to a great degree in holding the attention of the audience. However, such lighting tends to reverse natural shadows and while still an important factor, is much more subdued than in the early days of the art. Some of the most artistic productions of recent years have been well lighted without the use of footlights. It is doubtful whether this practice should be universally applied and it is always well to provide suitable footlights for use when necessary. The actor must take into consideration whether or not strong footlighting is in use and adjust the make-up to compensate for the reversal of shadow effects.

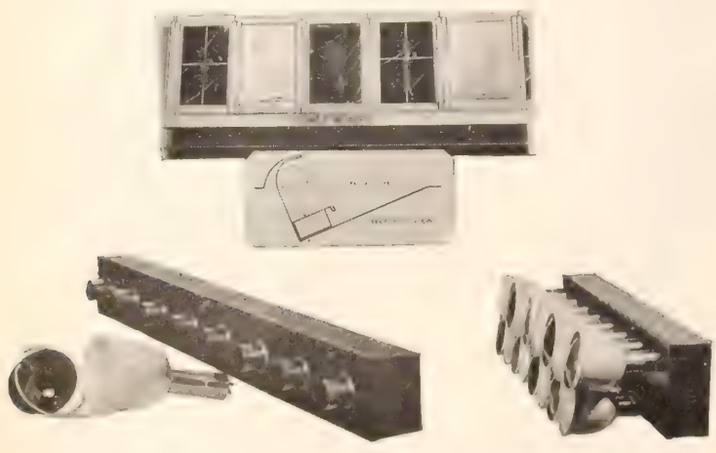
The footlight in common use a few years ago consisted of a sheet metal trough painted white and fitted with porcelain receptacles close together. In many cases the design of this was given but little consideration and the distribution of light secured was not of the most desirable character, in other instances the lamps were visible to persons sitting in the balcony. Such equipment is open to severe criticism. An inverted form of footlight with the lamps burning base up and concealed by an overhanging ledge was sometimes used to overcome these difficulties. But with either type, colored lamps were mingled promiscuously and purity of color was out of the question for much of the light was modified in passing through adjacent bulbs, either directly or after being reflected.

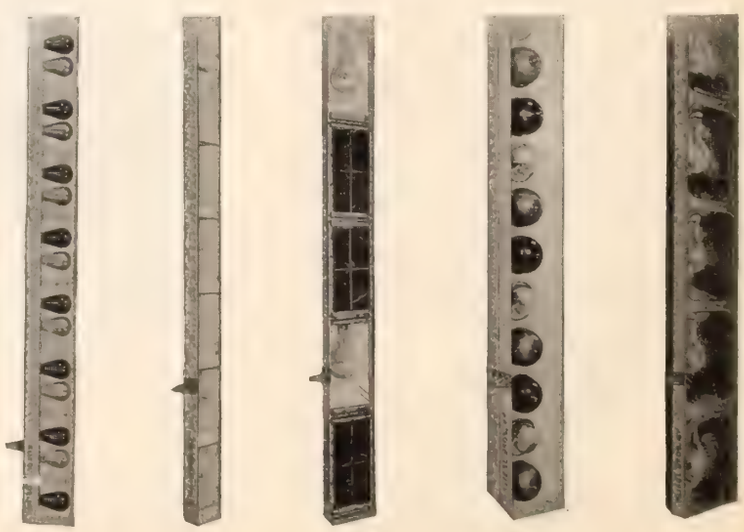
AT best, the old style footlights were inefficient. The more modern type of footlight employs MAZDA C lamps with individual reflectors. This prevents the mixing of color, and also more efficiently directs the light where needed.

In one of the most recently developed types 100 or 150 watt MAZDA C lamps are used in small bowl shaped, spun aluminum reflectors, pointing toward the scene, the lamps burning at an angle of about 45 degrees. A glass color plate fits across the opening.

Another type consists of white pyramidal shaped boxes with the lamps burning vertically with gelatin color screens across the opening. A third type uses mirrored glass reflectors with glass or gelatin color screens.

The choice of reflecting material for theatrical apparatus will depend on the effect desired. White paint is efficient,





Above—some modern types of footlights. Upper center individual reflectors of white painted metal. Left—disassembled view of removable unit footlights. Right above—assembled view of removableable unit lights. Shown at the right are some modern types of proscenium and strip lights.

but must be renewed frequently to maintain its good qualities. It has the property of giving splendid diffusion and thus reducing sharp shadows. It cannot be used where accurate control of distribution is desired. Aluminum reflectors are also efficient and permit of a certain amount of light control. Mirrored glass or polished metal must be used where a very accurate control is necessary or where concentration is important.

At least four and preferably five circuits should be provided for the footlights, so that red, green, blue and unmodified (white light) may be available, with the fifth circuit for amber or yellow. Some of the most artistic results are secured in those theatres where the electrician or scenic artist understands the fundamental principles and uses green light in its proper place.

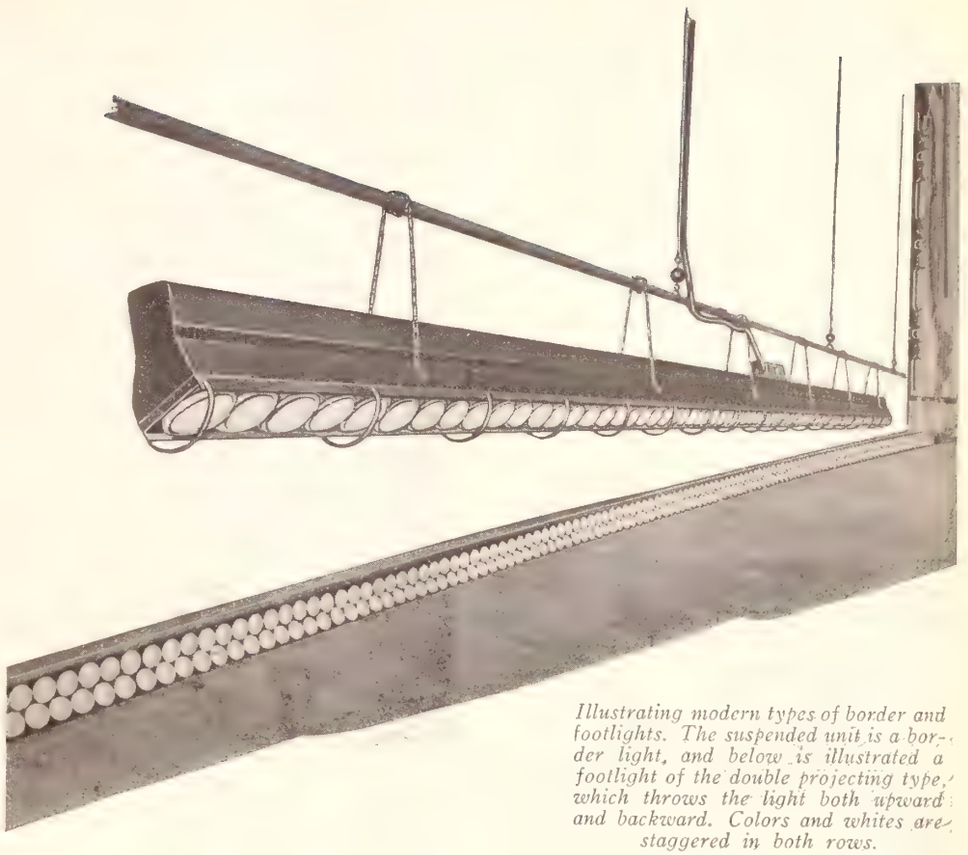
THE footlights should be divided into at least three sections and preferably three, rather than having one circuit run the entire width of the stage. With this sectional arrangement, one half may be darkened and the other half light—one half may be of one color and the other of some other tint. With the three-section arrangement, it is evident that still greater flexibility can be secured.

The border lights furnish general illumination from a natural direction, that is, overhead. They are therefore a necessary part of the stage equipment. Border lights formerly in use were virtually inverted footlights, suspended from the gridiron structure in such a manner that they could be raised and lowered. The number of sets in use will depend on the depth of stage. Some of the theatres, for example, the Metropolitan and Manhattan Opera houses, employ seven or eight rows.

The size of lamp used for the border will depend entirely on the character of the production. In practice, we find from 25 watt round bulb MAZDA B lamps in miniature mirrored glass reflectors for lighting an interior to 100 watt MAZDA C lamps in the average theatre and 1,000 watt MAZDA C lamps in such show houses as the New York Hippodrome.

The old style border light is open to the objection stated above in connection with the footlights in improper distribution of light, low efficiency and mixing of color. The newer forms of border lights employ individual reflectors with MAZDA C lamps. They control the light to a certain degree and enable one to employ the higher efficiency MAZDA C lamps. These make it possible to get greater illumination (generally the desire of the producer) for the same wattage. Gelatin screens or glass color caps are ordinarily employed with this equipment to obtain color modification, and special precautions should be taken to have a suitable holding device for this to prevent its being knocked out of place or punctured as a drop is being raised.

For certain productions it is desired to control the light from the borders to a still greater degree such as is obtained through the use of lens equipment. Borders are in use which are virtually rows of small spot lamps with concentrated filament lamps and remotely controlled color filters.



Illustrating modern types of border and footlights. The suspended unit is a border light, and below is illustrated a footlight of the double projecting type, which throws the light both upward and backward. Colors and whites are staggered in both rows.

The remarks given under footlights as to the desirable number of circuits and division into sections apply with equal force to the border lights.

Proscenium and strip lights are virtually border lights hung in vertical positions, and assist in reducing the sharp contrasts which might prevail in the vertical plane. Individual reflectors and lens lamps are now being successfully applied to this service.

A most useful device for lighting a given area to a greater intensity than the rest of the stage is the bunch light, often known as the "open box" or "olivette." Handfed arc lamps were formerly used for this service, but with the introduction of the high wattage MAZDA C lamps, arc equipment has been replaced by the 1,000 watt unit. Its advantages are remote control (direct from the switchboard), ability to be dimmed and simplicity of operation, which facts materially reduce the number of operators for a given production. Spun aluminum or white painted reflectors are commonly used in the bunch lights although some reflectors are built up of sections of mirrored glass to obtain more accurate light control. Color modification is obtained by the use of gelatin screens. The units are portable and adjustable as to height and direction, and can be plugged in at will from any stage pocket. Open box lights also prove very useful suspended from the gridiron to illuminate cycloramas.

When it is desired to draw the attention of the audience to an individual performer, a group, or a special part of the scene, it is common practice to illuminate this area to a very high intensity of light relative to the surroundings. This is accomplished by means of the spot lamp which directs a strong, concentrated beam of light. The spot lamp is fitted with a single condenser lens which enables the operator to adjust the size of the spot at will. For the very highest intensity the direct-current hand-fed open arc is still used. For most purposes, concentrated filament (floodlighting and stereopticon) MAZDA C lamps with a spherical mirror behind the filament to obtain a higher utilization of light are used. The direction of the beam can be changed at will and a performer moving about the stage "followed with the spot." The handle at the base of the housing permits one to move the lamp toward or away from the lens enlarging or decreasing the size of the spot. Color modification is obtained by the so-called color wheel or by individual gelatin screens fitting in grooves directly in front of the lens.

One of the most useful recent developments in stage lighting equipment is the suspension type spot lamp which uses a 500 or 1,000 watt concentrated filament MAZDA C lamp and, as its name implies, is hung from the gridiron or other support. A color screen holder will be noted at the base of the unit.

One can readily picture the effects which are produced with the general lighting of a moderate intensity in color and spots of different colors of higher intensity superimposed on the general

(*Continued on page ??*)

Schools for the Theatre Manager

Special Courses for Student Managers and Manager Students Increasing; Saenger Summer Session Completed—Schines Plan Beginner's Course

IN an age of specialization and under the urge of an economic situation which finds millions invested in theatre enterprises—very business-like and efficient—theatre management becomes a science, or at least a branch of the science of big business, and exists as a "game" only in isolated cases and instances, which are lessened in number almost daily.

Training schools for managers are growing in number and importance. Within the past few days, one large circuit completed its summer course for managers, and another announced the formation of plans to conduct a school for young men wishing to enter upon careers as managers.

The graduate course recently completed was held in Bay St. Louis, Miss., by the Saenger Theatres, Inc., and was conducted by John F. Barry, director of the Publix Theatre Managers' Training School.

The Schine Brothers, operators of a circuit of houses in upper New York State, are preparing to open a school to train new material for positions as managers.

The summer course held by the Saenger company extended from June 6th to the 16th. One hundred and twenty-five managers and executives of the organization attended the course of lectures arranged by Mr. Barry. The managers were addressed by leading men and women of New Orleans, which is fifty miles from Bay St. Louis, and by officials of the Saenger corporation.

The word "intensive" perfectly describes the course. The hours were from 9 a.m. to 5 p.m., with from four to eight hours at night for "home work." Few colleges can boast of such strenuous pursuit of knowledge.

FOLLOWING a meeting of the district managers of the Schine organization, held in Syracuse on Friday night, June 10, all plans have practically been completed for the opening of a school for theatre managers which will be maintained by the Schine organization during the coming months.

The school will open the latter part of June and it is expected that there will be an enrollment of at least thirty-five persons. While it is hoped that the majority of those enrolled will be college students or high school graduates, there will be no limitations either as to age, previous experience or locality. Persons will be accepted from anywhere in the entire United States, although their applications will be passed upon by James Carrier, of Utica, a general manager in the Schine organization, or by Harry Long, his assistant, both of whom are connected with the Avon theatre in that city.



One hundred and twenty-five Saenger officials, department chiefs, and managers at Elmwood Manor, Bay St. Louis, Miss. John F. Barry is addressing the meeting, one of several held during a intensive course in theatre management and operation recently concluded.

The exact date on which the school will open cannot be definitely fixed at this writing, owing to the fact that sufficient applications must first be received to determine the date for the opening. It is generally expected that the school will be conducted in Rochester, where the Schine organization is operating four theatres. There is a possibility, however, that divisional schools may be maintained in Utica and in Watertown, for the Schine organization has four houses in each of these cities. This is a matter that will be decided at a later date.

The only qualification demanded by those behind the movement is that applicants must possess a certain amount of ability along the lines required. The school will be conducted in a most practical manner. The students will start backstage and will do everything from pulling the rope on a drop to dressing a set. They will be shown the value of lighting effects and will also be required to figure this out for themselves in a practical way, doing the actual work.

FROM backstage the students will be taken through the theatre and will be required to obtain a knowledge of the best methods of cleaning carpets. They will be instructed as to the preparation of all sorts of advertising and exploitation, the value of fronts, the value of outdoor advertising. The students will be called upon to address the doormen upon their duties and methods that might be employed to better their work. The students will address the ushers, the cashiers and, in fact, every department of the theatre.

The students will be taken into the projection rooms and before they graduate from the school, they must be able to not only operate a machine, but also to repair one. Students will be obliged to do the booking for the house. In fact, the whole thing simmers down to requiring students to operate a theatre as though the house was their own and represented their own investment. Students will be obliged to arrange their budgets, do their banking, count their cash. They must be perfectly conversant with all fire prevention methods and all fire laws.

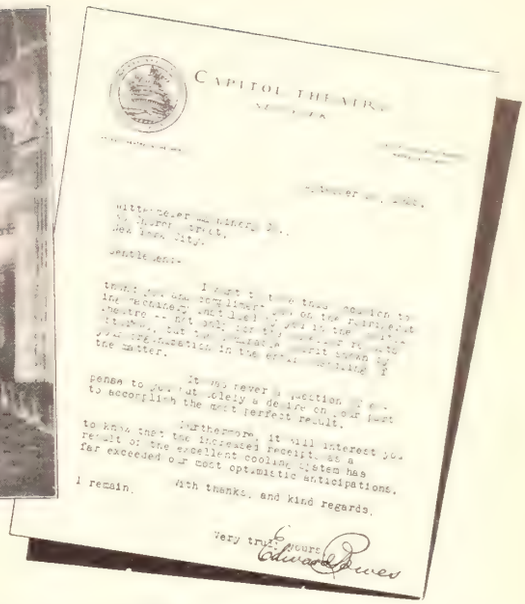
IT is expected that the first class will be graduated in September. While some of the students, by their own work, will demonstrate, perhaps, that they are not fitted as executives, but are better qualified to serve as projectionists or floor managers, others will be graduated and given positions at once as managers of Schine houses.

There will be no string tied to the students insofar as their work is concerned after the graduation. If they are not measuring up to the demands of the Schine organization, they will be so told and permitted to seek a position where they can find one. But if they come up to the Schine requirements there will be no questions as to their being given a position with the Schine organization.

Editors of the trade papers will be asked to appear before the students and give practical talks. High officials of producing organizations will be invited to

(Continued on page 2534)





CAPITOL THEATRE

The Capitol Theatre, Broadway, New York is cooled with a Wittenmeier-'Vitolyzed-Air' System

About Cooling Your Theatre

The question of cooling your theatre in Summer is not a matter of philanthrophy but of cold dollars and cents.

Put yourself in the theatre goer's place for a minute—look at it through his or her eyes and decide what you would do under similar conditions.

Take a steaming hot night in August. Suppose there are two theatres in town—one equipped with air cooling apparatus, the other not. In the unequipped house the thermometer rises steadily up into the nineties. The humidity increases. The perspiration streams down your face and body. Your collar wilts. Your handkerchief becomes damp and soggy. So does every stitch on you. You start out for pleasure and end in misery.

In the artificially cooled house, no matter how crowded, no matter how hot out-of-doors, it is delightfully cool and comfortable, no perspiration, no undue humidity, no wilted clothes. You see a good show. You are far more comfortable than you would be out-of-doors or at home. You are highly pleased. You have a kindly feeling in your heart for the theatre and its management and you tell your friends.

To which of these theatres would you go?

You would go to the artifically cooled theatre just as the crowd does.

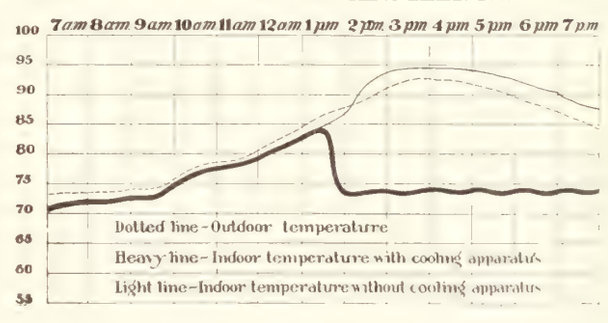
As it is working out, the theatres not having air cooling equipment are paying in lost patronage for the equipment in the theatres that do have it. So, if you are going to pay for it anyway, why not have it?

From coast to coast, all over the country, Wittenmeier-'Vitolyzed-Air' cooled theatres draw capacity houses. Among the oldest and strongest concerns in the air conditioning field, we have facts, figures and detailed information about theatre cooling and the results it brings that can easily mean many thousands of dollars in increased box office receipts to you each year.

We will furnish it gladly upon request without cost or obligation to you.

A FEW WITTENMEIER-'VITOLYZED-AIR' INSTALLATIONS

Capitol Theatre, New York, N.Y.
Warner Bros. Theatre, New York, N.Y.
Fox Academy of Music, New York, N.Y.
Keith's Fordham, New York, N.Y.
Loew's Canal Street, New York, N.Y.
United Artists' Theatre, Los Angeles, Calif.
Majestic Theatre, Dallas, Texas
Loew's State, Memphis, Tenn.
Loew's Palace, Washington, D.C.
Loew's Palace, Memphis, Tenn.
Famous Players-Lasky Corp., Long Island, N. Y.
United Artists' Theatre, Kansas City, Mo.
Capitol Theatre, Portchester, N.Y.
Loew's New Rochelle, New Rochelle, N.Y.
Metropolitan Theatre, Boston, Mass.
Riviera Theatre, Chicago, Ill.
Central Park Theatre, Chicago, Ill.
Davis Theatre, Pittsburgh, Pa.
Wichita Theatre, Wichita, Kans.
Ritz Theatre, Birmingham, Ala.
Loew's State, Los Angeles, Calif.



In the above graph the dotted line represents outdoor temperature on a moderately hot day in summer. The heavy black line shows the corresponding indoor temperatures of a theatre equipped with cooling apparatus which opens its doors at one-thirty P.M. During the morning while the apparatus is inactive the indoor temperature rises, but at one-thirty when the cooling system is turned on the temperature abruptly drops to any required degree and there remains. Without cooling apparatus the indoor temperature as indicated by the fine line continues to rise to a suffocating degree. Is it any wonder the public prefers artificially cooled theatres?

WITTENMEIER-'VITOLYZED-AIR

1926 Broadway, New York—Phone Trafalgar 4522

Novel Radio Presentation Inspired by "News" Editorial

Ingenious Interpretative Effects Add to Appeal of Feature

"UNLESS you put your ideas into practice there is no use having ideas" is a favorite expression frequently uttered by leaders in all lines of endeavor, and the stimulating force that drives the idea from the theory into the practical phase is often as important to accomplishment as the invention itself—a fact forceably illustrated by a recent stroke of ingenious showmanship that resulted in profit for a theatre and the manager who executed it.

The case in point involves an idea developed by an enterprising theatre manager, and an editorial—the stimulating force which encouraged the manager to go ahead with his novel plan—written by William A. Johnston and published in the issue of MOTION PICTURE NEWS dated May 20.

Harry F. Storin, manager of the Leroy Theatre, Pawtucket, R. I., attracted by the fight scenes in "Oh Baby" and the fact that the picture showed Graham McNamee, celebrated radio personality, at the microphone giving a blow-by-blow description of the glove contest, was intent upon developing this feature in some novel presentation number. He hit upon the plan of giving more realistic effect to the scenes by interpolating a radio presentation in conjunction with the scenes. He worked the plan out in some detail but then other matters engaged his attention and his interest in the presentation idea was diverted.

"I was about ready to lay aside and forget the plan when I read the editorial in MOTION PICTURE NEWS," Storin writes. "It served as an inspiration to go ahead and put into practice an idea which proved a popular novelty and a good box office asset."

The editorial referred to was the concluding article of a series written in Hollywood about the production activities and studio developments there, and dealt with experiments in sound effects for presentation with "Wings," the new Paramount special.

The presentation which Storin staged with "Oh Baby" is described by him as follows:

"In reel five of the picture, Graham McNamee is shown announcing the fight from the ringside at Madison Square Garden. The fight sequence runs through part of reel five, practically the entire footage of reel six and into the opening of the seventh.

"We have at the theatre quite a bit of radio apparatus and the thought of presenting this fight in 'ringside-radio' fashion occurred to me. I am more or less familiar with McNamee's style of announcing fights, at least sufficiently so to give me confidence to essay an impersonation of him broadcasting the fight.

"I had the radio man at the theatre rig up a microphone offstage, and run another pair of wires from the radio control room down to the stage and set an ordinary loud speaker down near the foots.

"We had a little trouble at first because in using sufficient amplification there was much static. So we hooked up another amplifier, which overcame that difficulty.

"I took over the microphone the instant the picture showed McNamee on the screen and proceeded to give a running account of the happenings about the ring and, when the fight started, to give a blow-by-blow description.

"This feature of the show won considerable applause at each performance and, owing to the realistic effect obtained by combining this bit of actual broadcasting with the screen action, the interest of patrons was aroused to a point which brought the theatre much valuable word-of-mouth publicity."

The presentation of interpretive effects similar to those which Storin offered with "Oh Baby," though proving most popular as occasional novelties, nevertheless indicate the need for further development along the lines urged in the editorial which encouraged this enterprising exhibitor to go ahead with his idea.

Many showmen regard this phase of motion picture presentation the next important feature to occupy the attention and interest of the creative minds now engaged in all branches of the industry.

Wide experimentation and considerable progress have followed the introduction of successful synchronization of sound with pictures by the Vitaphone and other processes.

It was during the past year that the enlarged screen, reflecting images greatly increased in size, had its first practical application to a presentation. This was used for some of the spectacular marine views in "Old Ironsides," and it made a tremendous impression on first night audiences at the Rivoli theatre, New York, where that picture had its world premiere. The same device, worked out in the mechanical method now being used at the Rivoli and the Criterion in New York by Harry Rubin, chief projectionist of the Publix organization, was employed with equal success for the stirring stampede of elephants which forms the climax of "Chang," current attraction at the Rivoli.

News reels with synchronized sound recordings, as presented by Movietone features included in some recent Fox news reels, are proving a great popular success, particularly in connection with the celebrations accorded Colonel Lindbergh in Washington and New York.

The stimulant to greater activity in the development of the mechanical resources in projection is having its effect. That this important feature of showmanship is receiving the attention of picture producers as well as the engineers is evident in the experiments made in conjunction with the production of "Wings."

An important part is being played by the exhibitors who evolve original and novel presentation effects. Interpretative effects supplied by musical arrangements and special devices had their beginning in the theatre, being developed by showmen intent upon increasing the entertainment value and appeal of product from the studio. As their value to the picture demonstretes itself these ideas often find their way into the studio and the laboratory, where they are applied as integral features of the pictures or mechanical devices for general use in conjunction with presentations.

I DID not add, by the way, in speaking of "Wings" that out at the Paramount lot, and under cover, a good deal of experimental work is going on with sound effects. The droning of the aeroplanes will be reproduced—the varying makes of machines, and at varying distances. Also there are to be some brand new and startling projection tricks.

Don't minimize the importance of these mechanical developments—by any means.

We have been admirably progressive with the camera, but pretty deficient with projection. And while musical and stage accompaniment has been highly developed, almost over-developed, we have not as yet put the interpretative effects—and how important they are!—into the picture itself.

DOES anyone recall the Regent Theatre in New York, in 1913, when Roxy first made there his bow to the New York public; back-of-the-screen-shout when the columns crashed down in "The Last Days of Pompeii?"

Not a great advance, surely, from then to 1927 and the reproduction of the weird noise of an aeroplane.

Reproduction of an excerpt from William A. Johnston's editorial in the May 20th issue of MOTION PICTURE NEWS, which Harry F. Storin declares encouraged him to proceed with a showmanship idea that proved highly successful with his patrons.



Control



"Control is the factor in baseball—and nearly everything else, I've found—which makes for continued successful accomplishment."

Signed

Walter Johnson

the vital factor in accomplishment

BASEBALL is quite a game. Fans are nearly as loyal in their attendance to the various ball parks scattered over this country as are theatre-goers to their favorite playhouse.

Arguments concerning the exact reasons for the popularity of baseball are usually futile. But we all agree that there is color — a dash of the romantic — and a fair amount of excitement in a well played ball game.

The fact that the "Babe" socked the ball for a home run or two in yesterday's fracas is a good story. However, when the winter league argues how the Yankees won—or lost—the pennant, Babe's feat is not so important. It was the coordination of the entire team's efforts and "inside stuff" that counted.

For the whole of the season a flick of the wrist or turn of the head from that slightly gray man on the bench directed the day's campaign. Planned every play, most probably.

But the paying customers don't see it. They're not supposed to. A fan would enjoy a game no more by knowing that Alex was pitching a low ball to his man because a statistician figured the odds were even that he'd miss it.

You know the importance of "inside stuff" in the successful presentation of theatre performances. Cues are not given for the audience to hear and the wisdom of entrance from left center or right is not decided on the stage.

Lighting control apparatus is one of the most important factors in the successful operation of your theatre. Is it helping you "put over" performances as it should? Is the control of lighting it affords flickerless —accurate—complete?

If you are planning a new theatre, if your present dimmer equipment is inadequate or obsolete, get in touch with Ward Leonard Engineers. They have had more than a quarter of a century's experience in the solution of theatre lighting control problems. Their services are freely at your disposal. May we help you?

Ward Leonard Electric Company

37-41 South Street Mount Vernon, New York

Vitrohm Dimmers—back-stage in the great theaters of the world.

Merchandising Entertainment on A National Scale

"Buy Publix Chex and Save" Sales Slogan of New Publix Plan

"WELL, the boy certainly has grown bigger. But why shouldn't he? He belongs to the family of picture theatre showmanship, and showmanship has grown bigger—maybe better, but certainly bigger—in these past few years!"

Remarks, those, of a veteran showman commenting in reflective mood on the newest move in "merchandising" picture theatre entertainment on a national scale by means of the "Publix Chex" books recently introduced by the Publix Theatre organization.

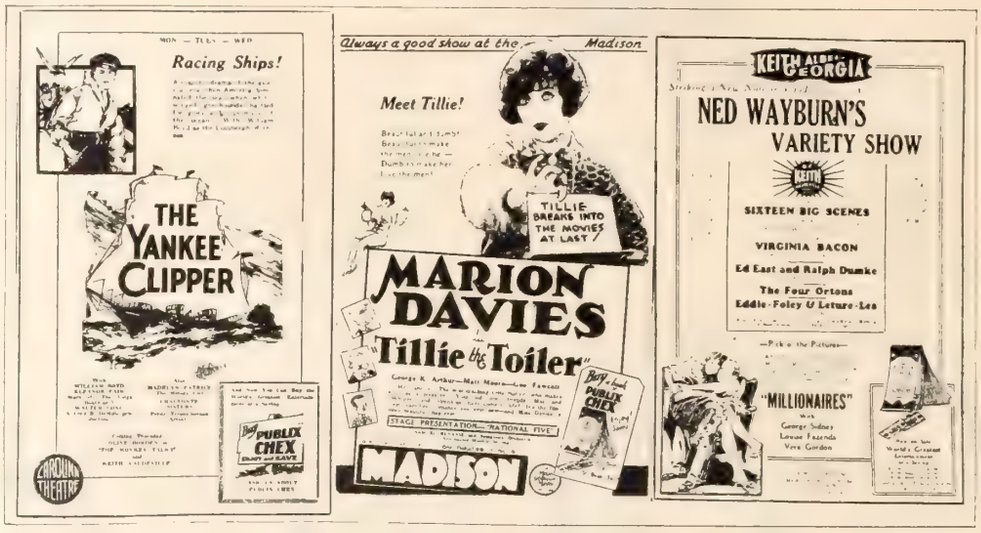
It is quite true that Publix Chex, purchasable at any one of the Publix theatres and good for admissions at any of the Publix theatres wherever located, is basically only an old idea, whose humble beginnings were in a small town in the middle west, grown bigger, and decidedly more useful as a national figure.

The Publix Chex were introduced only after many months of planning, investigating and preparing. The feasibility of the idea, which would offer to Mr. Collins, of Columbia, S. C., opportunity to budget his entertainment expenditures and assure him that his Publix tickets, bought at a saving, would be good for admissions to the Paramount in New York, the Palace in Dallas, the Granada in San Francisco, and hundreds of other theatres in cities scattered throughout the country, as well as at the Ideal Theatre in his own Columbia, was looked over, turned inside out, weighed in the scale of "Good Business Practice" and submitted to all sorts of tests accomplished with sharp pencils and merchandising theories and principles before the Publix organization engaged in this newest of plans to sell admissions and promote prestige of a national circuit.

There are few of the progressive individual theatre owners and local chains who have not at some time or another used coupon books to good advantage.

As a special plan for the holidays, used to provide another item helping to solve the gift problem, the coupon books have figured prominently in several of the metropolises of the country. The Skouras Bros.' theatres in St. Louis developed the plan to a high point, the B & K theatres in Chicago have used the holiday coupon books for several years, in San Francisco they have had a successful career, and numerous individual theatre owners in large towns and small villages have made holiday profit out of the coupon idea.

Some time ago the Saxe Enterprises offered its patrons a 'Thrift Book" system of admission as a regular year-'round feature. Books containing $5.75 worth of admissions are sold for $5.00. The coupons, in various denominations, five, ten, twenty-five and fifty-cent tickets, are good for admission to any one of the eleven Saxe theatres in Milwaukee.



A trio of newspaper ads used by Publix Theatres in local papers showing how the "Publix Chex" are being featured in the displays for current attractions at these houses.

The Publix Chex follow the same plan, only with the national angle to give it possibly more "advertising flash."

The books are issued in three sizes, a $10 book selling for $9, a $5 book selling for $4.50 and a $2.50 book selling for $2.25. Each book contains 25-cent, 10-cent and 5-cent coupons which may be exchanged for their face value when presented at the box office for any performance.

EACH book contains, in addition to the coupons, a complete list of all the publix theatres throughout the country where the coupons will be honored. Almost without exception the regular admission charges at these theatres does not require the payment of an additional tax. In the few exceptional cases where the admission charge is more than 75 cents, necessitating the collection of a Government tax, the amount of the tax is to be paid in cash at the box office when the coupons are redeemed.

A home office department under the supervision of L. L. Edwards is maintained to operate the new Publix Chex book enterprise. The selling plan worked out by the home office outlined many advertising ideas for the use of theatre managers of the circuit in making their local campaign.

Screen trailers and announcements launched the selling drive for these coupon books, and small cuts for incorporation in the regular newspaper displays of the theatres were prepared. The newspaper ads of the theatres have been carrying announcements of the plan for some time, and many of the managers are reporting very favorable reaction.

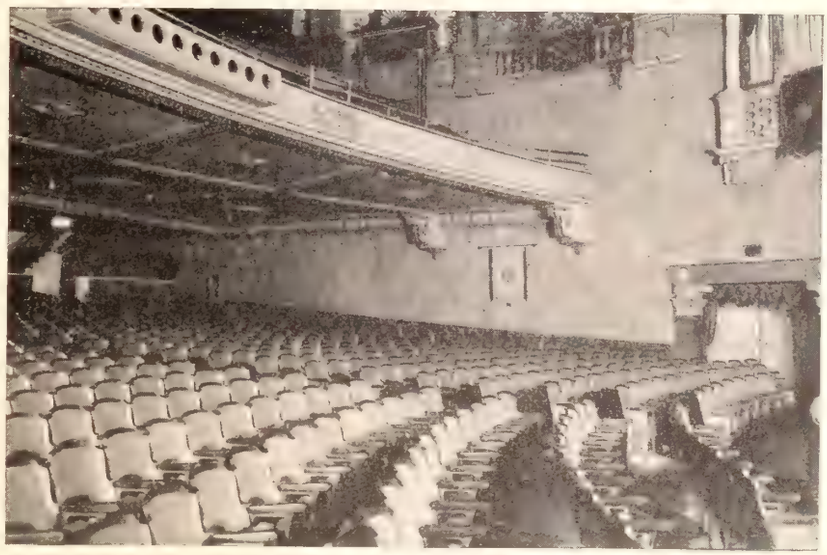
The points stressed are that the Publix Chex are good for any theatre on the circuit, enabling the traveling man and the occasional tourist to enjoy a convenience and a saving not hitherto provided the picturegoer.

The saving to the patron is a point of leverage used in the selling matter on the books. The purchaser saves ten per cent. But for selling purposes on this point the books are quoted in terms of dollars and cents—the patron gets $10 worth of theatre admissions for $9. The appeal in this direction is strengthened by tying up the books with family budget systems. In cities where there are more than one Publix theatre this feature has added appeal, for different members of the same family may attend different shows—with the head of the house dealing out coupons, bought at a reduced price, instead of coin of the realm, for the coupons are "good if detached."

Probably the most salient point is the gift angle of these books. They are promoted as ideal suggestions for birthday gifts, bridge prizes, Christmas presents, etc. Several of the Publix managers are making great capital of the books as bridge prizes. Special advertising in newspapers, direct mail appeals, and screen announcements have brought especially fine results along this line of appeal.

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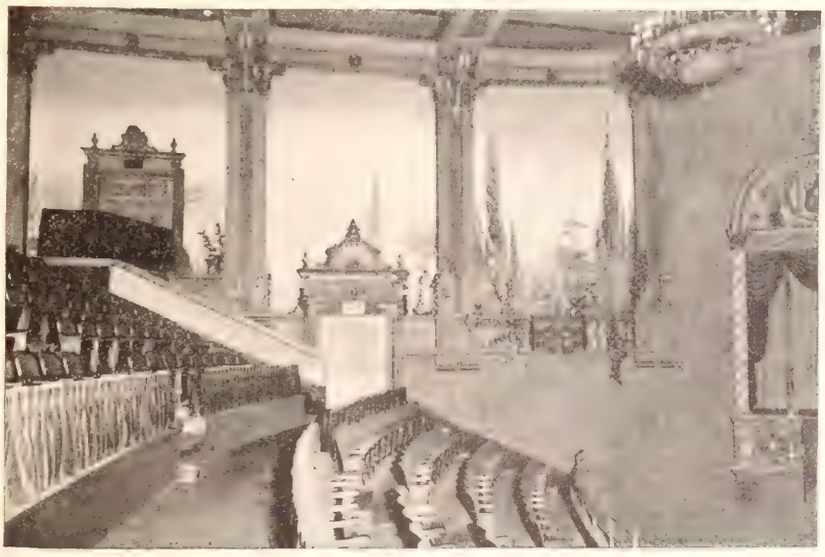
Made by
American Seating Company



Main Floor and Balcony

Carolina Theatre, Charlotte, N. C.

W. S. Hall & Co., Architects



The Southeast turns to "American" Chairs

STRAND, *Birmingham, Ala.*
RITZ, *Birmingham, Ala.*
EMPIRE, *Birmingham, Ala.*
SAENGER, *Mobile, Ala.*
EMPIRE, *Montgomery, Ala.*
PUBLIX, *Montgomery, Ala.*
AMBASSADOR, *Washington, D. C.*
EARL, *Washington, D. C.*
TAKOMA, *Washington, D. C.*
COSMOPOLITAN, *Washington, D. C.*
POLI, *Washington, D. C.*
FLAMINGO, *West Palm Beach, Fla.*
FLORIDA, *Jacksonville, Fla.*
SUNRISE, *Palm Beach, Fla.*
PUBLIX, *Miami, Fla.*
HIPPODROME, *Miami, Fla.*
TIVOLI, *Miami, Fla.*
DUVAL, *Jacksonville, Fla.*
CORAL GABLES, *Miami, Fla.*
FLORIDA, *St. Petersburgh, Fla.*
CAPITOL, *Miami, Fla.*
LAKELAND AMUSEMENT CO., *Lakeland, Fla.*
MIAMI BEACH COM., *Miami Beach, Fla.*
SAENGER, *Pensacola, Fla.*
KETTLER, *West Palm Beach, Fla.*
STANLEY, *West Palm Beach, Fla.*
IMPERIAL, *Augusta, Ga.*

Nationally Organized for Sales and Service

BIJOU, *Savannah, Ga.*
ORPHEUM, *Waycross, Ga.*
REPUBLIC, *Annapolis, Md.*
VALENCIA, *Baltimore, Md.*
DUNBAR, *Baltimore, Md.*
PARKWAY, *Baltimore, Md.*
KEITH'S VAUDEVILLE EXCHANGE, *Baltimore, Md.*
CAROLINA, *Charlotte, N. C.*
PLAYMAKERS, *Chapel Hill, N. C.*
CAROLINA, *Elizabeth City, N. C.*
MASON, *Goldsboro, N. C.*
LYRIC, *Lexington, N. C.*
CAPITOL, *Raleigh, N. C.*
PALACE, *Raleigh, N. C.*
CAMEO, *Rocky Mount, N. C.*
CAPITOL, *Salisbury, N. C.*
CAPITOL, *Southern Pine, N. C.*
GARDEN, *Florence, S. C.*
PARR, *Lancaster, S. C.*
CUMBERLAND, *Appalachia, Va.*
LOEW'S, *Norfolk, Va.*
GRANLEY, *Norfolk, Va.*
CAPITOL, *Richmond, Va.*
VENUS, *So. Richmond, Va.*
MCCRORY, *Winchester, Va.*
ORPHEUM, *Clarksburg, W. Va.*
FAIRMOUNT, *Fairmount, W. Va.*
STRAND, *Morgantown, W. Va.*
METROPOLITAN, *Morgantown, W. Va.*
COURT, *Wheeling, W. Va.*

AMERICAN SEATING COMPANY . 10 E. JACKSON BLVD., CHICAGO
113 W. 40TH STREET, NEW YORK CITY . 1211-K CHESTNUT STREET, PHILADELPHIA
77-D CANAL STREET, BOSTON

New Type Light Source Now Ready

High Intensity Arc Lamp Constructed on Reflector Arc Principle Recently Demonstrated Indicates Success of Development

A DEVELOPMENT that has been promised for some time now appears to be a reality. A high intensity arc lamp constructed on the reflector arc principle recently was demonstrated in Chicago and practical tests in local theatres seem to indicate that success will be the ultimate result of the various efforts to bring about greatly increased efficiencies with this type of light source.

Looking at the problem in a purely general manner, there would seem to be no reason why such a lamp should not be a logical development and one to be expected in the natural course of events.

Theoretically, it would involve but a simple substitution of high intensity carbons for those used with the ordinary reflector arc. Practically, it would involve a mechanical arrangement which would provide for such things as proper feeding of the carbons, regular burning of the crater, and a reduction of heat at the aperture plane and mirror location.

The last named item of cooling is an important one and undoubtedly has acted so far to retard more rapid development of the high intensity reflector arc. The method of accomplishing this in the lamp referred to above is by means of a motor driven air fan placed on the floor beneath the projector and supplying a blast of air, conveyed by a pipe, to the aperture plane where a wide, flat nozzle forces a stream of cool air past the aperture.

In order to protect the concave mirror, which intercepts the light from the arc and then condenses it to pass through the film, a disc of heat resisting glass, as large as the mirror itself, is placed slightly ahead of it and a second air line from the fan on the floor is brought into play between the protecting glass disc and the mirror.

In this manner the film is kept relatively cool and the mirror is shielded from the intense heat of the lamp so that little trouble, so far, at least, has been experienced in the matter of mirror breakage.

With the earlier forms of experimental lamps it was estimated that the mirrors would have to be replaced on the order of two or three each week. The more enthusiastic supporters of the new lamp have always contended that a small item like two or even three mirror replacements a week would be as nothing compared to the other economies which such a device would bring about. With mirrors listing at fifteen dollars apiece, however, a thirty dollar weekly mirror expense would hardly seem like a practical solution, not to mention the annoyance resulting from such constant replacements.

The solution of the mirror breakage problem, therefore, was of major importance and represented a distinct step forward in the evolution of a truly successful lamp.

Some method for cooling the film as it passed the aperture of the projector was a foregone conclusion, since this has been a much discussed factor in connection with even the low intensity lamp, and the higher operating temperature of the high intensity arc would, therefore, make this a point of vital importance.

The effect of the light (and heat) from the old form of high intensity arcs in even the lower current sizes is well known.

The effect of the highly efficient reflector arc form of arc may, therefore, well be imagined, since its increased efficiency will be by no means confined merely to its light transmitting properties, but will include that of heat also.

It is necessary, therefore, to make proper provisions for the cooling of the film with this new lamp.

Efficient operation of the high intensity arc calls for the maintenance of a well formed crater of the proper depth, since this crater acts as a receptacle for the incandescent gas ball which serves as the real source of light. Any irregularities in crater formation are almost certain to affect the resultant screen illumination. With a stationary positive carbon it is almost unreasonable to expect the projectionist to exercise the necessary care in aligning the carbons so as to obtain proper crater formation, since even with the present condenser form of lamp it seems as though all efforts to make it fool-proof are defeated by projectionists who either carelessly or ignorantly persist in advancing the positive carbon too far forward.

IT hardly seems possible, therefore, to avoid rotation of the positive carbon in order to obtain symmetrical burning of the crater and it is surprising, in view of this, that the lamp demonstrated in Chicago lacked this necessary adjunct to its mechanical equipment.

Reports of still another lamp, soon to be brought forth for public view, are to the effect that positive rotation will be one of its features, so that this point does not seem to be entirely overlooked.

Aside from the various mechanical features so far discussed, there seems to be a serious doubt in the minds of some concerning the need for a high intensity arc on the reflector lamp principle.

These people argue that from a current economy standpoint such a device would be quite the thing since it would do, with 50 amperes, the same work now being done with 150 amperes on the present form of lamp.

An increase in screen illumination with the new lamp is already being claimed—and certainly such a claim seems reasonable in view of what has already been said on this point in past articles.

BUT after all, is this extra illumination really required for satisfactory presentation of pictures in even the larger city houses? True, there are some theatres so large as to require the utmost in the way of screen illumination since great projection distances usually call for large pictures and the total area of the screen along with the projection distance are the two things that determine, in the final analysis, the demands made upon the light source and the optic system.

Large houses, therefore, are great consumers of light and, by the same token, small theatres do not require nearly so much as their bigger brothers.

The great danger with the high intensity reflector arc rests in its ultimate application in theatres. If it is confined to the so-called de luxe houses having large seating capacities and thus requiring commensurate degrees of screen illumination, all will be well, since such theatres will then have the advantage of somewhat greater screen light along with great reductions in current consumption.

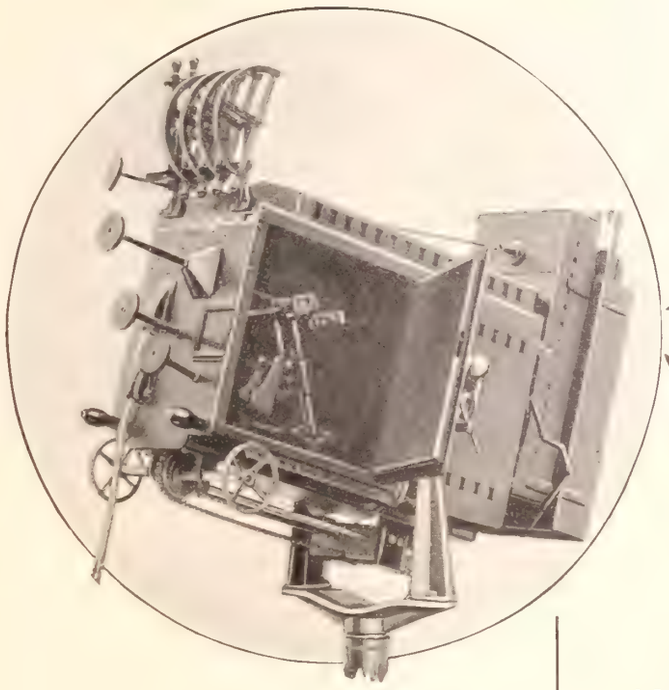
If, however, this lamp is installed indiscriminately in all sizes of theatres regardless of their requirements, then all will most certainly not be well since there are even now many small houses operating reflector arcs at such currents as to render the viewing of the picture exceedingly uncomfortable.

The most effective means for establishing a line of demarcation, or rather a barrier between the different sizes of theatres, is by the current required to operate the various projection devices used by each size class.

Under the old conditions, a theatre which normally would require about 60 amperes with a condenser form of arc would hesitate a long time before installing a 120 ampere high intensity arc because of the greatly increased cost of operation and maintenance.

Now, however, with a difference of only 25 amperes between the reflector arc and the new high intensity lamp very few theatres are apt to quibble about expenses for current, especially if they feel that by using this nominal extra current they can obtain the absolute maximum in the way of screen illumination.

Here, then, will lie the ultimate danger in the indiscriminate application of this new form of lamp to theatres in general.



Spot or FLOOD

At the twist of your wrist!

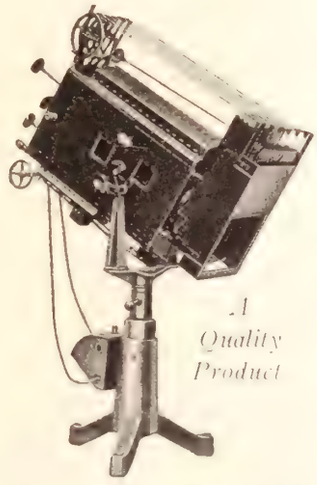
No single lens spotlamp can produce both spots and floods to the best advantage. One of these conditions must be slighted in order to obtain favorable results on the other since the optical conditions for spots differ greatly from those for floods.

The practical solution to this problem lies in the use of *two* lenses—one for producing small spots, the other for bright floods.

The BRENKERT C-14, therefore, is a true form of spot-flood lamp as it possesses two different lenses, each selected to give maximum results, whether on spot or on flood.

A twist of the wrist will place either lens in use so that precious seconds need not be sacrificed to obtain this desirable feature.

A post card with your name and address on it will bring complete information regarding this lamp.



The C-14 Spot Flood Lamp
A Brenkert Product

Brenkert

DETROIT, MICH.

PROJECTORS and EFFECT LIGHTING DEVICES

Distributed in the United States by National Theatre Supply Company and in Canada by Motion Picture Supply Dealers

Study the Other Fellow's Ads And---Don't Copy Them

Develop Your Own Style and Don't Be Afraid to Pay a Good Artist His Price for Making a "Seller" Says

Harold B. Dygert

Advertising Director Stanley-Davis-Clark Theatres, Pittsburgh

SPENDING money on the make-up of his newspaper ads is the exhibitor's best investment, according to Harrold B. Dygert, director of publicity for Stanley-Davis-Clark's theatres at Pittsburgh, Pa., whose job it has been to develop five different styles of advertising for his organization's five first-run houses in Pittsburgh.

"Watch the style of the other fellow's advertising—and don't copy it," says Dygert. "Go as far and as fast as you can in the opposite direction. Make your ads distinctive, develop a style of your own, and don't be afraid to pay an artist and an engraver to make your ad a seller.

"Art work is about seventy per cent of exhibitor newspaper advertising. Copy is always secondary to display. It's the first wallop that counts—and if your ad lacks that, the chances are you're wasting space."

Dygert points out that in planning his own advertising, he keept in mind the fact that all of his displays appear on the same page of the newspaper—and therefore to avoid a monotony that would spoil the effect of the whole, it is necessary to handle each display in a distinctively individual manner.

For the Grand, Dygert uses a startling bill-board effect, made-up in billboard shape, four columns across and seven inches deep. Box-lettering is used throughout, with a few lines of italic here and there to lighten the effect. His illustrative matter is usually set in a solid black background across the center of his display.

While the Liberty, running the same attraction simultaneously with the Grand, uses the same general dope for its newspaper display, it is made up in entirely different style, even as to shape. This display is set two-columns across and eight inches deep—with the lettering in attractive open poster style—and no illustrative matter except a head-cut of the star. The entire display is laid on a line Ben-Day background. The two ads, appearing side by side, Dygert points out, are as different as day and night—which is necessary to preserve the individuality of the two theatres.

In like manner, Dygert handles the displays of the REGENT and OLYMPIC theatres, which usually play the same attraction simultaneously. The Olympic ad is set four columns across and three inches deep—and is made up in reverse plate entirely—that is to say, white lettering on a solid black background. The effect is startling, and while the space is smaller than that used for other of the houses, it dominates its section of the page completely.

The Regent display is set in the same shape as that of the Liberty, but an individual effect is gained by splitting the ad diagonally, and using the upper half white background and the lower half black. The lettering, of course, is reversed on the two backgrounds. A distinct lower case style of lettering likewise helps to preserve the individuality of the display.

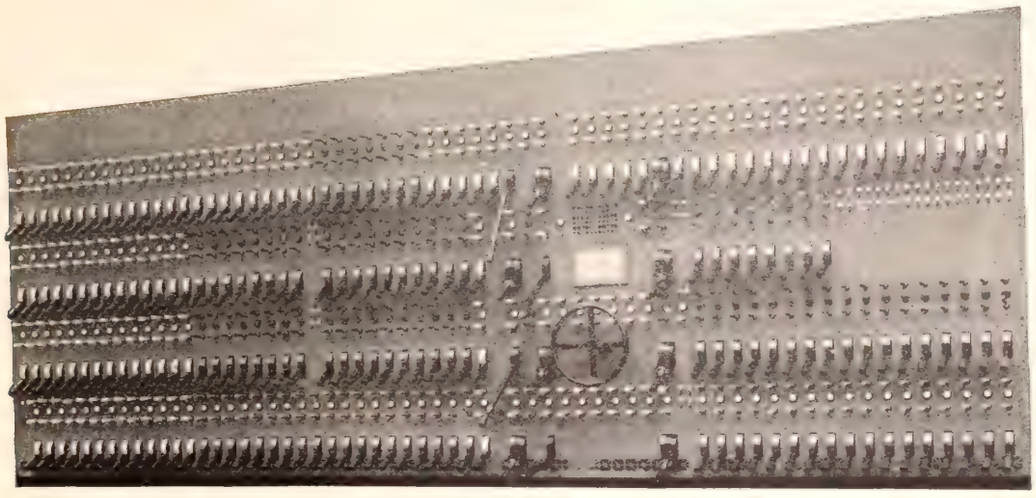
For his State theatre, downtown, Dygert gets his individuality across with an ultra-neat make-up—using an overabundance of white space, with only a minimum of copy—and the illustrative matter grouped in the center of the display, and reproduced in half-tone. In this display alone, Dygert resorts to the use of screen-cuts, and it separates this ad immediately from the rest, even though in shape it is similar to two of the others.







Above is one of Dygert's ads for the Regent, featuring "The Better 'Ole" (Warner Bros.). On the left is a reproduction of one of the displays for the State theatre, with "Irish Hearts" (Warner Bros.) as the subject. Right, a typical display for the Liberty theatre.

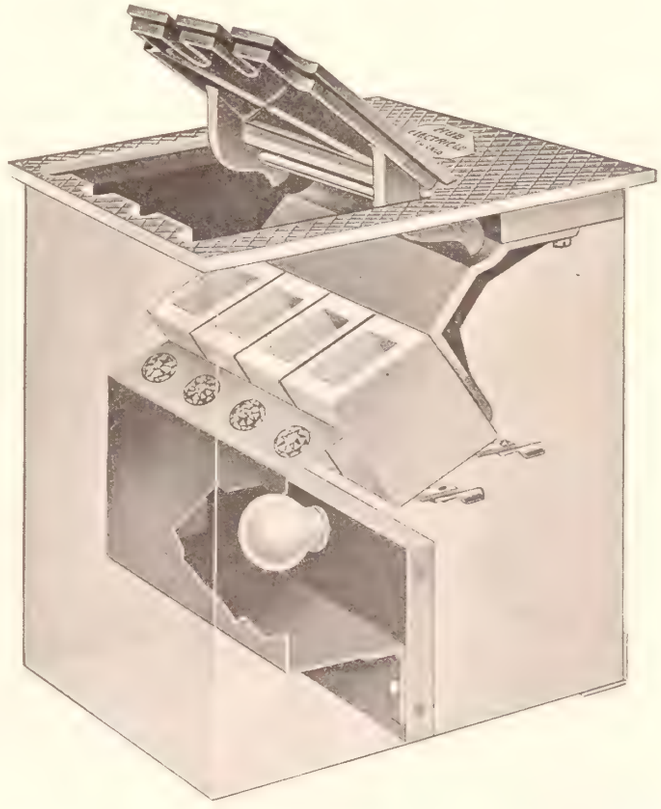


Like the Roxy Theatre, the Roxy Switchboard will be the peer and criterion of the industry for many years.

ONE THOUSAND CONTROLS

operated by one man, made possible and simple by the continued use of Hub equipment. Roxy, the largest user of electricity for theatrical productions, is provided with smooth, flexible and sturdy lighting control by the most up-to-date installation extant.

Stage floor work made easy and positive by the use of the latest development in floor pockets. Self cleaning receptacles and interior illumination with positive indentification of controls by going color indicators eliminate a potential hazard to smooth production work. This is another feature of the world's greatest.



HUB ELECTRIC COMPANY

Main office and works:
2219 West Grand Ave.,
Chicago, Illinois

New York office:
1457 Broadway,
New York City, N. Y.

The Electrical Folks for Theatre Folks





The Hogakuza under the direction and operation of Famous-Lasky Paramount has become a de luxe picture house of the presentation type. Above are two views of this modern playhouse, formerly the leading theatre in Tokio devoted to Japanese drama.

Japan Hails the De Luxe Cinema

Paramount Organization Introduces Modern Presentation Policy in Tokio Theatre

THE de luxe presentation theatre has made in its appearance in Tokio, Japan, and from an auspicious start with a premier of gala proportions similar in ceremonial importance to those which attach to the opening of new cinema palaces in America, has continued to extend its popularity as an entertainment resort in this metropolic of the Flowery Kingdom. The theatre is the Hogakuza, operated by Famous-Lasky Paramount Films, Ltd.

The Hogakuza was formerly the leading legitimate theatre in Tokio. It is located in a central section of the city, adjoining a newly completed business building and within a few minutes' walk of the Imperial Hotel. The structure is of modern reinforced concrete. The seating capacity is seventeen hundred. The equipment, since its conversion to a de luxe picture policy, includes a modern heating and ventilation system, an air cooling system being available for conditioning the inside atmosphere during the summer weather.

The policy of operation and entertainment features follows the up-to-date lines of the leading presentation houses in America. Feature pictures are supplemented with stage numbers and musical presentations.

The Hogakuza orchestra is featured as one of the leading attractions. The overtures at the de luxe performances are presented with the orchestra appearing on the stage, spotlighted and given the prominence accorded this unit of the entertainment at large American theatres.

Mr. Koschak Yamada, considered one of the foremost composers and conductors in Japan, is director of the orchestra at the Hogakuza. He was the organizer of the Japan Symphony Orchestra, which occupied a leading position as one of the important musical organizations for some time. He conducted the Symphony until there arose financial difficulties which ultimately brought to a close the career of the Japan Symphony, and its reorganization as the present New Symphony Orchestra.



An orchestra comprising 37 musicians under the direction of Koschak Yamada, one of the most prominent composers and conductors in Japan, is one of the features offered patrons of the Hogakuza.

The stage portion of the programs even more than the music feature gives the Hogakuza the Western flavor. Stage presentations are a regular attraction of the de luxe performances. These numbers bring to the stage a wide variety of entertainers and specialists. Vocal and instrumental music, dancing and other specialties are presented.

One of the recent programs at the Hogakuza gives an indication of the quality of the shows offered to Tokyo theatregoers at this modern picture palace. The bill contained a stage revue featuring Marsao Takata and Sieiko Hara, well known dancers. The ballet program was in two parts, opening with a presentation called "A Struggle of Love," a dramatic pantomime by Kanzi Kunieda. This was followed by a specialty introducing Mr. P. A. Malahov-Nevsky, accordionist. The latter portion of the ballet offered "The Nautch Dance" and "A Looking Glass."

The Hogakuza orchestra opened the program with a rendition of Bizet's "L'Arlesienne."

The film portion of the bill contained two features, "Silence" and Harold Lloyd's "The Kid Brother."

The Tsu-ben, or title reader, was the one purely Japanese feature included in the presentation. In Japan the title reader is a star and commands a popular following corresponding to that of favorite screen personalities. Most of

(Continued on page 2532)

Winning New Patrons With Picture Facts

(Continued from page 2514)

and how no one can actually predict what the audience reaction will be to any given film.

Why most premieres, or first showings, take place in New York is txplained under the heading of "In the Beginning." This section also declares that "for the past three years the trend has been towards enlargement of the smaller exhibitor chains. Now they comprise circuits of 100 to 300 or 400 theatres operating from one pivotal point. The advantages of such consolidations are naturally pointed out here.

"Musical Moods" tells how experts are employed at the studios to work out scores. "A million dollar motion picture mood cannot be expressed with a hurdy-gurdy," it very aptly remarks, and goes on to tell how the expensive organs and orchestras are maintained to give the theatre-goers the best in music."

The last section is headed "Onions or Artichokes?" It is dedicated to the proposition that "there is no set rule for gauging the public's tastes." It tells how the public's likes and desires in film fare shift from day to day, from week to week, and from year to year, and how earnestly and conscientiously the theatre exhibitor must strive to anticipate these changing tastes and to cater as nearly as possible to the whims of the patron.

Mr. Ferriss was formerly a Minneapolis newspaperman, and he has done an excellent piece of work in the writing of this book. Anyone who reads it must be convinced that here is a way to make new friends and to hold old friends. It can scarcely help to create a closer bond between Finkelstein & Ruben and its vast public. The mysteries of the movie business are made suddenly plain to the theatre-goer who reads it; and he is very apt to wonder, considering the difficult nature of tht theatre business, how it is conducted as efficiently and capably as it is.

Why Not Project Your Press Book

(Continued from page 2516)

dow cards, insert cards, photographs, mats, cuts, slides, trailers, music cues and novelties? Has it an understandable and easily used order blank? Has it a really practicable set of synopses, and cast, newspaper feature stories, during run stories, advance notices, "shorts," biographies, anecdotes, feature art; in short, press material that seems to both the exhibitor and his newspaper contacts a readable, bunkless and interesting selection of motion picture copy?

IF THE PRESSBOOK ANSWERS "YES" TO ALL OF THESE QUESTIONS, THEN IT FULFILLS ITS MISSION AND EVERY SHOWMAN HAS SOMETHING TO BE THANKFUL FOR.

How can a showman get the most out of the pressbook? The specific answer is found in the following recommendations:

Read it and re-read it. Every film has at least one distinctive idea which makes it attractive to an audience. Around this idea the creator of a pressbook usually centers his ticket-selling ideas. Live showmen pick out those ideas that fit the individual and particular conditions of his theatre and public. They adapt, adjust these ideas to the mood and mind and imagination of their patrons. They take the pressbook, inspect it and then project it with the light of their own experience, their own problems and their own ideas.

Hand in hand with the showmen who can prepare a good pressbook is the showman who knows how to use it.

Franklin Stressing Goodwill Policy

Under the plan of realignment of the West Coast Circuit, under the direction of Harold B. Franklin, new president of the corporation, and announced at the convention of managers of the Los Angeles Division of West Coast, held June 1st, in Los Angeles, four distinct divisions have been created for the operation of the circuit

It is the purpose of Mr. Franklin to stress particularly to the managers the West Coast policy of service and good will, to bring to them a full realization of their obligation to the public.

Popularity that only performance can explain

NO higher endorsement than its almost unanimous selection by this industry's leading builders can be given a product.

To Peter Clark equipment is this endorsement given, for no other equipment enjoys greater popularity.

Peter Clark stage rigging, counter-weight system, organ console and orchestra lifts and special equipment are installed in the finest theatres throughout the country. For a quarter of a century Peter Clark equipment has maintained this popularity---a popularity that can be explained only by unmatched excellence of performance.

To have equipment that fulfills the exacting requirements of such super-theatres as the Paramount, the Roxy, Balaban & Katz theatres and the like, installed in your theatre is to be guaranteed the most advanced ideas in design and efficiency of operation.

Peter Clark, Inc.

534 W. 30th St. New York City

Stanley-Fabian Theatres In Newark Issue House Organ

Dignity in the treatment of its news will be found in the Stanley-Fabian Review. the house organ of three Stanley Fabian Theatres, Direction Stanley Company of America, in Newark, N. J. The tabloid magazine is made up of eight pages, is profusely illustrated and is devoted to the news features of the Branford, Mosque and Rialto Theatres for the week it is published.

The Stanley-Fabian Revue receives lengthy consideration every week. It is a professionally-made publication every week. Instead of just clipping stories and features from press sheets, and throwing them into the Review, the focusing points are first analyzed and treated in accordance with that analysis. The local considerations form the chief basis of the matter incorporated in the Review.

Four men have a hand in the making of the publication. The Stanley-Fabian Review is under the supervision of J. E. Firnkoess, director of publicity and advertising for the Stanley-Fabian Corporation. The text is written in his office, while the cartoons and layouts are handled by special assistants.

The Stanley-Fabian Review is published on Tuesday and mailed the same day. It reaches readers on Wednesday and Thursday and its material treats of the programs which open on the current Saturday, which is the publication date of the house organ. The Review, which reaches 30,000 persons in the Newark area, is thus found in the home picturegoers two days before the opening showings of new programs.

An intelligent check-up is kept of the mailing list, sometimes requiring the service of half-a-dozen girls to keep it always up to date, addition of new names, and eliminating of "dead" names. These girls work under the supervision of a mail-expert who, in turn, reports to Mr. Firnkoess.

A popular feature of the publication is a question and answer column. Queries sometimes are so numerous as requiring no little time to satisfactorily complete. One of the check-ups shows that the Review remains in the home of readers for a week at least. The two telephone swtichboard girls are the thermometers in this respect. The hundreds of phone calls daily requesting the program offerings at the Branford, Mosque and Rialto are now cut down to a minimum; the information now being gleaned from the house organ.

Japan Picturegoers Hail the Presentation Theatre

(Continued from page 2530)

the readers are actors of long training and accomplishment in the Japanese drama, and they draw salaries of a star.

At the Hogakuza the chief title readers are Mr. Raiyu Ikoma and Mrs. Shiro Atsuzi, both of whom are ranked among the most accomplished and popular artists specializing in this semi-dramatic profession. The reader's running account of the action portrayed on the screen makes the pictures more understandable and enjoyable to the Japanese picturegoer. The reader's diction and dramatic eloquence in describing the characters and details of the story are as essential to the success of the screen play as are the acting, story construction, direction and plot, so far as Japanese picture patrons are concerned.

The theatre is operated on a continuous policy, shows running daily from noon till late in the evening. It is the "key house" of Paramount in Japan and its direction is under the supervision of the Paramount organization, headed by Thomas Cochrane, in that country.

The exploitation and advertising conducted for the Hogakuza are as Western as the policy of operation. Lobby displays and outside posters are used to attract the attention of the public and arouse interest in the presentations at the house.

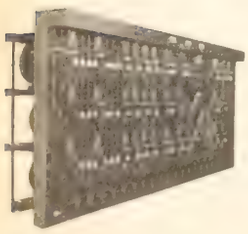
The house is of efficient design. The exterior is elliptical in shape, carrying out the lines of the auditorium. There are two balconies, both rather shallow.



MAJOR FA SYSTEM

Controls *Your* Theatre Lighting *---and how!*

It is the "how" of theatre lighting control that puts the FA Major System in unquestioned leadership. With hundreds of installations —many of them in the most successful of larger theatres—many of them in the successful small theatres—there *must* be something to *this* "how!" Imitators copy the appearance without duplicating the performance.



Learn for yourself the difference that marks the distinction—the more you investigate the more certain you are to have an FA Major System for *your* theatre.

Send for the new FA Major Bulletin

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Brooklyn, N. Y.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.
Cincinnati, Ohio
Dallas, Texas
Denver, Colo.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Miami, Fla.
Minneapolis, Minn.
New Orleans, La.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Calif.
Seattle, Wash.
Vancouver, B. C.
Walkerville, Ontario
Winnipeg, Canada

BETTER EQUIPMENT MEANS BETTER BUSINESS
THEATRE EQUIPMENT ASSOCIATION

More Patrons

More Profits

An Invitation to Those Interested in the Manufacture and Sale of Equipment in the Motion Picture Industry

You are cordially invited to attend the coming Convention of

THE THEATRE EQUIPMENT ASSOCIATION

To Be Held at the Pennsylvania Hotel, New York City
July 18th and 19th

at which time further plans will be formulated for the continuance of our Better Equipment Program.

It will be a session of National Importance and Interest.

THEATRE EQUIPMENT ASSOCIATION

Association Offices, Old Colony Building
CHICAGO, ILLINOIS

Better Equipment Means Better Business

Dependability and Reputation Built on a Record of Continuous Performance.

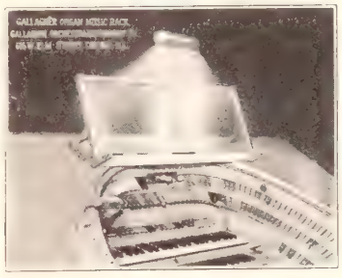
GOLD SEAL TICKET REGISTERS AND TICKETS

stand the test of day-after-day and month after month ticket selling with complete satisfaction to theatre managers.

Send for Particulars & Prices

Automatic Ticket Register Corp.
723 SEVENTH AVE. NEW YORK CITY
CHICAGO LOS ANGELES

USED WHEREVER GOLD SEAL TICKETS ARE SOLD



GALLAGHER

ORGAN and PIANO MUSIC RACKS

These are great racks for these important players. Does not stop the vision on the screen, because it is made of the finest plate glass. The illumination is evenly distributed downward and does not reflect to screen.

Send for complete particulars and prices.

GALLAGHER ORCHESTRA EQUIPMENT COMPANY
616 West Elm Street, Chicago



Send for details on the New Improved Gallagher Resonator

Standard Equipment Available for Stage Lighting

(*Continued from page 2519*)

lighting. Ornamental vases, urns and decorative features of this character can be made very effective by the application of suspension type spot lamps. It is often desirable to bring out an individual performer with a spot from overhead, instead of by one in the balcony or "front of the house." Shadows are more natural and the harsh, defined spot does not show up on the drop.

Other useful devices are the so-called "baby spots" which can be plugged in at the footlights or suspended from the borders. These employ 250 or 400 watt concentrated filament MAZDA C lamps. Spherical mirrors should be used to redirect as much of the light as possible in the beam.

There are times when a very sharply defined spot or picture effect is desired and an apparatus known as a sciopticon, similar to a regular stereopticon, is used to produce this. This has objective lenses in addition to double condensers. By using an opaque slide with an opening of the shape desired, a spot of some particular contour can be obtained.

Effect apparatus can be fitted with a special head containing a revolving disk which is painted in a certain manner and driven by an adjustable speed motor or clock-work mechanism. This is used to produce the effect of running water, falling rain or snow, moving clouds, flames, fireworks, sand storms and innumerable special illusions.

A section of a motion picture film showing breaking waves has been used in a powerful motion picture projector for simulating the dashing surf in spectacles.

The uses of electricity for stage effects are varied indeed and space is not available for discussing all of these. In the early days lightning was produced by blowing a stream of powdered magnesium through a flame. Now, flashing electric arcs give an infinitely more realistic effect. By the aid of electricity, the glowing coal in the fire place is imitated. Until comparatively recently, red light thrown on rising steam was used to produce a conflagration. Now, a number of ingenious substitutes are used for flame effects. A *patented device* utilizes strips of thin silk put in motion by an air current from a blower or fan. With projecting apparatus and properly colored slides the low portion appears yellow, the central red, and top smoke color, thus simulating actual flame much more effectively. This principle has been utilized in connection with urns and torches, a miniature motor fed from a dry cell being employed in the portable torch to produce an air stream or rotary motion.

Some very interesting effects can be tained by the use of phosphorescent paint on scenery, properties and gowns. Objects painted with Balmain's paint (calcium sulphide) glow for a while with a bluish light after being exposed to the bare carbon arc or quartz mercury arc. Paints with certain salts of zinc, strontium, cadmium and barium as part of their composition, give other phosphorescent tints, such as yellow, red and green. Combinations of these colors can be used to good effect when the stage is darkened.

Training Schools for the Theatre Manager

(*Continued from page 2520*)

address the students, as will also Will Hays and others of like calibre.

There will be a convention of Schine managers in Syracuse, probably late in June, and at that time the entire plan will be outlined, although it is expected that between now and the latter part of the month there will be an enrollment sufficient for the school to start on or about the date of the convention.

The Schine organization now numbers 106 theatres, all but two of which are in New York state. These two are located in Ohio. The Schine circuit has been expanding with great rapidity of late, particularly in northern and western New York. In Syracuse, plans are now under way for the erection of four residential houses, the company operating one of the large downtown theatres which was acquired from Nate Robbins at the time the company secured control of the theatres in Watertown.

It was only a few years ago that the Schine brothers, Louis and Myer, acquired their first theatre on a mere shoestring of what is said to have been about $500.

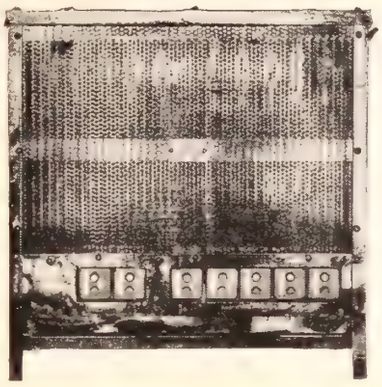
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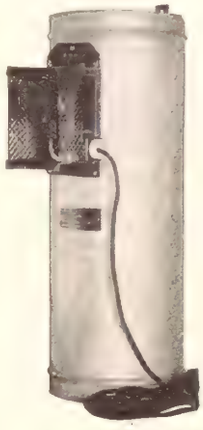
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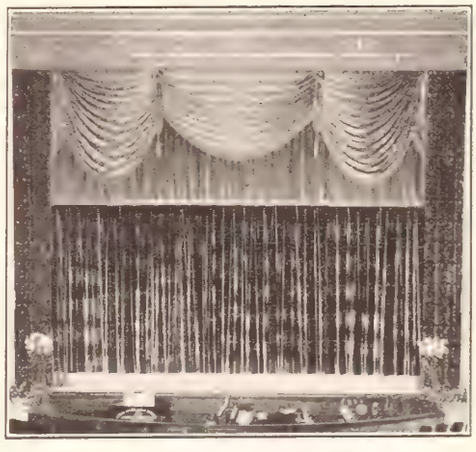
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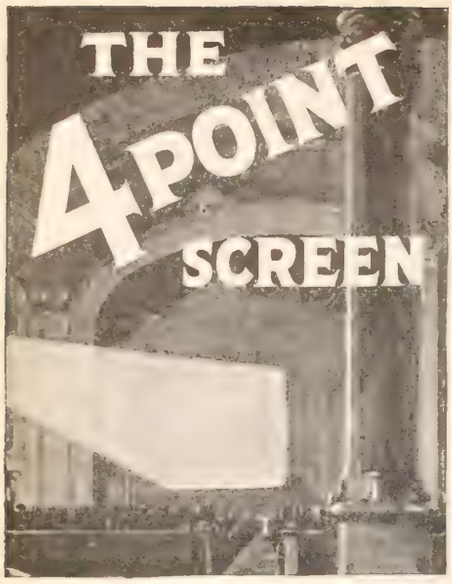
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M-G-M Trackless Train Touring South America

METRO-GOLDWYN-MAYER'S Trackless Train, under the direction of Eddie Carrier, left the European shore last April. It was shipped to South America aboard the Lloyd Sabaudo Steamship the Princippa Ciovanna. The journey from the European port to the South American port lasted twenty-five days. On May 8th the steamship docked in the port of Buenos Aires, Argentine. The train was immediately unloaded and parked in a garage, where painters started to re-letter the advertising copy in Spanish. The mechanics also attended to the necessary repairs.

On Thursday, May 12, the train left the garage and officially started its South American tour. On driving to the city hall in Buenos Aires a number of officials and a battery of newspaper men received the train. The crowds were tremendous and, as the train passed through the city, the cheers and the curiosity on the part of the public to get a glimpse at the train were as great as in the other countries it has toured. There were representatives from the cable company, the United States Tire Company and the Remington company to greet the Trackless. They voiced great enthusiasm at the wonderful reception accorded it. With the Pullman loaded to capacity the train made a three-hour tour of the city. Thousands of people crowded the narrow business streets to view the train. A great quantity of folders were distributed by Metro-Goldwyn-Mayer, United States Tire Company, Remington and All America Cables. The reception on this day was one of the greatest ever accorded the Trackless on its entire tour. The Trackless was an immediate sensation.

The second day of the tour was a riot. The route over which the Trackless traveled was packed with people. Traffic was jammed a number of times, but even the police officials received a big kick from seeing it. To conclude the morning's tour the train stopped in front of the San Martin theatre, where "The Merry Widow" was playing. In the afternoon the officials of the train were received by the President of the Argentine. The President was delighted with the "big toy" as he called it, and lauded the officials who conceived this great stunt. After the reception another tour of the city was started, where fully one hundred thousand people viewed the spectacle. Thousands of heralds were distributed.

The third and fourth day was devoted to various stops at the theatres. Newspaper representatives accompanied the members of the train, writing several articles of the trip.

The South American tour of the Trackless Train is doing wonders in the line of exploration, for Metro-Goldwyn-Mayer is practically a newcomer in this section of the world. The train is convincing the exhibitor that M-G-M means business, and is back of its product to the nth degree. Confidence to the exhibitor and proof of the company's large scale plans are what this trip through South America is sure to give.

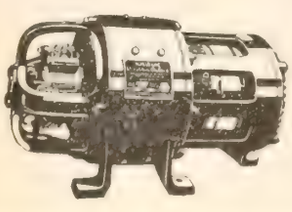
Merchandising Entertainment on a National Scale

(Continued from page 2524)

One of the managers, concentrating on this phase of the coupon books, launched his drive by organizing a bridge party, under the auspices of a local women's club, which was held in the theatre—a sort of special morning matinee. The prizes were Publix Chex, purchased by the organization conducting the party. With this as a starter, he has succeeded in giving the coupon books a place of first rank as the correct and desirable thing for private bridges in the homes.

At the Rialto theatre in New York, there is a special booth, set up well forward in the lobby, with a cashier on duty to sell only these coupon books.

The plan fits in with the "merchandising idea" which the picture theatres are developing and adapting to their particular purposes. In its national application the plan has some of the features of a "stunt," but while the advantages from a general advertising and exploitation angle are being capitalized, the coupon books are now a definite showmanship feature of the Publix theatres. It is expected that every theatre in the circuit will increase its business to an appreciable degree by means of this added appeal, and thus establish and maintain the system as good "box office" and profitable showmanship.



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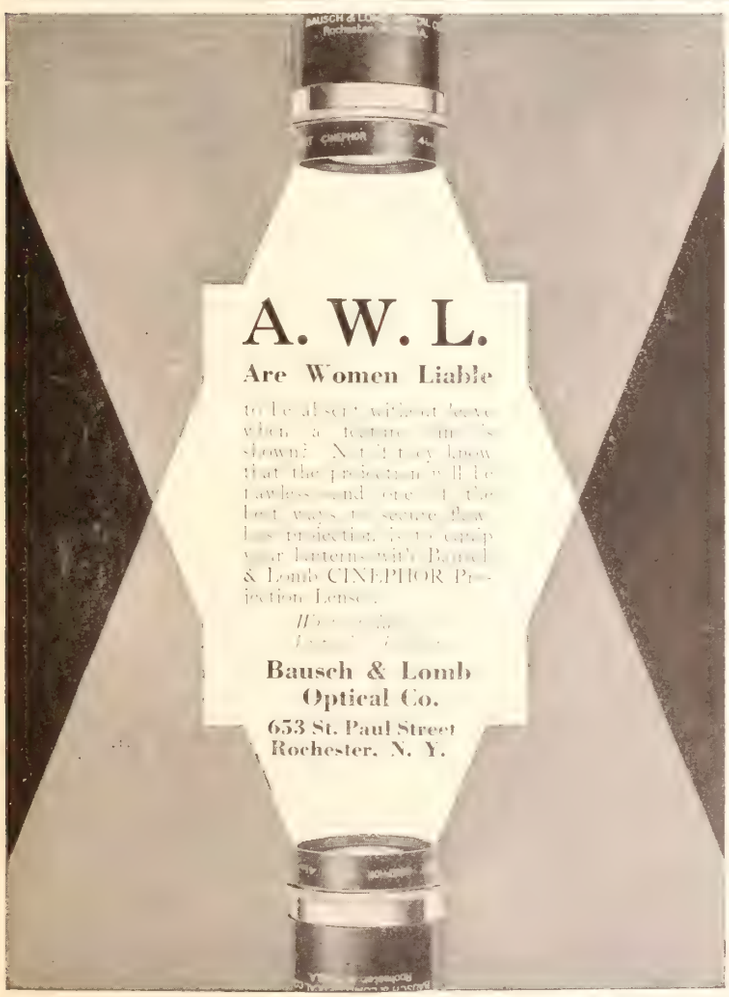
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You *know* it will be hot in July and August. It always is.

You *know* people like to be comfortable—and won't sit and perspire in a hot theatre.

So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

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A Utah Bank whose sign was equipped with RECO Color Hoods, wrote: "Our sign appears to be entirely new and its appearance has been wonderfully improved." RECO Color Hoods snap over lamps of standard size, easily removed for cleaning; never fade or wash out; outlast the sign.

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Advertising In The Showman Pays

Building Projects

INDIANA

Gary—Owners, Kalleros & Loupas. Cost $300,000. No other details.

Marion—Universal Film Corp., owners. Cost, -400,000. Location, North Washington Street.

Winamac—Owner, Charles Wolfe. Location, Monticello and Pearl Streets.

KENTUCKY

Louisville—Owner, Marcus Loew Corp. Cost $1,500,000. Seating capacity, 3,300. Construction work to begin soon.

MAINE

Portland—Owner, M. Greenspan. Architects, Rapp & Rapp. Cost $2,000,000. Lessee, Famous Players. Seating capacity, 3,200. Location, Congress Street.

MARYLAND

Salisbury—Owner, Jas. A. Bailey. Cost $100,000. Location, Dock Street near Comden Avenue. Plans being drafted.

MASSACHUSETTS

Chicopee Falls—Owner, Wernick Brothers. Architect, Geo. P. B. Alderman, Holyoke. Seating capacity, 1,000. Type—White front with marble work and terra cotta; includes four stores and twenty-four offices. Cost $75,000. Location, Broadway near Main Street.

East Weymouth—Owner, Arthur L. McGory. Architects, Batty & Gallagher, Quincy. Type—Frame, one story, 57 x 140. Location, Jackson Square. Bids closed.

Plymouth—Owner, A. S. Friend Co. Construction started. To be completed in August. Under Loew management.

Springfield—Owner, Sylvester Z. Poli. Location, Vernon Street. No other details as yet.

Springfield—Owners, Goldstein Bros. Amusement Corp. Architects, Blackall, Clapp & Williams, Boston. Seating capacity, 1,600. Style—Gothic, stone construction and marble trim.

Taunton—Owner, Donovan Amusement Co. Architect, John Edmund Kelly, Boston. Contract awarded to Walter H. Barker, Taunton. Cost $250,000. Seating capacity, 1,700. Location, Broadway.

Waltham—Owner, Moody Theatre Trust of Boston. Seating capacity, 2,200. Location, Moody Street near Pine.

MICHIGAN

Hart—Owner, Fred N. Harris. Work begun. No other details.

Niles—Contract awarded to Nelson Construction Co. Seating capacity, 1,250. Cost $275,000 to $300,000. Location, Main and 5th Streets. Excavation work finished.

Plainwell—Owner, Harold Kortes. Name, Sun. Seating capacity, 300.

Pontiac—Contract awarded to Pryale Construction Co. Name, Eagle. Work started.

Port Huron—Harry Goseline, owner. Cost $50,000. Under construction.

St. Clair—Owner, J. Christensen. Cost $25,000. Location, Riverside Avenue between Adams and Thornapple Streets.

MINNESOTA

Minneapolis—Owner, Minneapolis Theatre Corp. Contract awarded to Lundoff-Bicknell Co. Seating capacity, 4,200. Cost $2,000,000. Location, 9th Street and LaSalle Avenue.

Minneapolis—Owner, David W. Onan & Son. Architects, Magney & Tusler. Seating capacity, 550. Cost $25,000. Location, 16 Washington Avenue.

NEW MEXICO

Albuquerque—Architect, E. H. Norris. Seating capacity, 400. Type—Brick and covered with stucco; Spanish mission type of construction. Location, East Central Avenue between Solana and Aliso Avenues. To be completed in July.

NEW JERSEY

Chatham—Owners, Roth-Strand M. P. Corp. Cost $200,000. Details not given.

Highland Park—Owner, Mark Block. Cost $300,000. Seating cpacity, 1,400. To be completed in Fall. Architect, Wm. E. Lehman.

Lundhurst—Architect, Wm. E. Lehman. Seating capacity, 1,475. Cost $300,000. Contract awarded to Osschwald Construction Co. Location, Ridge Road and Valley Brook Street.

Westmount—Owner, Chamber of Commerce. Ground broken. Details not given.

NEW YORK

Amityville—Owner, Amityville Theatre, Inc. Architect, Paul B. La Valle. Contract awarded to Isaac A. Hopper's Sons. Seating capacity, 1,750. Location, Montauk Highway.

Brooklyn—Owner, Rosengonerg Bros. Location, Bedford Avenue between S. 9th Street and Division Avenue.

Brooklyn—Owners, Samuel Rhonheimer & Ira J. Ginsberg. Seating capacity, 2,000. Cost $500,000. Location, Kingston and New York Avenues. Construction started, to be completed in September.

New York City—Owner, Isaac Miller. Architect, C. A. Sandbaum. Cost $400,000. Location, Westchester Avenue between Boynton and Ward Avenues.

Rome—Owners, Comerford & Kallett. Architect, Leon H. Lemport, Rochester. Seating capacity, 2,500. Location, 212-24 W. Dominick Street.

Utica—Owner, Stanley-Mark Strand. Location, Genesee Street near Hopper. No other details.

Utica—Owner, Rolu Theatre Corp. Architect, Rushmer & Jennison, Utica. Seating capacity, 1,400. Cost $250,000. Location, Genesee Street.

OHIO

Mansfield—Owners, Knights of Pythias. Architect, Frank W. Bail, Cleveland. Cost $400,000. Negotiations completed and contracts signed.

Youngstown—Owner, State Theatre Co. Architects, Chas. Bates, Wheeling, W. Va., and Wm. Cook, Youngstown. Seating capacity, 2,000. Location, W. Federal Street between W. Boardman Street and Dutton Alley. To be completed late this year.

OKLAHOMA

Shawnee—Owners, A. G. Hornbeck and R. E. Griffith. Cost $100,000. Location, E. Main Street.

OREGON

Portland—Owners, Portland Paramount Corp. Contract awarded to L. H. Hoffman. Cost $1,000,000. Type—Steel and concrete. Location, Broadway, Main and Park Streets.

The Dallas—Owners, Guy E. Mathews and Mr. Phillips. Location, 3d and Court Streets. Work to start in May and be completed in September.

PENNSYLVANIA

Allentown—Owner, Henry B. Friedman. Location, 535-7 Hamilton Street. Name, The Family. Cost $75,000 to $100,000. Seating capacity, 900. To open in September.

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Motion Picture News

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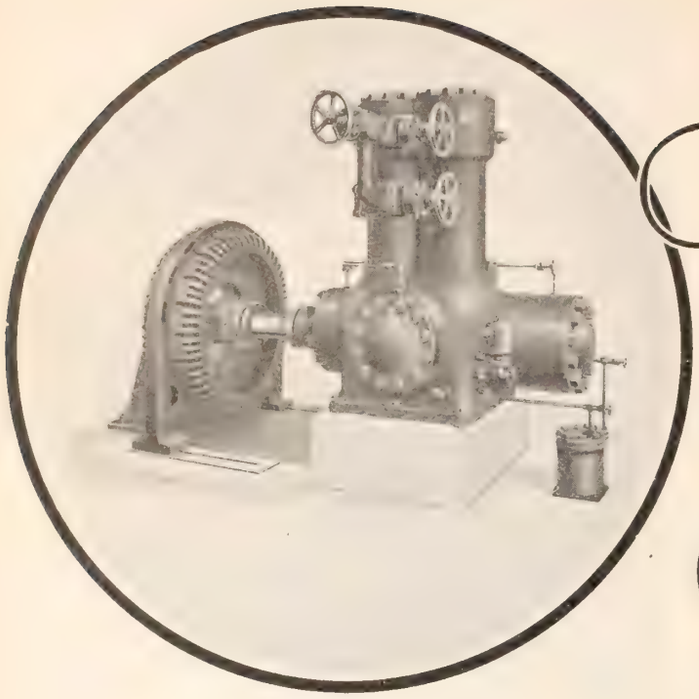
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GEORGE H. WARTMAN, Managing Director

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Direction of the American Hotels Corporation



This Summer's heat will lead thousands to Comfortable YORK cooled theatres

The unit illustrated above is the York vertical single acting carbon dioxide compressor. This equipment has been developed particularly for air conditioning requirements. It is compact, all parts readily accessible, quiet and odorless in operation.

Add the "CAMEO"

The best known antidote for that dread poison "summer slump" is a York theatre cooling system. Not only does it eliminate the hot weather handicap, but supplies an endowment policy in which your box office is chief beneficiary.

The popular "Cameo", 42nd near Broadway, will be York equipt before this coming summer is well under way.

This theatre is one of the latest additions to the fast growing list of York cooled motion picture houses, where entertainment plus comfort is assured during the most torrid weather.

Write for full information and list of York projects.

YORK Manufacturing Company
Ice Making and Refrigerating Machinery Exclusively
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YORK Air Cooling for Theatres

PICTURES AND PEOPLE



Ben Lyon, First National star, recently sailed for a short European vacation with his mother and sister. Here they are together on the Leviathan. (Cosmo News photo)

Snookums Says Farewell to New York

SNOOKUMS, the Stern Brothers starlet, who has been enjoying a triumphant personal appearance tour of the East, has left New York on his return trip to Los Angeles, where he is due to start work on the new series of "The Newlyweds and Their Baby" comedies, for next year's Universal Junior Jewel release.

"Wings" to Be Syndicated

"WINGS," a novel telling the story of the Paramount road-show attraction, which will have its Broadway premiere at the Criterion Theatre August 1, is to be syndicated in the newspapers by the Chicago Tribune Syndicate. The novel was written by John Monk Saunders, who wrote the original story for the picture.

Grossett and Dunlop will publish "Wings" in book form in the fall.

Dewey Bloom Leaving

AFTER a brief visit to his home in Hamilton, Canada, Dewey D. Bloom sails from New York June 25 on the S.S. Carmania, to make his future residence in London, where he will be identified with the British film industry. His publicity agency at 1658 Broadway is being taken over by Lavner & Benedict, who have been his associates.

For the past eight years Mr. Bloom has specialized in motion picture publicity and exploitation. He left the newspaper field to do theatrical publicity for the Selwyns, handling campaigns on their Charlot Revues, "Spring Cleaning,"



Harold Schumate, Fox Films scenarist, who has just finished "The Circus Ace" for Tom Mix and is now busy on another original screen story for the same star



What the well dressed man will do; Warner Oland abandons sleek hair for curly to play a comedy role in Warner Brothers' picture, "What Happened to Father"



Morris Safier, head of the Extended Run department of Warner Bros., visits the company's studio and meets Warner Oland, who is at work on "The Jazz Singer"



Lindbergh started something, all right! Here is Lorraine Eason, featured in F B O's "The Beauty Parlor" Series, with loyalty to Lindy written all over her



Ivan Petrovich, Serbian actor, discovered by Rex Ingram playing bits and given the leading male role in "The Garden of Allah," a Metro-Goldwyn production



Three reasons why the Native Sons all swear by California as the garden spot of the world; Barbara Kent, Barbara Worth and Ethlyne Clair, of Universal

Apathy: By Wm. A. Johnston

(Continued from page 2490)

travagances of production. But there is no thought to stop production, nor to let it deteriorate into a feeble and meaningless gesture.

Advertising, on the other hand, has never been extravagant. It has simply never been understood and therefore never organized. It has never really started. Either it will start—eventually; or else this much vaunted industry will go into the discard.

If it is a fact that the treasuries of the trade have so been drained that no funds are available for advertising, then let there be a definite and outspoken policy.

Better a flat policy of no advertising whatever than the present one of feeble attempts based on utter apathy.

(Continued from preceding page)

and Jane Cowl's series of classic productions. His varied picture experience includes the management of a Broadway theatre for Fox, publicizing the Barbara La Marr series produced for First National by Sawyer-Lubin, handling studio publicity for Pathe, publicity and exploitation for Associated Exhibitors, New York exploitation representative for Fox, and publicity and exploitation representative in Canada for Metro-Goldwyn-Mayer. He organized his own publicity agency a year ago.

The best wishes of his many friends in picture and newspaper circles will follow "Dewey" across the Atlantic, where the splendid reputation he has gained through his work here presages considerable success for him in the rapidly-developing picture industry of Great Britain.

Dolores Costello Leaves

DOLORES COSTELLO, Warner Bros. star, accompanied by her mother, Mrs. Maurice Costello, and her sister Helen, who is also a Warner Bros. player, left New York on Thursday, June 23, after a two-weeks' visit in the East, the main purpose of which was to attend the world premiere of Miss Costello's new starring picture "Old San Francisco."

The Costello party left on the S.S. President Adams bound for Havana. After a few days in the Cuban port they will proceed by boat through the Panama Canal to California. Their present plans provide for their return to Hollywood on July 11, immediately following which Dolores will begin work on her next Warner picture, "The College Widow," by George Ade.

While the star was here H. M. Warner introduced her to members of the press at a luncheon given in her honor at the Park Lane Hotel on June 15.

Fox Joy Carnival

THE members of the Fox Athletic Club will hold their annual Joy Carnival at the Claridge Hotel on July 1st. At that time medals will be presented to the Fox bowlers and basketball players, various trophies won by the Club awarded, and the official Fox A. C. flag adopted. Music will be furnished by Luke F. Stager and the original Bluebird Serenaders. At midnight a special buffet supper will be served, and prominent entertainers—the kind who add sparkle to any affair—will be on hand.

Fox Athletic Club directors and officers for 1927 are: William Fox, honorary president; Jack G. Leo, honorary vice-pres.; Douglas N. Tauszig, executive advisor and chairman of Council; Fred Bullock, Jr., president; George Blake, attorney



Norman Springer, author of "The Blood Ship," and George B. Seitz, who recently finished directing it for Columbia Pictures, examine their tickets before leaving for New York with the first print. Standing are Jack Cohn, Harry Cohn, and Hobart Bosworth, who is featured

of club; Harry Reinhart, vice-pres.; Deon De Titta, treasurer; Ida Myckon, recording secretary; and Doris Berman, financial secretary.

Child Actor Here for "Crowd"

FIVE-YEAR-OLD Freddie Frederick, who is playing an important juvenile rôle in Metro-Goldwyn-Mayer's "The Crowd," has arrived in New York to join King Vidor's unit, now making sequences here for this story of big city life, written by the director of "The Big Parade."

In traveling all the way from Los Angeles to appear here in "The Crowd," this remarkable child actor, who is said to have played more parts in his short career than any other film youngster, sets still another movie record, since he is the youngest individual ever to journey across the continent to work in a motion picture.

George K. Arthur in New York

GEORGE K. ARTHUR, Metro-Goldwyn-Mayer featured player, arrived in New York last week, coming on from the Shriners convention in Atlantic City. This is Arthur's first visit to Manhattan since his brief stop-off en route from London to Hollywood three years ago. Before accepting a film contract with M-G-M, he was a favorite of the London music halls.

Ethlyne Clair Visiting New York

ETHLYNE CLAIR, who went to Los Angeles a year ago to play Mrs. Newlywed in "The Newlyweds and Their Baby" comedies for the Stern Brothers, and whose progress has been so rapid that she recently played the leading feminine role in two Universal Jewels opposite Hoot Gibson, has just arrived back in New York on vacation.

An F B O Wedding

WORK stopped for an hour in the auditing department of F B O Pictures Corporation one day this week when it was learned that Daniel M. Creed, traveling auditor for the company, had slipped down to City Hall quietly with Agnes M. Crowley, one of the girls in the auditing department, and married her.

Paula Gould Sells No. 30

PAULA GOULD, handling publicity for F B O sold her thirtieth short story this week. The latest opus from Miss Gould's busy pen is called "A Very Charming Person," and will be published in an early issue of Snappy Stories.



All the Film Board secretaries in the United States were present at the recent meeting at French Lick; here they are, from left to right: Milton A. Nathan, San Francisco; D. T. Lane, Salt Lake City; J. D. Abramson, Chicago; Harry Meyer, Butte; Charles R. Zears, Oklahoma City; Col. John A. Cooper, Canada (representing all Canadian secretaries); Jack Levine, New York; Louis Flinn, New York; Don C. Douglas, Dallas; John Gentile, New York; M. McCullough, Indianapolis; Gabriel L. Hess, New York; Mrs. Alma A. Walton, Memphis; G. O. Burnett, Toronto; Mrs. Mabel Parkhouse, New York; James B. Fitzgerald, Washington; L. B. Schofield, St. Louis; Charles C. Pettijohn, New York; Clare Foley, Omaha; Dr. B. B. Pettijohn, Indianapolis; M. Benjamin, Des Moines; E. L. Cole, Atlanta; E. McNamee, Cincinnati; George Borthwick, New York; Martha W. Ferris, Boston; Ben Koenig, Milwaukee; Olive J. Harden, Pittsburgh; Kathryn Sullivan, New Haven; Therese E. Drazin, New York; George B. Wiggins, Minneapolis; Audrey Littell, Charlotte; Edna Phister, Albany; Mrs. Georgia Moffett, Cleveland; Louis Phillips, New York; Jane M. Halloran, Albany; Mrs. Suckow, Cleveland; Mrs. Julia B. Heine, New Orleans; A. L. Menagh, Kansas City; Lola Adams Gentry, Los Angeles; Mrs. Simon, Cleveland; E. K. Oppenheimer, Portland; Joan Lyons, New York; Helen L. Reinemann, New York; Mrs. Roberta B. Lynch, Seattle; Duke W. Dunbar, Denver; Emma Abplanalp, Buffalo; Jack H. Greenberg, Phi ladelphia; David Palfreyman, Detroit; Jack Connolly, Washington.

Cheery Maxims

WARREN NOLAN, a good newspaperman gone publicity with United Artists, sends us a few jolly lines culled from the writing of Leo Tolstoy, author of "Resurrection," which that company is distributing. Here are a few of them—paste them in your hat, and the next time you feel blue and depressed, try them as a tonic for your wavering spirits:

"For 70 years I have been lowering and lowering my opinion of women and still it is to be lowered more and more."

"In general music is a dreadful thing. They say music



The recent dedication ceremonies at the Harvard School of Business Administration brought together. many remarkable figures among the alumni; left to right: Thomas N. Perkins, Harvard, 91, former Reparations Committeeman in Europe; Bishop William Lawrence; Joseph P. Kennedy of F B O; and Owen D. Young, administrator, Dawes reparations plan and chairman of the board of General Electric

exalts the soul. Nonsense, it isn't true—it has neither an exalting nor debasing effect, but it produces agitation."

"Woman is a necessary evil which man must bear with as patiently as he can."

"Military life in general depraves men."

"There is no future. It is made by us."

Carewe Seeking Actors

EDWIN CAREWE, who is to begin production on Dolores del Rio's first starring vehicle, "Ramona," in August, is seeking two suitable male actors for the roles of Allesandro and Felipe, characters in the Helen Hunt Jackson novel.

Eat More Snails!

DAVID BUTLER, working in the cast of "The Rush Hour," learned to like snails in France, and during the filming of a French restaurant scene for the picture persuaded Director Mason Hopper to include them in the action. Other members of the cast declined to follow suit, however, and took his word for the daintiness of the French delicacy without sampling it.

Marie Prevost Injured

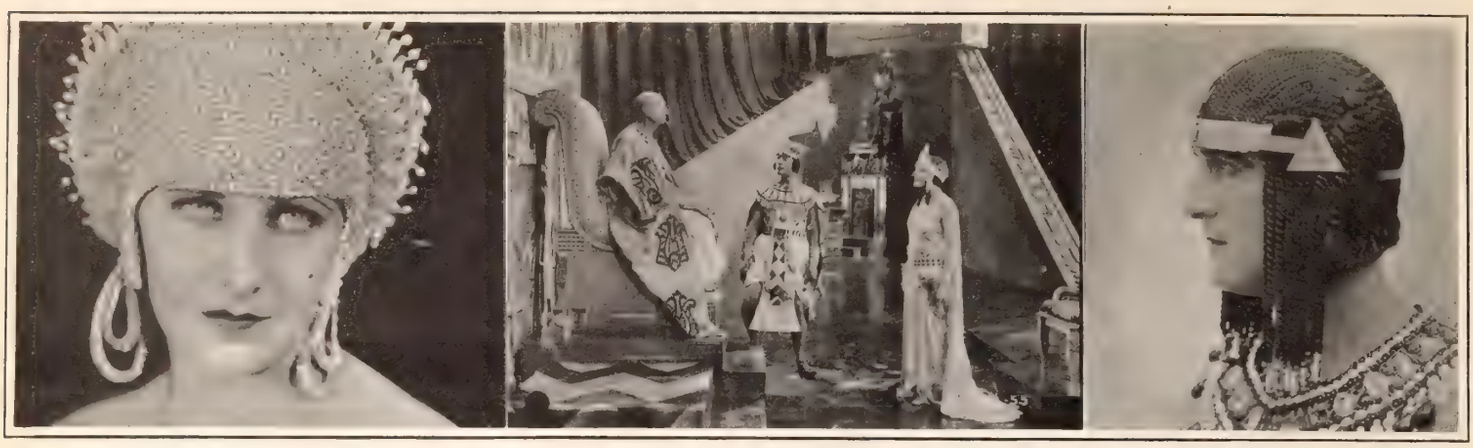
MARIE PREVOST was slightly injured recently when thrown from an aquaplane board during the filming of scenes for "The Rush Hour" at Catalina Island, necessitating a few days' lay-off by the unit.

Title Team Here

KATHERINE HILLIKER and H. H. Caldwell, the well known team of title writers, have arrived from Fox Films West Coast Studios to work for about two months at the company's New York plant.



Gordon S. White, the gentleman at the right wearing what appears to be a medal but is really one of the identification tags pinned on all delegates to the Educational convention so they wouldn't get lost in Los Angeles, is the director of advertising and publicity of Educational, and the convention gave him the opportunity to become better acquainted with Lupino Lane and Dorothy Devore, two of that company's comedy stars



Many unusual character types appear in "Moon of Israel," the picturization of H. Rider Haggard's famous novel, which has its American premiere at the Roxy theatre in New York on June 25. Left, Maria Corda who plays the title role, and is now in this country under a First National contract; centre, A. Weisse as Pharaoh, Adelqui Millar, now one of the leading players in France, as Prince Seti, and Arlette Marchal, now here under a Paramount contract, as Userti; right, Adelqui Millar. The picture is being released in this country by F B O



The luncheon at the Park Lane Hotel last week for members of the New York film press, given in honor of Dolores Costello by Warner Brothers and attended by writers on the fan, trade and daily papers. Miss Costello came East for the opening of "Old San Francisco."



At the left, delegates to the Paramount convention in 'Frisco who spent a day at Harold Lloyd's Beverly Hill estate; standing, left to right: Emanuel Cohen, John Day, O. R. Geyer, Stanley Waite, Harold Lloyd, Mel A. Shauer, E. E. Shauer, Gordon Dunlap, I. F. Koverman, James Clark, Tom Crizer, Creed Neeper, Joseph A. Seidleman, "Kitty" Howe, A. O. Dillenbeck, William R. Fraser, Jack Curry, Charles Christie, W. W. Caldwell, John L. Murphy, Albert Deane, Joe Reddy; kneeling: Jay Haas, Ollie Traggarth, Leslie F. Whelan, Russell Holman, Charles E. McCarthy, John Cecil Graham, Mike Lewis, Leon Bamberger, Eugene Zukor and Carl York. The view at the right is a sketch of a mammoth set now being built by Lloyd on his studio site in Westwood Hills, reproducing a portion of the Sheridan Square district in New York, where he will film part of the story in August

Theatres' Value $1,349,208,400

Total Sum Invested in Film Houses in United States According to Figures Compiled by Motion Picture News

ACCORDING to figures compiled by Motion Picture News the total valuation of the motion picture theatres of the United States is $1,349,208,400.

This stupendous sum does not include legitimate houses nor does it figure in office buildings where only a small portion of the total investment is in the theatre proper.

These figures have been checked so far as practicable and in the compilation many regional authorities have been consulted.

The general method of appraisal was to select at random in every state a sufficient number of theatres, by classification of A, B, C, D, and E, to permit the law of averages to become effective and then to appraise by inquiry, research and consultation with persons in a position to know the actual valuation of each of these individual theatres.

With an average valuation in each classification, plus more checking in the case of large theatres in the larger cities, the total number of theatres in each classification was multiplied by the average valuation figure and the totals for each state made into a grand total.

The next step in checking was to compare dollars to percentage of population, also divide into groups of city, urban, village and strictly rural sections. Eliminating strictly rural population from all states and allowing for the percentage of colored population in the South, it was possible to prove to a reasonable degree that the law of averages held good when the five groups were taken separately.

In the larger cities the number of seats was also used in comparison to the dollar totals. This check proved of assistance except in New York City, where land valuations ran too high to make comparisons with other cities, even Chicago, average up in the grand total.

It will be noted that the valuations of Class A and B theatres vary greatly in individual states. This is brought about in obtaining a common figure for multiplication purposes, through the fact that individual theatres in the two classifications vary to the extent of from one hundred thousand to several million dollars and that a class A or B theatre in a city of fifty thousand population and one in a large city are two entirely different propositions, each being comparative to the other houses of the same city and not with each other.

It will be noted also that District of Columbia leads the list in the highest valuation of Class A theatres. Washington was found an exception in compiling an average, for obvious reasons, and the figures given are actual valuations as given by acknowledged authorities.

Motion Picture News presents the following table of theatre valuations as a definite attempt at appraisal and with the belief that in its total by states and in its grand total it represents the approximate worth of the theatre property of the country.

Projected theatres or houses under construction and not yet in operation are not included in these figures. Table follows:

ALABAMA

	Theatres	Average Valuation	Total Valuation
Class A	6	$400,000	$2,400,000
Class B	20	200,000	4,000,000
Class C	35	70,000	2,450,000
Class D	64	35,000	2,240,000
Class E	34	7,000	238,000
	159		
Total Valuation for State			$11,328,000
Average Valuation for State			$71,245

ARIZONA

Class A	3	$250,000	$750,000
Class B	9	140,000	1,260,000
Class C	17	55,000	935,000
Class D	13	25,000	325,000
Class E	17	6,500	110,500
	59		
Total Valuation for State			$3,380,500
Average Valuation for State			$57,296

ARKANSAS

Class A	5	$250,000	$1,250,000
Class B	16	175,000	2,800,000
Class C	32	70,000	2,240,000
Class D	74	30,000	2,220,000
Class E	65	7,000	455,000
	192		
Total Valuation for State			$8,965,000
Average Valuation for State			$46,745

CALIFORNIA

Class A	58	$600,000	$34,800,000
Class B	105	300,000	31,500,000
Class C	210	90,000	18,900,000
Class D	152	40,000	6,080,000
Class E	50	9,000	450,000
	575		
Total Valuation for State			$91,730,000
Average Valuation for State			$159,531

COLORADO

Class A	11	$300,000	$3,300,000
Class B	17	150,000	2,550,000
Class C	39	60,000	2,340,000
Class D	67	30,000	2,010,000
Class E	65	7,000	455,000
	200		
Total Valuation for State			$10,655,000
Average Valuation for State			$53,275

CONNECTICUT

Class A	22	$350,000	$7,700,000
Class B	48	150,000	7,200,000
Class C	39	75,000	2,925,000
Class D	55	30,000	1,650,000
Class E	13	7,500	97,500
	177		
Total Valuation for State			$19,572,500
Average Valuation for State			$110,580

DELAWARE

Class A	4	$450,000	$1,800,000
Class B	4	250,000	1,000,000
Class C	5	80,000	320,000
Class D	21	50,000	1,500,000
Class E	6	7,500	45,000
	40		
Total Valuation for State			$4,665,000
Average Valuation for State			$116,625

DISTRICT OF COLUMBIA

Class A	7	$890,000	$6,130,000
Class B	4	400,000	1,600,000
Class C	18	260,000	3,880,000
Class D	21	60,000	1,260,000
	50		
Total Valuation for State			$12,870,000
Average Valuation for State			$257,400

FLORIDA

Class A	22	$350,000	$7,700,000
Class B	33	200,000	6,650,000
Class C	60	80,000	4,800,000
Class D	54	40,000	2,160,000
Class E	47	10,000	470,000
	216		
Total Valuation for State			$21,780,000
Average Valuation for State			$100,833

GEORGIA

Class A	11	$450,000	$4,950,000
Class B	25	150,000	3,250,000
Class C	45	80,000	3,700,000
Class D	59	30,000	1,770,000
Class E	48	5,000	336,000
	188		
Total Valuation for State			$14,006,000
Average Valuation for State			$74,490

IDAHO

Class A	1	$250,000	$250,000
Class B	9	100,000	900,000
Class C	23	80,000	1,840,000
Class D	28	30,000	840,000
Class E	44	6,000	284,000
	105		
Total Valuation for State			$4,114,000
Average Valuation for State			$39,181

ILLINOIS

Class A	54	$550,000	$29,700,000
Class B	115	200,000	34,500,000
Class C	266	100,000	26,600,000
Class D	286	40,000	11,440,000
Class E	309	6,000	1,854,000
	1030		
Total Valuation for State			$104,094,000
Average Valuation for State			$101,062

INDIANA

Class A	31	$400,000	$12,400,000
Class B	67	200,000	13,400,000
Class C	120	80,000	8,880,000
Class D	177	35,000	6,195,000
Class E	154	6,000	924,000
	530		
Total Valuation for State			$41,799,000
Average Valuation for State			$78,866

IOWA

Class A	22	$300,000	$6,600,000
Class B	40	250,000	10,000,000
Class C	66	50,000	3,300,000
Class D	144	25,000	3,600,000
Class E	298	6,000	1,788,000
	570		
Total Valuation for State			$25,288,000
Average Valuation for State			$44,365

KANSAS

Class A	8	$250,000	$2,000,000
Class B	37	150,000	5,550,000
Class C	58	70,000	3,860,000
Class D	85	25,000	2,125,000
Class E	249	8,000	1,992,000
	437		
Total Valuation for State			$15,527,000
Average Valuation for State			$35,531

Legitimate Houses Not Figured in Estimate

	Theatres	Average Valuation	Total Valuation
KENTUCKY			
Class A	9	$350,000	$3,150,000
Class B	25	200,000	5,000,000
Class C	56	70,000	3,920,000
Class D	85	30,000	2,550,000
Class E	78	7,000	546,000
	243		
Total Valuation for State			$15,166,000
Average Valuation for State			$62,412
LOUISIANA			
Class A	7	$450,000	$3,150,000
Class B	18	200,000	3,600,000
Class C	56	80,000	4,480,000
Class D	74	30,000	2,220,000
Class E	60	7,000	420,000
	215		
Total Valuation for State			$13,870,000
Average Valuation for State			$64,512
MAINE			
Class A	9	$200,000	$1,800,000
Class B	17	100,000	1,700,000
Class C	32	50,000	1,600,000
Class D	46	20,000	920,000
Class E	98	6,000	588,000
	202		
Total Valuation for State			$6,608,000
Average Valuation for State			$32,713
MARYLAND			
Class A	12	$400,000	$3,600,000
Class B	18	300,000	3,600,000
Class C	39	60,000	2,340,000
Class D	78	35,000	2,730,000
Class E	15	7,000	105,000
	162		
Total Valuation for State			$12,475,000
Average Valuation for State			$77,062
MASSACHUSETTS			
Class A	54	$500,000	$27,000,000
Class B	103	250,000	25,650,000
Class C	133	80,000	10,640,000
Class D	107	40,000	4,280,000
Class E	9	10,000	90,000
	406		
Total Valuation for State			$67,660,000
Average Valuation for State			$166,650
MICHIGAN			
Class A	41	$500,000	$20,100,000
Class B	61	300,000	18,300,000
Class C	130	80,000	10,400,000
Class D	189	35,000	6,615,000
Class E	145	10,000	1,450,000
	566		
Total Valuation for State			$56,865,000
Average Valuation for State			$100,468
MINNESOTA			
Class A	20	$300,000	$6,000,000
Class B	27	200,000	5,400,000
Class C	81	70,000	5,670,000
Class D	110	35,000	3,850,000
Class E	166	7,000	1,162,000
	404		
Total Valuation for State			$22,082,000
Average Valuation for State			$54,659
MISSISSIPPI			
Class A	6	$200,000	$1,200,000
Class B	11	150,000	1,650,000
Class C	17	50,000	850,000
Class D	35	25,000	875,000
Class E	37	5,000	185,000
	106		
Total Valuation for State			$4,760,000
Average Valuation for State			$42,883
MISSOURI			
Class A	25	$500,000	$12,500,000
Class B	58	200,000	11,600,000
Class C	95	80,000	6,750,000
Class D	166	35,000	5,810,000
Class E	110	6,000	660,000
	456		
Total Valuation for State			$37,330,000
Average Valuation for State			$81,864
MONTANA			
Class A	6	$200,000	$1,200,000
Class B	11	100,000	1,100,000
Class C	22	60,000	1,320,000
Class D	17	30,000	510,000
Class E	52	6,000	312,000
	108		
Total Valuation for State			$4,442,000
Average Valuation for State			$41,129
NEBRASKA			
Class A	9	$450,000	$4,050,000
Class B	19	200,000	3,800,000
Class C	36	70,000	2,520,000
Class D	64	35,000	2,240,000
Class E	279	7,000	1,953,000
	407		
Total Valuation for State			$14,563,000
Average Valuation for State			$35,781
NEVADA			
Class A	1	$200,000	$200,000
Class B	4	150,000	600,000
Class C	2	80,000	160,000
Class D	8	40,000	320,000
Class E	8	6,000	48,000
	23		
Total Valuation for State			$1,328,000
Average Valuation for State			$57,739
NEW HAMPSHIRE			
Class A	8	$200,000	$1,600,000
Class B	9	150,000	1,350,000
Class C	21	60,000	1,260,000
Class D	32	25,000	800,000
Class E	10	6,000	60,000
	80		
Total Valuation for State			$5,070,000
Average Valuation for State			$63,375
NEW JERSEY			
Class A	60	$550,000	$32,000,000
Class B	65	300,000	19,500,000
Class C	107	100,000	10,700,000
Class D	84	40,000	3,360,000
Class E	35	8,000	280,000
	351		
Total Valuation for State			$65,840,000
Average Valuation for State			$187,578
NEW MEXICO			
Class A	5	$200,000	$1,000,000
Class B	3	150,000	450,000
Class C	8	60,000	480,000
Class D	13	35,000	455,000
Class E	17	6,000	102,000
	46		
Total Valuation for State			$2,487,000
Average Valuation for State			$54,065
NEW YORK			
Class A	68	$450,000	$30,600,000
Class B	112	250,000	28,000,000
Class C	176	100,000	17,600,000
Class D	141	50,000	7,050,000
Class E	193	7,000	1,351,000
	690		$84,601,000
Greater New York			
Class A	79	550,000	43,450,000
Class B	106	250,000	26,500,000
Class C	190	100,000	19,000,000
Class D	186	60,000	11,420,000
	561		$100,370,000
Total 1251 theatres			
Total Valuation for State			$184,971,000
Average Valuation for State			$147,858
NORTH CAROLINA			
Class A	10	$250,000	$2,500,000
Class B	35	150,000	5,250,000
Class C	46	80,000	3,680,000
Class D	92	30,000	2,760,000
Class E	74	7,000	518,000
	257		
Total Valuation for State			$14,708,000
Average Valuation for State			$57,235
NORTH DAKOTA			
Class A	3	$200,000	$600,000
Class B	4	150,000	600,000
Class C	14	70,000	980,000
Class D	16	30,000	480,000
Class E	232	7,000	1,624,000
	269		
Total Valuation for State			$4,284,000
Average Valuation for State			$15,922
OHIO			
Class A	62	$550,000	$34,100,000
Class B	90	300,000	27,000,000
Class C	235	150,000	34,250,000
Class D	292	50,000	14,600,000
Class E	144	7,000	1,108,000
	823		
Total Valuation for State			$111,058,000
Average Valuation for State			$134,943
OKLAHOMA			
Class A	9	$300,000	$2,700,000
Class B	29	150,000	4,350,000
Class C	65	60,000	3,900,000
Class D	119	30,000	3,570,000
Class E	164	7,000	1,148,000
	386		
Total Valuation for State			$15,668,000
Average Valuation for State			$40,590
OREGON			
Class A	8	$350,000	$2,800,000
Class B	20	150,000	3,000,000
Class C	33	70,000	2,310,000
Class D	61	35,000	2,135,000
Class E	49	7,000	343,000
	171		
Total Valuation for State			$10,588,000
Average Valuation for State			$61,912
PENNSYLVANIA			
Class A	88	1500,000	$44,000,000
Class B	146	250,000	36,500,000
Class C	287	150,000	43,050,000
Class D	377	60,000	22,620,000
Class E	121	7,000	847,000
	1019		
Total Valuation for State			$147,017,000
Average Valuation for State			$144,275
RHODE ISLAND			
Class A	9	$350,000	$3,150,000
Class B	13	200,000	2,600,000
Class C	16	70,000	1,200,000
Class D	16	35,000	560,000
Class E	6	7,000	42,000
	60		
Total Valuation for State			$7,552,000
Average Valuation for State			$139,852

(*Continued on page* 2548)

Colleen Moore Exploitation Prize

Awards of $100 and $50 to Exhibitors Sending in Best Suggestions on "Naughty But Nice" Before August 1, 1927

TWO prizes of $100 and $50, respectively, have been offered by Colleen Moore, star of First National's "Naughty But Nice," for the best exploitation suggestions for publicizing this picture sent in by any exhibitor. The judges in the contest will be J. S. Dickerson, of MOTION PICTURE NEWS, Al Rockett, of the First National studio forces, and C. F. Chandler, director of publicity and advertising. The closing date is August 1, 1927, and entries should be mailed to "Colleen Moore Contest," in care of First National Pictures, Inc., 383 Madison Ave., New York City, or care of Motion Picture News, Inc., 729 Seventh Ave., New York.

No elaborate rules govern the contest. Submit your suggestions for exploiting "Naughty But Nice" in whatever form is most convenient. It is not necessary to see the picture. Every "fan" is familiar with the type of photoplay in which Miss Moore appears, and a short synopsis of "Naughty But Nice" follows for further guidance:

Bernice Summers, plain, long-haired, spectacled, freckled and dumb, gains freedom from her uncle's Texas ranch when oil found on his property makes him disgustingly rich.

In mail-order house wardrobe, she invades an Eastern finishing school. There she blossoms from an unnoticed wall-flower into the school's most stunning girl. Paul Carroll, the town's handsomest and most eligible young bachelor, who ignored her on her arrival, becomes deeply smitten.



Colleen Moore, First National star

The school principal surprises Bernice and her chum in the lobby of a downtown hotel, where they are to meet Paul Carroll for a theatre date. They explain they are there to see the chum's parents upstairs. She follows them and in desperation they are forced to make their bluff good and enter a room.

Ralph Ames, of the secret service, is in his bath when they enter and they try to escape without being seen; but just as they are about to leave, the chum's parents, Judge and Mrs. Atwold, enter. Berenice introduces the stranger as her husband. The girls leave with the judge and his wife and the flabbergasted Ames is left without an explanation.

Through a series of coincidences, Berenice and Ames are brought together that night at the judge's house. Paul Carroll is there, too, and is stunned when Berenice's "husband" is introduced. Every effort is made to induce the "bride" and "groom" to enter the bridal suite, before they are finally herded in. Berenice sleeps on the roof, rolls off, is chased by a policeman, finds Carroll, marries him and they return to the bridal suite.

Sponsors Name N. Y. Film Club

Organization Selects "Motion Picture Club of New York"; Activities Under Way Seeks Location

AT an organization meeting, held Wednesday noon at the Hotel Astor, a name and officers for the first moving picture industry club were chosen.

The name is to be The Motion Picture Club of New York, and the temporary officers elected were: Al Lichtman, president; Arthur Loew, first vice-president; William A. Johnston, second vice-president; Bruce Gallup, secretary, and Arthur Stebbins, treasurer. Mr. Stebbins offered his offices as temporary headquarters for the organization, and reported a total of $5,100 collected from prospective members.

It was voted to ask Nathan Burkan to draw up a charter and to make an application therefor to the State of New York.

A By-Laws Committee was elected, consisting of M. H. Hoffman, chairman, Lou Metzger and Joe Brandt. A scouting committee consisting of David Chatkin, Lee Ochs and Paul Berger was appointed to seek temporary quarters.

The report of the Ways and Means Committee and the Name of the Organization Committee were read, discussed and accepted.

A committee was appointed to bring in suggestions for an appropriate location for an elaborate permanent club house and every one of the eighty individuals present was constituted a committee of one to bring in four prospective members to the next meeting of the organization, next Wednesday at the Hotel Astor.

Widespread interest is being shown in the new club throughout the entire industry, and it is expected that next Wednesday's meeting will be attended by every important executive now in the east.

Ala. to Tax Carnivals If Bill Becomes Law

TRAVELING shows, whether vaudeville, carnival or motion picture, will be forced to pay a tax for the privilege of operating in Alabama if the general revenue bill which passed th eHouse of Representatives last Friday, Jun 17, becomes a law.

The measure provides that "Vaudeville or motion picture shows operating as transients shall pay $100.00 per week where the seating capacity is less than 300; $150.00 a week when the seating capacity reaches, but does not exceed 500; and $200.00 per week when the capacity is 500 seats, or more."

The bill is so worded as to spare the established vaudeville and picture shows any additional tax burden, and obviously is intended to exact a tax from the traveling shows that heretofore, without paying any such taxes as are imposed upon the regularly operated legitimate amusement enterprises, have constituted an unfair competition for those established enterprises.

Sister of Stern Bros. Dies in Germany

AS the result of the news of the death of his sister, Mrs. Sigmund Alexander, in Fulda, Germany, Abe Stern, vice-president of the Stern Film Corporation, sailed for Europe early this week, aboard the S. S. Aquitania. Julius Stern, who sailed for Europe several weeks ago, was at the bed-side of the deceased. Her son, Max Alexander, technical director at the Stern studio, was called to Fulda two months ago, when it was first learned that his mother had no chance for life. Mrs. Alexander was one of three sisters, the other two being Mrs. Carl Laemmle, who died about eight years ago, and Mrs. Maurice Fleckles, of Chicago.

Abe Stern was accompanied to Europe by Herman Stern, sales manager for Stern Brothers Comedies. Both men expect to be in Europe about six weeks. Julius Stern will not return until September.

Lasky Announces Paramount Will Cut Salaries Ten Percent

ANNOUNCEMENT of drastic economy measures throughout the producing end of the industry as outlined in last week's issue of Motion Picture News was amplified this week by a Los Angeles statement by Jesse L. Lasky that gives details of what Paramount Famous-Lasky Corporation proposed to do to effect this economy.

According to Mr. Lasky a reduction of 10 per cent in salary of all employees of the company of over $50.00 will be effective immediately although observers are unable to accept this statement literally when it is a known fact that a considerable number of people have contracts obligating the company to definite salary payments of specified amounts.

His own and that of other officials of the company were the first to be cut, Mr. Lasky said, and added that the reduction had been accepted by the entire New York end of the organization.

The first indication that a drastic retrenchment move was intended by the Paramount organization was made known last week, when Mr. Lasky returned to Hollywood.

Steffes Warns of Merger

Independents Must Be Kept Alive, Says No'west Leader, Pointing Out Danger in Trade Marked Product

W. A. STEFFES, who as president of the M.P.T.O.A. of the Northwest, represents and takes care of the booking problems of over nine hundred exhibitors believes that the independent theatre owner has reached a crucial time in his affairs.

In an official bulletin of the organization which was sent to every exhibitor in the Northwest, Mr. Steffes reviews briefly the situation of the man who is not connected with a powerful chain organization in the following language:

"With the amalgamation of larger film companies now taking place, it certainly behooves the independent theatre owners to do everything they possibly can to keep the independent producer and distributor in business. This business is narrowing down to a few. One or two more announcements of amalgamations, and if the independent theatre owner is not careful, he is going to be without any product for his theatre.

"There is an amalgamation movement on foot now involving some of the larger producing companies, and when this takes place, which eventually will, you are going to be at the mercy of one or two large companies. Take your records for the past few years and check back and find out for yourself if your money-making pictures were not those released by the so-called independent companies.

"The officers of your organization found it necessary to secure all of the worth while or A-1 independent companies' product and distribute it throughout the territory. Never in the history of the film business in this territory has one company had the wonderful line-up or product that your organization has to sell this year.

"We bought Columbia's Perfect Thirty. You all know what Columbia has done in the past in the way of making pictures. Columbia this year are starting out with a picture that if it was handled by some of the other companies would be road show. You wouldn't get it for two years, viz., 'The Blood Ship.'

"If it is trade marks we haven't got them. Those of you who think you need a trade mark to operate your theatre should see what is happening in the larger cities in the East at the present time. Theatre owners who have built up these trade marks find that the trade mark companies are now their direct competitors and are using their trade mark pictures themselves. Why not take independent pictures and advertise independent productions on their merits, satisfy your clientele, and build up a steady patronage for your theatre that cannot be taken away when the trade mark is removed."

Motion Picture News Gives Theatre Valuation

(*Continued from page 2546*)

	Theatres	Average Valuation	Total Valuation
SOUTH CAROLINA			
Class A	5	$250,000	$1,250,000
Class B	8	150,000	1,200,000
Class C	32	60,000	1,920,000
Olass D	54	25,000	1,350,000
Class E	36	6,000	216,000
	135		
Total Valuation for State			$5,936,000
Average Valuation for State.			$43,970
SOUTH DAKOTA			
Class A	2	$200,000	$400,000
Class B	5	100,000	500,000
Class C	15	50,000	650,000
Class D	31	25,000	775,000
Class E	129	7,000	903,000
	182		
Total Valuation for State			$3,228,000
Average Valuation for State.			$17,736
TENNESSEE			
Class A	11	$250,000	$2,750,000
Class B	13	125,000	1,625,000
Class C	44	60,000	1,860,000
Class D	63	25,000	1,975,000
Class E	42	6,000	252,000
	173		
Total Valuation for State			$8,462,000
Average Valuation for State.			$48,95
TEXAS			
Class A	30	$350,000	$10,500,000
Class B	58	200,000	11,600,000
Class C	217	70,000	15,190,000
Class D	132	35,000	4,620,000
Class E	183	7,000	1,281,000
	620		
Total Valuation for State			$43,191,000
Average Valuation for State.			$69,663
UTAH			
Class A	5	$300,000	$1,500,000
Class B	5	200,000	1,000,000
Class C	20	70,000	1,400,000
Class D	32	25,000	800,000
Class E	40	7,000	280,000
	102		
Total Valuation for State			$4,980,000
Average Valuation for State.			$48,825
VERMONT			
Class A	2	$200,000	$400,000
Class B	8	100,000	800,000
Class C	7	70,000	490,000
Class D	20	35,000	700,000
Class E	30	6,000	180,000
	67		
Total Valuation for State			$2,570,000
Average Valuation for State.			$38,358
VIRGINIA			
Class A	15	$225,000	$3,375,000
Class B	22	100,000	2,200,000
Class C	33	60,000	1,980,000
Class D	50	25,000	750,000
Class E	79	6,000	47,400
	199		
Total Valuation for State			$8,352,400
Average Valuation for State.			$41,971
WASHINGTON			
Class A	19	$250,000	$3,750,000
Class B	22	150,000	3,300,000
Class C	48	70,000	3,360,000
Class D	89	35,000	3,115,000
Class E	71	7,000	497,000
	249		
Total Valuation for State			$14,022,000
Average Valuation for State.			$56,313
WEST VIRGINIA			
Class A	12	$200,000	$2,400,000
Class B	18	125,000	2,250,000
Class C	36	60,000	2,160,000
Class D	75	25,000	1,875,000
Class E	135	4,000	540,000
	275		
Total Valuation for State			$9,125,000
Average Valuation for State.			$33,182
WISCONSIN			
Class A	20	$400,000	$8,000,000
Class B	32	250,000	8,000,000
Class C	129	90,000	11,610,000
Class D	93	25,000	2,325,000
Class E	144	7,000	1,108,000
	418		
Total Valuation for State			$31,043,000
Average Valuation for State.			$74,266
WYOMING			
Class A	1	$200,000	$200,000
Class B	5	150,000	750,000
Class C	9	70,000	630,000
Class D	11	35,000	385,000
Class E	28	6,000	168,000
	54		
Total Valuation for State			$2,133,000
Average Valuation for State.			$39,500

Arthur Friend Resuming Theatre Control

ARTHUR FRIEND will resume control of the theatres in New England which he leased to Loew's, Inc., some time ago, it became known this week. This includes houses in New London and Derby Conn., Springfield and Worcester, Mass., Providence, R. I., and Portland, Me.

Atlantic City Movie Fete $167,000 Loss

"The Million Dollar Movie Pagaent," promoted and directed by Harry Brown, Los Angeles contractor in studio equipment, and which was to have been the most brilliant ever held in Atlantic City, was a total failure, a deficit of $167,000 being chalked up against the affair. Brown contracted heavy expenses in transporting over a score of motion picture folk across the continent, setting up elaborate electrical equipment, and building 26 costly floats. But it is understood that Brown has arranged to pay or has paid all remaining debts and is a heavy loser.

Brown and a staff of workmen worked in Atlantic City for several weeks preparing for the enterprise. Brown was to have given three pageants. The first was held on Thursday night and Brown is said to have given all the money from the sale of seats to the Shriners. All of Friday night's proceeds above the expenses were to have gone to Atlantic City charities, but the motion picture ball which he staged on the Steel Pier Thursday night netted only $700. The parade on the following night was a failure, the public showing very little interest and the receipts proving negligible. Following a protest from a former mayor of the summer resort that the pagaent was commercializing the boardwalk, Brown held a conference with Mayor Anthony Ruffu and several hotel men, agreeing to call off the Saturday parade.

Franklin Outlines New Combine Policies

Bearing with him the announcement that a new corporation is being formed to take over the management of the Publix and Loew Theatres recently merged into West Coast Theatres, Inc., Harold F. Franklin, arrived from Los Angeles and outlined the new policies of the gigantic theatre combine. He talked at a luncheon conference of more than 50 executives of the Northern California division of the West Coast Theatres held in the Palace Hotel. Altogether the corporation controls more than 300 theatres in the West, representing a $250,000,000 merger. The new corporation, he explained, will in effect be a subsidiary of the West Coast Theatres. Publix and Loew interests will have equal shares with West Coast in the corporation, though the latter will have supreme control, President Franklin asserted.

Outlining the policies of the new combine, he told the executives that all these will be founded on the main principle of "the best possible service to the public." One point on which President Franklin laid emphasis was that of "truthful advertising."

Wembley to Become Studio

Ralph Pugh Announces Purchase by British Incorporated Pictures for More Than $700,000

RALPH J. PUGH, managing director of British Incorporated Pictures. Ltd., of England, has announced that 35 acres of property in the late British Empire Exhibition at Wembley have been purchased for approximately $716,000 for the establishment of the world's largest film studio, according to Kine Weekly. This deal has been rumored for some time.

This property includes the Palace of Engineering, the largest covered concrete building in the world, with half a million feet of floor space, making possible the production of 150 features a year within the four walls of the single plant. It is 110 feet above sea level, an important atmospheric factor.

Five railway lines already run through the building, below the floor level, for the transportation of heavy articles; a restaurant for serving 300 persons at one time is fully equipped; electric, gas and water mains, fire hydrants and a drainage system are fully installed.

The company's own producing unit, British Authors' Production, will begin work here next January, and it was primarily for this that the property was acquired, but the space and facilities available are so enormous that a separate rental company has been formed to attract other producers as well.

Ohio Film Business Poor

Falling Off in Theatre Grosses Reported For Cleveland and Northern Part of State; Houses Closing

A SURVEY of the motion picture theatres of Cleveland and northern Ohio has brought to light the information that the picture business in this section is poor for this time of the year. Coupled with the fact that the weather conditions have been ideal for sustained seasonal business, the report clearly indicates that business is way off. In Cleveland it is understood that there is a great deal of unemployment.

In other sections a spirit of business unrest exists. Perhaps this condition accounts for the unusually large number of theatres which are closed. The latest list totals 70 houses in northern Ohio which have ceased operations either temporarily or permanently. Cleveland has fifteen dark houses. In other key points the following list was obtained: three in Toledo; one in Youngstown; one in Lima and two in Steubenville. Everything is open in Akron, Canton and Sandusky.

Counterbalancing this pessimistic outlook there is, on the other hand, the largest theatre building program in the territory than ever before in its history. Variety Amusements, Inc., has a $3,500,000 program. Loew's Ohio Theatres, Inc., is building a new 2,000-seat West Side house. Keith is reported to have plans for a West Side house. M. B. Horwitz of the Washington Circuit is taking bids on a 2,000-seat East side house. Henry Lustig and associates are building a large house on Lake Shore Blvd. All of which indicates that local exhibitors feel that the depression is temporary, and that relief will soon be in sight.

Jersey M.P.T.O. Meets At Asbury Park

NEW JERSEY'S M. P. T. O. is holding its annual convention this week at Asbury Park.

The sessions began Tuesday at the Berkeley-Cartaret hotel but up until the time of going to press no official business other than that transacted in executive session had been accomplished.

Both Tuesday and Wednesday were devoted almost entirely to pleasure. A ball and carnival was the feature attraction for Wednesday evening with the banquet held on Thursday night.

Among the prominent national figures in M. P. T. O. A. circles who were in attendance were President R. F. Woodhull, Business Manager M. J. O'Toole and A. Julian Brylawski, chairman of the Board of Directors of the national organization.

The result of executive meetings open only to exhibitors was not disclosed but it is understood that New Jersey will follow the lead of the parent organization in inviting producer owned theatres to affiliate with the M. P. T. O. of New Jersey.

An informal subject of debate was the protection of clauses that the Stanley-Fabian circuit is requiring from distributors which has handicapped independent theatres in the matter of bookings. Just what action will be taken if any and what such action would mean in this connection, was not disclosed at this writing.

A number of accessory dealers and manufacturers had displays in the hotel adjoining the meeting room where the convention was held.

Robert Lieber's Indiana Opened With Rork Picture

Robert Leiber, chairman of the board of directors of First National Pictures, opened his new Indiana theatre in Indianapolis last Saturday, June 18. The film attraction was Sam E. Rork's latest production, "The Prince of Headwaiters," in which Lewis Stone is featured.

Among New York picture personages who attended the opening of the Indiana were Richard A. Rowland, general and production manager of First National; Samuel Spring, secretary-treasurer; Ned E. Dipinet, general sales manager; Sam Katz of Balaban & Katz; Sidney R. Kent of Paramount; and Robert Kane, First National producer.

Newly Incorporated Firms File Papers at Albany

Newly incorporated motion picture companies and companies operating motion picture theatres, filing papers with the department in Albany, N. Y., during the past week, included the following: Zakaro Film Corporation, $1,000, Anna Sisman, New York City; Sylvia Halpert, Ethel Beaver, Brooklyn; Famous Italian Pictures Corporation, $50,000, Samuel Freedman, Isidore, Brody, Julius Levine, New York City; Sansaw Productions, Inc., $100,000, Joseph Santley, Great Neck; A. M. Wattenberg, L. E. Bresser, New York City.

Garvey Theatres, Inc., Utica, $50,000, Leonard H. Garvey, Fred D. Curtis, Oriskany Falls; Harry M. Garvey, Utica; Whitney Productions, Inc., $50,000, John W. Green, Baldwin, L. I.; Clarence J. Elmer, Verner M. Whitney, New York City; C-K Amusement Co., Inc., $5,000, William A. Marks, Ignace M. Ingianni, Abraham R. Zaldin, Brooklyn; Christian Andersen Fairy Tale Films, Inc., $5,000, Gunnar Sommerfelt, Finn Hannevig, Sylvia Hackman, New York Citp; Bellrose Amusement Corporation, $50,000, Gertrude Hoffman, Philip Maron, Robert Eliasberg, New York City.

Brenon Uses Two Studios to Film "Sorrell and Son"

Compelled to use two studios because of the unusually large number of sets in "Sorrell and Son," the United Artists picturization of the English novel, Herbert Brenon recently transferred the entire company from the United Artists lot to the Buster Keaton studio, which has been turned over to the dramatic company while Keaton is preparing for his next comedy.

First National Has 8 Pictures in Production

WITH seven productions in the cutting room, in various stages of editing and titling, First National Pictures, Inc., has eight in production, with preparatory work in progress on a dozen more. Just emerging from the cutting room are "Lonesome Ladies," featuring Lewis Stone and Anna Q. Nilsson; and Johnny Hines' "White Pants Willie." "The Stolen Bride," starring Billie Dove, "Smile, Brother, Smile," with Dorothy Mackaill and Jack Mulhall, will require two weeks or so longer in the editing and cutting process. Richard Barthelmess' "The Patent Leather Kid," went into the cutting room at a later date and will not emerge for some weeks yet. "For the Love of Mike," formerly called "Hell's Kitchen, went into the cutting room last week.

Now in various stages of production are:

The new Harry Langdon picture tentatively called "Gratitude," with Gladys McConnell; "Breakfast at Sunrise," the Constance Talmadge picture; "Red Raiders," starring Ken Maynard, with Ann Drew as the leading woman; "Hard-Boiled Haggerty," starring Milton Sills, with Molly O'Day opposite the star; "The Rose of Monterey" (working title), Mary Astor and Gilbert Roland; 'American Beauty," starring Billie Dove; "The Drop Kick," starring Richard Barthelmess, and "The Life of Riley" (working title), starring Charlie Murray and George Sidney.



Sid Katz, new Eastern Division manager for Tiffany Production

Warner Bros. Working on Seven New Productions

Activity at the Warner Studio continues at a fast pace with five Warner features and two extended run productions now in production.

Four new players have been added to the cast of George Jessel's starring picture temporarily titled, "The Broadway Kid." They are Lincoln Stedman, William Demarest, Douglas Gerrard and Walter Rodgers. Rin-Tin-Tin's new picture, "Jaws of Steel," is now in the second week of production. Jason Robards and Helen Ferguson have the leading human roles. Director Howard Bretherton utilized the Los Angeles baseball park this week for exteriors on Monte Blue's starring vehicle, "The Bush Leaguer."

Another company from the Warner Studio is busy on exteriors taking location scenes in the desert for Irene Rich's forthcoming picture now being made under the temporary title of "The Outpost." Archie Mayo is busy with the first scenes of "Slightly Used" starring May McAvoy with Conrad Nagel. He has added Eugenie Besserer to the cast. Director Alan Crosland making "The Jazz Singer," has temporarily suspended work in the West and is now in New York for special scenes. Work is progressing on "Ham and Eggs at the Front" with Roy Del Ruth wielding the megaphone. Louise Fazenda, Myrna Loy, Heinie Conklin and Tom Wilson are in this story.

Morris Safier Back From West Coast

Morris Safier, head of Warner Bros. extended run department, is back at his desk in the home office after a two weeks' visit to the company's studio in Hollywood where he conferred with Jack L. Warner on plans for extended run productions on the new season's line-up.

Fox Gives Chamberlin's Town "De Luxe" Service

The little Iowa town of Denison, boasting a population of 3,473, produced "a hero of the hour" in Clarence Chamberlin, who with Levine spanned the Atlantic in the airplane Columbia. Pictures of Chamberlin's arrival in Kottbus, Germany, were exhibited in Denison a little more than a week after the successful termination of the aerial feat. It was decided by Truman H. Talley, director-in-chief of Fox News, that it was altogether proper to give Denison the best "Broadway service" possible. A telegram received by Mr. Talley from the town says that a holiday prevailed in Denison upon the arrival of the news reel shots, the entire populace trooping to the Opera House where they viewed the pictures over and over again, standing in a drenching rain to do so.

The pictures, following their showing, were presented to E. C. Chamberlin, father of the flyer. All records for the delivery of the film between Germany and the United States were lowered in the Fox service to the Iowa town. Delivery records between New York and Omaha were also shattered.

Upon the arrival of the pictures on the S. S. Olympic they were rushed to Hadley Field, N. J., where they were placed aboard a special air mail plane and carried to Omaha. A Fox agent in Omaha sped them by fast motor to Denison, a distance of 80 miles. They were showing in town within 24 hours after their arrival in New York. Fox is also giving the same "de luxe" service to other pictures of Chamberlin.

Halt Corinne Griffith Film to Enlarge Theme

Work on "The Garden of Eden," Corinne Griffith's first United Artists picture, has been temporarily halted so the theme can be enlarged and elaborated. Production will be resumed within a week or ten days.

It has been decided to increase the scope of the story and enlarge the budget for the picture.

Gomersall Starts Sales Trip for Fox Shorts

E. T. "PECK" GOMERSALL, newly appointed sales manager of the short subject department of Fox Films, departed Monday on a six weeks' sales trip through the various Fox branches throughout the country.

Gomersall made Boston his first stop, conferring with Harry Campbell, the popular Fox district manager for New England. He remained there two days. Albany was the next town on the list. Gomersall will be in the New York capital Wednesday and Thursday. Friday and Saturday he will look over the situation in Buffalo and the itinerary of the rest of the trip is as follows:

Pittsburgh, June 26-27; Cleveland, 28-29; Detroit, June 30-July 1; Cincinnati, July 2-3-4; Indianapolis, 5; St. Louis, 6-7; Chicago, 8-9; Milwaukee, 10; Minneapolis, 11-12; Des Moines, 13; Omaha, 14; Kansas City, 15; Dallas, 16-17; Oklahoma City, 18; New Orleans, 19-20; Memphis, 21; Atlanta, 22-23; Charlotte, 24; Washington, 25-26; Philadelphia, 27; returning to New York July 28.

Herman Starr Returns From European Trip

Herman Starr, chief office executive of Warner Bros., returned this week on the S. S. Olympic from eight weeks in Europe where he accomplished extensive business relating to the foreign distribution of Warner Bros. pictures.

Mr. Starr's first task was the complete reorganization of Warner's Paris branch, the Cie. Vitagraph de France. Proceeding then to Berlin Mr. Starr began negotiations for the sale of various territories throughout Central Europe.

Before sailing for home he spent some time in Great Britain, British Isles, traveling through England, Scotland and Wales and personally meeting the prominent British exhibitors. He then presided over a specially called convention in London attended by all Warner salesmen for the United Kingdom.

Mr. Starr reports that not only Warner's business but conditions in general throughout England are infinitely better than they were on his last trip abroad. The same is true, he adds, of the industry in Germany and France.

Labor Difficulties Again Beset Atlanta Metropolitan

Following the giving of notice two weeks ago that, unless there was an adjustment of differences between the striking musicians and the theatre management, the four operators and the electrician at the Metropolitan Theatre, Atlanta, did not report for work Friday morning of this week. Manager John Crovo, of the Metropolitan, stated that the vacancies had been filled and that there was no delay in manning the booth.

The differences between the musicians and the theatre arose several weeks ago over the interpretation of the clause in contract relative to change in policy. The Metropolitan had sought to reduce the number of musicians in the orchestra and this precipitated the controversy.

When the musicians left the house, after conferences failed to reach an adjustment of the matter, the operators and electrician served formal notice that, unless a settlement was effected, they would go out when their day's work was ended Thursday night.

Pathe Schedules Eight Releases for July 3

A feature and seven short subjects will be issued by Pathe on July 4. The feature is a five-reeler, "The Little Firebrand," story by Frederick Chapin, and directed by Charles Hutchinson. Edith Thornton and Lou Tellegan are the featured players. George Fawcett, Eddie Phillips, Lincoln Stedman and Joan Standing are also in the cast.

Max Davidson is the star of "Don't Tell Everything," a Hal Roach two-reel comedy, which was directed by Leo McCarey; "The Big Reward," the current release of the Æsop Film Fables series; "When Thieves Fall Out," the third chapter of "The Crimson Flash," and Pathe Review, Number 27, showing "Dry Land Skippers," "Fix Bayonets," "Fashioning Faces" and "Trapping Wild Game in Africa." Topics of the Day, Number 27, and the two issues of the Pathe News, Numbers 56 and 57, complete the Pathe releases for July 3.

Educat'l Busily Producing

Every Unit Except "Big Boy's" Hard at Work; Lane, Arthur and Hamilton Making New Comedies

WITH the approach of the first day of July every unit at the Educational studio with the exception of the "Big Boy"-Juvenile company is busily engaged in the making of new comedies for the 1927 season. After a short rest, Lupino Lane is again ready to start working on a new two-reel comedy; Johnny Arthur is in the midst of his first Tuxedo comedy; Lloyd Hamilton has finished his training camp comedy; Dorothy Devore has begun work on her initial star production; George Davis is starring in a Mermaid comedy and the first Cameo one-reelers are now in the course of production. As soon as "Big Boy" has recovered from the illness that has indisposed him, he will start the "Big Boy"-Juvenile series probably under the direction of Charles Lamont.

Lane, who has just finished the role of a fire fighting recruit, portrays a frontiersman in his new picture, the background of which is supposed to represent Kentucky. Estelle Bradley is his leading lady. The company, under the direction of Mark Sandrich, is now at Newhall, Cal., working on the mountain scenery.

Johnny Arthur is being directed by Charles Lamont in his initial Tuxedo comedy. Anita Garvin is the principal feminine player in his support. Lloyd Hamilton's first comedy is practically finished after four weeks of work. The comedian appears as a raw rookie in a training camp.

George Davis, the featured player in several Mermaids with Clem Beauchamp and Phil Dunham, is the sole starring player in a comedy which Stephen Roberts is directing. Davis has just returned to the Educational studio after two months spent in feature length productions. During his absence he appeared in "The Small Bachelor" for Universal and two Goldwyn pictures.

Pathe News Seeks Flyers

Cameraman, Sent With Airplane Expedition, Brings Encouraging Hopes for Nungesser and Coli

TOM HOGAN, Pathe News cameraman sent out by Pathe News with the airplane searching expedition for Nungesser and Coli, lost French flyers, has brought back to New York encouraging hopes for the welfare of the ill-fated French aces, who are believed to have been lost on their Trans-Atlantic flight starting May eighth. Editor Ray Hall of Pathe News has received reports from correspondents in Canada that mysterious flares have been seen nightly in the 600 mile square forest area of the Price Brothers property, located at the Saguenay River in Quebec.

If the flares continue, there is every likelihood that if either Nungesser or Coli are still alive, that a rescue may be effected.

Cameraman Hogan left New York June 21st to continue flying over the territory and hopefully watch for the signals which it is hoped will lead to the rescue of the trans-Atlantic heroes.

Hogan believes that the Nungesser-Coli plane, which was flying in a snowstorm, had been forced to a low altitude and in the gale they crashed against a mountain, resulting, perhaps, in the slight injury of at least one of the aviators. The cameraman believes that perhaps the gasoline tank was not punctured and that Nungesser and Coli have made flares with this fuel with the help of pieces of the fuselage and other light material.

The films taken by Cameraman Hogan were shown throughout the country during the past week, and they present views of the great Canadian area of vast forests and lakes.

M-G Buys 'Student Prince'

Acquisition of Operetta Founded on "Old Heidelberg" Will Enable Exhibitors to Use Romberg Score

THE screening rights to "The Student Prince," the internationally successful operetta founded on the play "Old Heidelberg," have been purchased by Metro-Goldwyn-Mayer. Ernst Lubitsch has been making the play into a motion picture for many months now with Ramon Novarro and Norma Shearer co-starred. Immediately following the conclusion of the long negotiations for the screen rights, the title of the Lubitsch production was changed from "Old Heidelberg" to "The Student Prince," with a subtitle, "In Old Heidelberg." The beautiful effects achieved in the operetta will be transferred to the cinema version, it is said, and Sigmund Romberg's musical score is made available for theatres showing the film. Metro-Goldwyn-Mayer officials feel that exhibitors should be allowed to accompany the "Student Prince" with the operetta music without extra expense to themselves.

One factor that influenced the negotiations was the compelling qualities which the music is certain, Metro-Goldwyn-Mayer believes, to add to the possibilities of the picture. The company points to the favor with which the musical score of "The Merry Widow" was received by exhibitors and public alike.

Changes in Ownership of Northwest Houses

Changes in ownership and management of several motion picture houses in the Pacific Northwest were announced in Seattle, Washington, recently. Included are the following:

The Strand Theatre at Miles City, Montana, held on lease by H. W. Knutson, has been released to Charles Hanson; Rose Theatre at Cheney, Washington, formerly operated by Miss Lulu Neilson, purchased recently by H. H. Hanson, formerly an exhibitor at Harrington, Washington; Blue Mouse Theatre at Davenport, Washington, taken over recently by A. B. Fowler; Beaver Theatre at Beaverton, Oregon, turned back to N. G. Freeman last week by J. H. Stiles, who has been operating it for the last ten months; Woodlawn Theatre, suburban house in Portland, taken over by C. E. Yeager, owner of the Sunnyside, and renamed the Sunset. Mr. Yeager also took over Warnock's Ideal Theatre in Portland, which he has renamed the Senate.

$3 Top for Society Preview of Jannings Film

The world premiere of "The Way of All Flesh," Emil Jannings' first American-made picture, opening this week at the Rialto Theatre in New York, will have a price of $3 top. The showing will be in the nature of a society previews, sponsored by the Union Settlement vacation camp committee, composed of a number of socially registered New Yorkers. The preview will be held at the Rialto at 9:30 o'clock this Friday night. The picture will open for a run on the day following the preview.

Arrangements for the special showing were made by Miss Jessie Bancroft Payne, representing the Settlement Committee, which is receiving cooperation from the New York Evening Telegram and the Paramount staff. The proceeds from the showing will go to the vacation camp fund to defray the expenses of vacation camps for poor children.

New Ingram Film to Have Premiere at Embassy

While the exact date has not been set, it was learned last week that Rex Ingram's picturization of Robert Hichens' novel, "The Garden of Allah," soon will have its premiere at the Embassy Theatre, New York City, where "Annie Laurie" is now running. Announcement of the closing date for "Annie Laurie" and the opening of "The Garden of Allah" will be made later. The print of Ingram's latest film for Metro-Goldwyn arrived in New York the other day from Ingram's studio headquarters in Nice, France.

Charles R. Condon Gets Long Warner Contract

Charles R. Condon, scenarist, this week signed his name to a long term contract with Warner Bros. Mr. Condon wrote the scripts for "What Happened to Father" featuring Warner Oland, and "Jaws of Steel" which he has just completed as Rin-Tin-Tin's next starring story.



Lee Laslo, Hungarian Film Actor, Signed by Piermont Pictures

Piermont Signs Hungarian Film Star

Piermont Pictures Corporation, independent producers of features and comedies for state right release, has just signed Lee Laslo, Hungarian screen star, for the leading role in "Wings of Fate," which will go into work shortly with an all-star cast under the direction of Joseph Ornato, who recently directed "A Broadway Adventure," starring Maurice Costello. Laslo appeared in Hungary with Vilma Banky and made several pictures for the Hungarian First National Pictures Company. He also made several pictures for Ufa in Germany.

Le Baron Signs Directors for F B O Studio

William Le Baron, who recently took the position of vice-president in charge of production at the F B O studios in Hollywood, believes in young blood. Just this week he has signed three new directors—Phil Carle, Louis King, and Wally Fox.

For eight years Carle has been assisting Robert Vignola. Louis King, is the brother of Henry King. Fox has been Edwin Carew's assistant for eight years. Since coming to the F B O studios he has assisted Ralph Ince.

It was Le Baron who first gave Frank Tuttle, Gregory LaCava, Paul Sloane, Luther Reed and Richard Rosson, their start in the directing game.

"The ranks of motion picture directors are sadly in need of new timber," explained Mr. Le Baron in discussing the new policy of F B O in giving young men their chance at directing pictures.

"The Thirteenth Juror" New Title for "U" Film

"The Thirteenth Juror" has been chosen as the title of a Universal crook drama, which Edward Laemmle is now producing at Universal City from Henry Irving Dodge's story "The Counsel for the Defense." This picture has had the working title of "Honor and the Woman."

Francis X. Bushman, Ana Q. Nilsson, George Siegmann and Walter Pidgeon have the leading roles.

Two Films in Work at First National Studio

Two new pictures were recently launched at the First National studio at Burbank and are now well in production. They are "The Drop Kick" and "The Life of Riley." Following the completion of "The Patent Leather Kid," Richard Barthelmess began work on "The Drop Kick," under the production management of Ray Rockett on June 13th at the company's Burbank studios. Millard Webb is directing.

Virginia Lee Corbin has been assigned to a leading role, and Alberta Vaughn has been especially signed for an important part.

The leading players have been engaged for the next Charlie Murray-George Sidney production which went into work on June 10th under the tentative title of "The Life of Riley." Supporting players include Myrtle Stedman, Sam Hardy, June Marlowe and Stephen Carr with others are still to be selected. E. M. Asher is the producer while William Beaudine has been signed to direct the picture.

Mary Pickford Sued for $100,000 Damages

In a $100,000 damage suit filed in the Federal Court in Los Angeles last Saturday, June 18, Mary Pickford is named defendant in the accounting of all profits derived from "Sparrows" asked by the plaintiffs, Phillip Edgerton Hubbard, scenarist, and James M. Sheridan, lawyer. The plaintiffs assert that an infringement exists on a story by Hubbard entitled "The Cry of the Children." Hubbard claims that he wrote the scenario in 1919 in collaboration with the late Harry Hyde Flanagan, whose estate is represented by the plaintiff attorney. According to Hubbard the work, upon being submitted to Miss Pickford, was rejected, but the suit charges that "Sparrows" is really the Hubbard story.

The suit also mentions the Mary Pickford Company, Winifred Dunn, seven persons named as "Does" and five more named as "Roes."

Filming on New Wren Story to Start July 27

Filming of "Beau Sabreur," the P. C. Wren sequel to "Beau Geste," will get under way June 27 at the Paramount studio. The company will leave for location on July 4, and will remain at Guadeloupe, California, for several weeks until the desert scenes are completed. An advance organization of mechanics and builders leave Hollywood next week for location to construct a camp for several hundred players, technical men and assistants. An artificial lake will be formed for the creation of an oasis for which water will be piped several thousand feet.

Phil Carle Assigned Direction F B O Film

Phil Carle, assistant director for eight years to Robert Vignola, has just been signed to direct "In a Moment of Temptation," from a story by Laura Jean Libbey adapted for the screen by Doris Anderson, at F B O, according to an announcement by William Le Baron, vice-president in charge of production.

Rothacker-F. N. Deal Concluded

Well-Known Film Man Becomes Vice-President of Company and Managing Director of West Coast Studio Activities

RICHARD A. ROWLAND, General and Production Manager of First National Pictures, Inc., today announced the election of Watterson R. Rothacker as Vice-President of First National Productions Corporation and Managing Director in complete charge of all activities at the West Coast studios.

Mr. Rothacker will leave for California shortly and will assume his duties on the West Coast early in July. He is one of the pioneers in the film industry and long associated with the production of pictures, one of his projects being the First National success, "The Lost World."

Mr. Rowland and the other First National officials express high gratification at obtaining the services of Mr. Rothacker, whose ability and experience is firmly established throughout the industry both in this country and in Europe.

Al Rockett, who succeeded John McCormick, continues as West Coast production manager.

Born in Chicago, May 6th, 1885, Mr. Rothacker came from a long line of ancestors noted for their accomplishments. His father was O. H. Rothacker, editor of various western newspapers; his grandfather, Honorable Sterling Parker Rounds, owner of a string of newspapers and prominent in the councils of Presidents Garfield and Arthur. His godfather was Col. Henry Watterson.

True to the adventurous spirit of the



Watterson R. Rothacker, West Coast studio managing director for First National

Rothacker family, young Watterson abandoned the courses at the Lewis Institute of Technology, where he was preparing for West Point, to take part in the Thunder Mountain gold rush. After this experience, he engaged in newspaper work in various parts of the country.

Realizing the future possibilities of motion pictures, he founded the Rothacker Film Manufacturing Company in 1910 in association with Carl Laemmle and R. H. Cochrane, and became the pioneer specialist in the production of industrial pictures. He was also founder and president of the Rothacker-Aller Laboratories, Hollywood, both of which concerns were recently sold to Consolidated Film Industries.

Throughout his association with the motion picture business, Mr. Rothacker has been noted for his readiness to accept and promoted new ideas. It was through his initiative that "The Lost World," one of the most unusual and successful pictures ever made, was produced for First National. It was Mr. Rothacker who had the happy idea of sending "Miles of Smiles," a record of mothers, sisters and sweethearts back home, to the doughboys in Europe. He also conceived and carried through the plan of projecting motion pictures for an audience in an airplane. For more than fifteen years his record has been one of consistent achievement.

Mr. Rothacker was at one time member of the board of directors at the United Studios in Hollywood and was vice-president of the first Motion Picture Board of Trade. He is a member of the Lambs Club of New York; American Club of London, Eng.; Chicago Athletic Association; Chicago Riding Club; Sons of American Revolution and The Forty Club.

New Eng. May Stop Double Bills

Large Circuit Will Cease Practice, is Report; Smaller Chains Expected to Follow Same Policy

ELIMINATION of double feature bills in one of the largest circuits operating in New England is being planned, it became known this week, when representatives of this circuit conferred with representatives of some of the larger distributors with a view to forming plans whereby this phase of motion picture exhibiting might be carried beyond the confines of the circuit.

Until such time as the announcement is forthcoming from the circuit, representatives of that company have asked that the name of the company be withhheld. To most of the exhibitors in the larger New England cities, however, the move is already known and a number of them have been approached, it is said, with a view to cooperating in the move.

Already in some of its theatres, this circuit has eliminated double features but in a few it has recently eliminated vaudeville and has added the double features. Officials say that this was done because of difficulty in securing a sufficient variety of short subjects or enough news reels to fill in the gap caused by the elimination of vaudeville.

Developments in the exchanges during recent days, however, have changed this complexion. There is now available an abundance of short subjects and an abundance of news reels including those of the exchanges which have recently added newsreel departments. It is believed probable that within a very few months showing of newsreels will be greatly augmented in all of the larger theatres in New England.

In no other section of the country has the double feature plan gained such headway as in New England. Gradually, however, the first run houses have been dropping the two features for a single feature. Other theatres than first run houses, however, and in many first run theatres too, double features are still shown. For years the distributors have sought to have the exhibitors discontinue the double feature practice for the general good of the industry.

The difficulty has been in securing cooperation among the exhibitors of the various communities to discontinue double features. Managers have been willing to run only a single feature provided all of the other theatres would agree to do likewise but there has never been anyone willing to carry out the proposition to the extent of bringing it about. Circuits which have found the double feature practice profitable have been unwilling to discontinue it.

It is believed by many distributors and exhibitors who are aware of what is taking place in the circuit referred to, that as soon as this circuit discontinues the double feature programs many smaller circuits and independent exhibitors will readily follow their example.

Sales policies adopted by some of the exchanges recently are expected to assist in cutting out two feature films and in providing greater variety in program in theatres which do not present stage attractions. Increase in the number of theatres presenting stage attractions has already eliminated the double features from their programs.

The Capitol Theatre at Worcester, Mass., has added presentations and has cut out the double features.

In the reopening of the Opera House at Barre, Vt., the single feature will be used.

The double bill plan has been abandoned at the Empire Theatre, New Bedford, Mass.

Circuits Back of Equipment Move

Leading Chains Financing E. E. Fulton Expansion, is Report

A NUMBER of leading theatre chains are declared to be back of a move on the part of E. E. Fulton Co., well-known accessory dealers of Chicago, to open branches throughout the country immediately. Circuits named in this connection are Publix, Loew's, Stanley, Skouras, Universal, West Coast, and perhaps Kunsky, with others expected to come in.

The present Fulton branches in Chicago, Indianapolis and St. Louis will be augmented by branches in New York, Boston, Philadelphia, Pittsburgh, Cleveland, Detroit, Milwaukee, Kansas City, Omaha, San Francisco, Atlanta, Dallas and Jacksonville.

A little later branches will be opened in Washington, Denver, Los Angeles, Seattle, New Orleans and Minneapolis. Permanent sales representatives will be located also in Albany, Banff, Baltimore, Charlotte, Cincinnati, Memphis, Des Moines, Oklahoma City, Salt Lake City, Portland and Tampa.

Although nothing has been announced, it is understood that the capitalization will be $500,000, with 10 circuits putting up $25,000 each to cover half of this, with Fulton retaining the other 50 per cent.

The move is intended to keep competition alive in the equipment field, and the circuits do not bind themselves to purchase everything from Fulton, depending solely on prices quoted.

Twelve Year Limit Set on British Quota

MODIFICATIONS in the original British film quota bill have been proposed which would limit the application of the quota to a period of 12 years from April 1, 1928, according to Kine Weekly. Other amendments proposed would make the maximum quota of British films required 20 per cent during the last four or five years of operation, instead of the 25 per cent originally proposed, with the fate of this in doubt.

Combine to Aid Flood Exhibitors

Hays Office and M.P.T.O.A. Work Out Relief Method in Matter of Theatre Programs and Payment of Bills

THROUGH the joint efforts of the Motion Picture Theatre Owners of America and Will H. Hays office the exhibitors in the flooded areas of the Mississippi Valley are being cared for as much as circumstances will permit in the matter of picture programs and along other lines.

A conference was held at the Hays office yesterday on that situation in which National President R. F. Woodhull and Business Manager M. J. O'Toole of the Motion Picture Theatre Owners of America and C. C. Pettijohn and Gabriel Hess of Mr. Hays' organization participated. This meeting was arranged in conformity with the resolution passed at the recent convention in Columbus.

The work already handled in this relation was reviewed. A form of moratorium now prevails in the affected districts where Theatre Owners are not pressed for the payment of bills by the exchanges and reasonable credit allowed on new picture programs. Where extreme conditions exist these are handled with additional consideration and in a general way the theatre proposition is being cared for in a satisfactory manner.

The motion picture industry in Hollywood raised $54,273.84 for the Misissippi Valley flood sufferers.

In addition to this, 3,780 cans of foodstuffs were contributed to the Red Cross Relief Unit in Memphis, Tennessee.

In a preliminary report, the Indianapolis Film Board of Trade states that 57 theatres in the Indianapolis territory raised $7,715.12 for the Mississippi Valley flood sufferers.

In a preliminary report, the New Haven Film Board of Trade says that three New Haven theatres have raised $2,477.85 for the benefit of the Mississippi flood sufferers.

With 10 theatres still to be heard from, the Kansas City Film Board of Trade reports that 33 theatres in the Kansas City Territory in benefit performances raised $5,079.16 for the Mississippi flood sufferers.

A preliminary report from the Dallas Film Board of Trade says that 141 theatres raised $15,294.22. 59 theatres are still to be heard from.

The Film Board reports that a number of theatres gave benefit performances and forwarded money to the Red Cross without reporting to the Motion Picture Flood Relief Committee. It is estimated that the motion picture industry in Texas has contributed more than $50,000 to the fund.

In the Atlanta Territory, 22 theatres have contributed $2,507.05. More contributions are expected in this territory.

The Buffalo Film Board of Trade reports that theatres in the Buffalo Territory collected $11,686.37 for the Mississippi flood sufferers. Gratis film service valued at $2,025.50 was contributed by the distributing companies for these benefit performances.

16 theatres in the Buffalo Territory are still to be heard from.

Details of F. N. German Unit Announced

ADVICES from our Berlin Correspondent state that the new National distributing organization in Germany will be known as "Defina," while the producing firm will be "Defu." Half of the 30 pictures to be handled will be made by Defu. The concern, half of which is owned by German capital, will be managed by Phil Kaufman and Hermann Rosenfeld. The business end of production will be looked after by J. Haiman with production in the hands of Friedrich Zelnik, leading German producer. A. C. Bermann and K. J. Fritzsche will also occupy important positions.

Lya Mara will be featured in three productions. The Danish producer, W. A. Sandberg, has been engaged, as well as R. Land, one of the youngest German film directors. Prominent First National stars will appear in some of the films, it is reported.

A late cablegram from Berlin states that Zelnik has acquired the world screen rights to "Theresa Raquin," by Zola, to have worldwide First National release. Whether American distribution is contemplated is not announced.

Pacific Northwest Buys Bellingham Theatres

Announcement was made in Seattle, Washington, last week to the effect that Pacific Northwest Theatres, Inc., affiliated in the new West Coast combine, has just purchased the entire holdings of the Bellingham Theatres Company, Inc., in Bellingham. This included the American, Grand, Egyptian and Dream Theatres, which are said to have brought a price close to $750,000. Fred B. Walton, managing director of the houses under the old regime, is understood to be remaining in charge of the theatres for West Coast, but it is expected that two of the houses will be closed and the other two extensively remodeled.

The only opposition house remaining in Bellingham is the new Avalon Theatre, owned by Albert Finkelstein and E. P. Mathis.

Hal Hodes Leaves New York for Extended Tour

Hal Hodes, sales manager for short product for Universal, left New York this week for an extended tour of the middle-western exchanges. He will be away from New York from five to six weeks and will visit Cleveland, Detroit, Chicago, Milwaukee, Minneapolis and several other exchange centers. The trip is being taken in the interests of Universal's line-up of short product for next year, including the new Collegians, the new Newlyweds comedies, the new Oswald, the Rabbit comedies and other one and two-reelers.

Universal Will Build in Phoenix, Arizona

A $500,000 theatre in Phoenix, Arizona, is planned by the Ricards and Nace Theatrical Enterprises, Inc., a subsidiary of the Universal Chain. Ground was broken last week by Mayor Frank A. Jefferson, who was the central figure of the elaborate ceremony in which practically all of the city's notables were present. The structure will occupy the southwest corner of Second Avenue and Adams Street and it is anticipated that the building will be finished for opening before December or, at the very latest, January 1.

The theatre will be a class A house. It will be strictly fireproof and built of reinforced concrete and brick. The plans call for a three-story building which will house the new theatre and offices in addition to modern storerooms and business establishments on the ground floor.

Jo E. Rickards made a special trip from Los Angeles to attend the ground breaking ceremonies. Others present were A. T. Pickett, local manager for Rickards and Nace, Harry L. Nace, H. B. Watkins, general manager of the Phoenix Chamber of Commerce; City Manager Harry Riger and City Comissioners A. L. Boehmer, C. E. Morten, Ben Carter and Cliff Maddox, together with other city officials.

Rogers Well on Road to Recovery After Operation

Will Rogers will be back at his home within a short period in better condition than ever to begin working on "The Texas Steer," latest reports from Los Angeles indicate. Sam E. Rork, producer of the Hoyt farce, is preparing to have everything in readiness for the beginning of the shooting of scenes early in August. While convalescing from his recent operation, Rogers will have an opportunity to go over the script of the picture and to assist in planning production details.

North Carolina T. O. to Convene on June 27

WRIGHTSVILLE BEACH, North Carolina, will be the scene on June 27 of the opening day of the convention of the Theatre Owners Association of North Carolina. Urgent business will occupy the convention the first day while the following day will be given over to unfinished business. On the night of June 27 a banquet will be held at the Oceanic Hotel at which all members of the association are privileged to attend. President Charles W. Picquet of the North Carolina Association has departed for the national convention in Columbus. L. Royster is secretary and treasurer of the T. O. A. of N. C. The subject of Arbitration and rules governing arbitration will be discussed by the meeting.

From June of last year the Association has grown from a paid membership of eight persons to its present count of 150 paid members. This total is said to be the greatest number of paid members ever in the history of the North Carolina Association in its 15 years' standing.

Hatrick, for Hearst, Arranges With Mussolini for Exchange of Films

EDGAR B. HATRICK, vice-president and general manager for all motion pictures companies of William Randolph Hearst, returned this week from a six weeks' trip through Europe, where he journyed for the purpose of adding to the Hearst film activities.

One of the most important alliances made by Mr. Hatrick was that between Premier Mussolini, of Italy, and the Hearst organization whereby the Hearst interests will have practically exclusive use of the Italian motion picture output, while the Hearst news reels and similar subjects will be turned over for distribution throughout Italy through the National Institute Luce, a government organization in Italy controlling all motion pictures in that country; the Premier heads the Institute.

Speaking of the distribution of the Hearst news reels in Italy, Mr. Hatrick said: "So intent is Mussolini on educating his people that, because of the limited number of motion picture theatres in Italy, he is now having built 500 camions which will penetrate the entire country where they have no cinema houses and show instructive and educational pictures to the rural folk."

What Temperature Heat?

St. Louis Judge Asked to Decide Proper Degree for Theatre in Winter in Damage Suit

CIRCUIT JUDGE ROBERT W. HALL of St. Louis has undertaken the difficult task of deciding at what temperature patrons of motion picture theatres can comfortably view their favorite screen stars in the winter time. On his decision will depend whether Samuel G. Hoffman's lease on the Delmonte Theatre, Delmar boulevard near Clara avenue, St. Louis, shall be cancelled and how much damage up to $10,000 Hoffman should be awarded. The defendant in the suit is the Delmonte Investment Company, owner of the theatre building.

The suit is an echo of Hoffman's effort to make a winner of the Delmonte Theatre. He had been a successful exhibitor in smaller communities and believed he could make good with the Delmonte.

He told Judge Hall that he didn't have a chance of putting the house over last January because the owners of the building did not operate the heating plant properly. Under his lease Hoffman was to pay a minimum rental of $140 a week but he operated but two and a half weeks and the Delmonte Investment Company in a counter claim is demanding payment of rent for the balance of the year.

Hoffman produced several witnesses who testified they had patronized the theatre but were obliged to keep on their wraps throughout the performance. Two witnesses for the Delmonte Investment Company were former mayors of St. Louis, Frederick H. Kreismann and Henry W. Kiel.

Kreismann, who is also secretary of the defendant company, stated that steamfitters had gone over the heating apparatus and made all necessary repairs before Hoffman opened the theatre. William J. O'Mara, steamfitter, who did the work, also testified the plant was in first class shape.

F. N. Embryo Actors Start

Ten Winners in College Screen Tests Cast For Barthelmess Picture; Local Screenings of Men

THE ten winners in the First National-College Humor screen tests conducted at thirty-three of the country's foremost colleges and universities, will make their first screen appearances in the coming Richard Barthlemess production "The Drop Kick," which went into production last week under direction of Millard Webb. The story has a college football theme and was adapted from Katherine Brush's novel "Glitter." The screen aspirants will appear in small roles in various sequences.

According to word from the First National home offices exhibitors in the 34 college towns in which the screen tests were conducted, are having considerable success with the screenings of the tests which were made, as they arouse popular interest. At several theatres the ten men given tests at each college were guests of honor at the first showing of the test "takes."

The ten winners of the college screen tests are John Westwood of Princeton; Richard Miles Clendenin of the University of California; Leland S. Wilcox of the University of Michigan; John Vancleave Morris of Purdue; Stuart Clayton Knox of Yale; Walter Graham Smoot of Northwestern; Thomas Kelsey Denton of Michigan; Edward E. Karges of Northwestern; John Howard Stambaugh of Chicago University; and Daniel C. Cassidy of Georgia Tech.

F B O's "Moon of Israel" in Roxy Theatre, New York, Week of June 25

STARTING the week of June twenty-fifth the Roxy theatre, New York City, will show "Moon of Israel," an F B O release with Maria Corda in the stellar role; Michael Curtix directed. H. Rider Haggard wrote the story and the adaption was made by Ladislaus Vadja with production titles by the author. It is the intention of Roxy to surround the production with a presentation program of unusual beauty and brilliance.

The story has for its theme the enslavement of the children of Israel and their miraculous deliverance by way of the Red Sea; the love story of Merapi, an Israelite maid, played by Miss Corda, and an Egyptian prince. Arlette Marchal, now a Paramount player, appears in the role of Princess Userti. In addition to the principals the cast is enlarged by 30,000 extras.

Commission Completes Quebec Theatre Probe

Pettijohn, of Hays Office, Among Witnesses Heard at Inquiry; Report in Preparation

THE Royal Commission which was appointed to investigate theatre conditions in the Province of Quebec concluded its hearings at Montreal on June 18, according to formal announcement by Ernest Bertrand, K. C., who has represented the Crown during the inquiry of the past month. Mr. Justice Boyer, who conducted the investigation, is now engaged in preparing his report which will be presented Hon. L. A. Taschereau, premier of the Province of Quebec, and his recommendations will come before the next Quebec Legislature.

An important witness during the concluding days of the inquiry was Charles C. Pettijohn of New York, general counsel of the Motion Picture Producers and Distributors Association of America. Mr. Pettijohn gave the Commission a comprehensive review of the steps taken by his association to raise the standards of motion pictures. In this, the association, which was made up of 98 per cent of the United States film industry, required that good should always triumph over evil and, for this reason, the screen was fundamentally clean and wholesome.

Mr. Pettijohn's evidence was valuable in view of the fact that the scope of the investigation had been widened to consider "The Morals of Moving Pictures."

Martin Singher, censor of theatre posters for the City of Montreal, described the methods which he pursued. Posters depicting nudity or violence were banned as well as those of a suggestive nature. He declared that during 1926 he had condemned 3,914 posters, window cards and still photographs in Montreal.

Alexander Marier, representing the St. Francois D'Assisi Society, Montreal, presented a resolution advocating the prohibition of all children from moving picture theatres at all times.

Dr. Dufrense, also representing this society, made the drastic recommendation that all moving pictures be suppressed. He thought that adults had everything to lose and nothing to gain by attending moving picture theatres. He admitted that he had attended the theatre a few times.

Many local exhibitors had previously given evidence as to the importance of Sunday patronage to their business in answer to recommendations that theatres in the Province of Quebec be closed on Sundays.

Several important witnesses appeared before the Royal Commission at Montreal, Quebec, which has been investigating the moving picture theatre situation in the Province of Quebec, on June 14, to give their views on the subject of film presentation.

Count Roussey de Sales, chairman of the Quebec Board of Moving Picture Censors, described the method of censoring moving pictures, outlining what scenes or subjects were invariably banned. Special attention was given to portrayals pertinent to religion, he said. It was impossible, he thought, to censor pictures so that they would be entirely suitable for children. If this were done, there would be so many eliminations that little would be left and the theatres would have to close. An attempt had been made to co-operate with the other Provinces of Canada on film censorship but this had proved to be impossible because of differences in standards.

S. Morgan Powell, dramatic critic of the Montreal Star, declared that film censorship in Quebec was the most severe in the Dominion. He believed that pictures could not be censored for children only. If this were done, there would be little left of the pictures. For adults, the film with a moral lesson was a moral film.

New Manager for New Stanford in Palo Alto

J. Edward Lowery, formerly of the Varsity Theatre, Palo Alto, has been appointed manager of the New Stanford Theatre, Palo Alto, California. He succeeds Harry C. Seipel who has purchased several theatres in Oroville. George F. Teckemeyer, for the past two years assistant manager of the New Stanford Theatre has been appointed manager of the Varsity Theatre.

Harry Scott Returns From Pathe Convention

Harry Scott, general sales manager who has been presiding at three Pathe conventions in the East, Mid-West and West, has returned to the Pathe home office from California. Accompanying Mr. Scott were his aides: W. A. V. Mack, director of exploitation and publicity; E. A. Eschmann, feature sales manager; P. A. Parsons, advertising manager; Pat Campbell, Southern division sales manager; Charles Henschel, Eastern division sales manager and W. C. Smith, comptroller.

General Tripp, Chairman of Westinghouse, Dies

Brigadier General Guy E. Tripp, chairman of the board of directors of the Westinghouse Electric and Manufacturing Company, died Tuesday evening at 6:55 in the New York Hospital, New York. His wife, son-in-law and daughter, Mr. and Mrs. Clifford Hemphill, were present when the end came. Guy Eastman Tripp was born in Wells, Maine, April 22, 1865, a son of Alonzo K. and Abbie F. Yeaton Tripp.

Stahl Temporary Manager Educational Exchange

Max Stahl, special home office representative of Educational, has just arrived in Minneapolis to assume charge of the Minneapolis exchange in place of G. Ralph Branton, who has resigned to take an active part in the activities of Finkelstein and Ruben. Mr. Stahl, as special representative, will remain in charge of the Minneapolis exchange until a permanent successor to Mr. Branton has been selected.

Owen Davis Back Again in New York

Owen Davis, President of Paramount's Authors' Council, has returned to New York following several weeks spent in Hollywood where he wrote for Esther Ralston. While at the West Coast studio Davis also devoted much time to the organization of the newly formed group of authors and playwrights which he heads.

Douglas Kimberly Head Tacoma T. O. Assoc.

DOUGLAS KIMBERLY, manager of the Colonial Theatre for Pacific Northwest Theatres, Inc., last week was selected president of the Tacoma (Washington) Theatre Managers' and Owners' Association for the current year. He succeeds H.M.S. Kendrick, retiring president, whose departure for the East necessitated his resignation last month. Mr. Kimberly a few weeks ago was the guiding light for the monster midnight show staged at the Broadway Theatre for the Mississippi Relief Fund, and achieved a reputation throughout the entire Pacific Northwest for the success of this venture.

Accident Brings Carnivals Into Ill Favor

Minneapolis may absolutely prohibit travelling carnival companies from operating within the city limits as a result of an accident which occurred last week. A ferris wheel which was operated by a carnival company in Northwest Minneapolis figured in the accident, in which three persons were dumped from the top car, and fell 30 feet. One of the occupants of the car was seriously injured, and the two others suffered minor injuries. A little girl standing nearby had her skull fractured by a falling piece of iron. The injured persons have filed damage suits against the carnival operators, David J. Lachman and Andrew Carson, for $56,000.

The city council at once revoked the carnival's license and the police closed it immediately. John Ryan, one of the aldermen, took immediate steps to frame an ordinance absolutely prohibiting carnivals from making their stands in the city, and there seemed little doubt that the ordinance would have the approval of the other council members. All three of the Minneapolis dailies came out urging the council to take this step against the carnivals.

Prominent Detroit Theatre Man Dies Suddenly

Word reached New York this week that Eugene Sloman, long identified with theatrical activities in Detroit, Mich., recently passed away at his home in that city. Mr. Sloman owned the Bonistell Theatre in Detroit and was also actively engaged in the real estate business under the firm name of the St. Clair Realty Company. He was also prominent for his many charitable enterprises. Milton Kronacher, of the New York Pathe branch exchange, is a relative of the deceased.

Hartford Petitions for Sunday Opening

FAVORABLE action on the petition of theatre owners and managers of Hartford, Conn., will be recommended by the ordinance committee of the Hartford, Conn., Board of Aldermen to the next meeting of the full board. The theatres have asked that they be permitted to open Sunday afternoons. Heretofore local ordinance has limited Sunday opening to seven o'clock in the evening and thereafter.

Although objection to the afternoon openings was voiced by some of the clergy and representatives of some of the women's organizations, the committee recognized the arguments of the theatre managers and of a large number who desired the earlier openings to keep young people off the streets on Sundays.

Among the theatre officials who spoke in favor of the afternoon openings before the committee were Col. Clarence W. Seymour, president of the Allyn Theatre Corp.; Managers James F. Clancy, of Poli's Palace Theatre; David Weinstock, of the Grand Theatre; and Henry Needles, of the Strand Theatre.

Jacqueline Logan Signs De Mille Contract

JACQUELINE LOGAN has signed a long-term contract with the De Mille Studio. No decision has been made as to what her first picture will be under this new arrangement.

Jacqueline Logan has been in screen work for a comparatively short time. She has been under contract to Paramount, Fox, and Ince during her career, climaxing this series of performances with her role of Mary Magdalene in "The Kings of Kings."

Southeast Film Men to Honor Dan Michalove

What promises to be the most pretentious affair of the kind ever held in Atlanta, Ga., will be the informal dinner to be given in honor of Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., at the Atlanta Athletic Club at 11 o'clock on the evening of Monday, June 27.

The dinner will be given by the motion picture and theatrical industry of the Southeast and, from acceptances already received, indications are that it will be attended by fully 150 persons. In addition to the dinner itself and program of short addresses, arrangements have been made for the appearance of acts from various theatres.

Exhibitors from the Southeast, executives from Universal's New York office, state and city officials, theatre executives around Atlanta, exchange managers and prominent citizens, will be present and pay tribute to Mr. Michalove.

Los Angeles Holds First Place in F. N. Drive

At the conclusion of the second week of First National's summer billing drive, instituted by Ned E. Dipinet, general sales manager, the Los Angeles branch, which held sixth place at the end of the first week, had forged up to first place. Its standing was 120.81 per cent of its quota.

Omaha, which stood in first place last week, dropped back to second place. Oklahoma City went from second to third place, while St. Louis forged up into fourth position. These four exchanges exceeded their quota.

The standings by districts at the end of the second week were: 1st, Eastern; 2nd, Canadian; 3rd, Western; 4th, Southern.

$100,000 Theatre Planned for Brantford, Ontario

T. H. Moorehead and G. J. Filman, owners of a chain of theatres in Brampton, London and Welland, Ontario, have announced that they will build a theatre at Brantford, Ontario, to cost $100,000. The construction of the new house has already started, the site being the former Imperial Hotel at Dalhousie and King Streets. The theatre will have one floor, seating 1,800. The building, which is of brick and concrete, has a frontage of 92 feet.

New Distribution Firm Formed in England

A new move in the campaign for the wider distribution of British films is indicated by the formation of a private company in England under the title of British Controlled Films, Ltd. It has hitherto been difficult, it is said, to obtain outlets for English films owing to the system of block booking and the fact that distributive agencies were not under British control. An Australian company, the British Dominion Films (Australia), Ltd., has been formed with capital of $500,000, and will be affiliated with British Controlled Films. Another affiliated company controls 146 theatres in New Zealand. Negotiations are now in progress for linking up the enterprise with distributive companies in Canada, South Africa, and India. Arrangements are also being made for the production of films in the colonies, these pictures to be handled for Empire distribution by this company.

Firms Granted Charters of Incorporation in Pa.

Pennsylvania charters have been granted at the Capitol in Harrisburg to the J. S. Davis Amusement Company, of New Castle, Pa., and to the Stanley-Effinger Company, of Philadelphia.

The J. S. Davis Amusement Company is capitalized at $15,000, of which $1,500 is paid in and the par value of shares is $100. The treasurer is Gillis F. Falls, New Castle, who is also one of the incorporators. Other incorporators are: J. S. Davis, New Castle, and Ray Stroebel, New Castle.

The Stanley-Effinger Company is capitalized at $5,000, of which $500 is paid in on the basis of $100 par value of shares. The treasurer is Irving D. Rossheim. Incorporators are: Joseph Sloane, Herbert Effinger and Jennie Effinger, all of Philadelphia.

No'west T. O. to Present Requests to Labor

AT a meeting held last week by the entire personnel of the Minneapolis Theatre Owners of the Northwest, Inc., it was unanimously decided after lengthy discussion to ask the musicians, stage hands, and operators of the various Twin-City theatres for a reduction in the wage scales. The wage scale committee was asked to meet with the unions and present the request with an explanation that the prevailing poor business conditions made the move necessary to the welfare of the theatre owners.

A meeting has already been held by the committee with the musicians' union and it is thought that the musicians will agree to revert as requested to their 1925 scale, which is approximately 5 per cent less than that in effect at present. The stage hands will be asked for a similar reduction and the operations for a 10 per cent reduction. The committee will also request the crafts to substitute a nine months' contract for the present one- and two-years' agreements and also to agree to a two weeks' notice from either side before men shall be discharged or pulled off a job in case of dispute.

Alabama Fears State Tax

Strong Likelihood of Levy on Film Reels; Exhibitors Asked to Unite to Prevent Contemplated Legislation

THERE is a chance, and a very strong chance too, that a state tax will be placed upon motion pictures in Alabama, unless exhibitors and others in the industry bestir themselves in a concerted effort to prevent this contemplated legislation.

The Assembly of the State of Alabama is now in session at Montgomery and, notwithstanding the efforts made by exhibitors of the state, ably led by H. C. Farley, in opposing a film tax, leaders of the Legislature, according to news from the State capital, are now considering ways and means of placing a tax upon motion pictures.

According to report, the Tunstall measure, House Bill No. 360, gives the tax commission or its agents the right to enter the offices of the businesses affected by the bill for the purpose of examining their private books, records, equipment and the like.

This appears almost confiscatory in character. There can be no doubt but that if such a bill, as outlined in the foregoing, is enacted into law, more than one hundred theatres, in towns of less than 20,000 population, will be forced to close their doors. Thus, such a measure would defeat its own purpose by putting out of business completely those from whom it endeavors to collect revenue, to say nothing of the fact that those hundred theatres would not pay taxes or licenses that they are now paying, to their cities, county and the state.

Conditions in Alabama are, on account of a slacking in industry and the past low cotton market, sub-normal and many theatres in both large and small towns are barely able to keep their doors open.

F. N.-McGuirk Sales Drive

Salesmen Out for Month Sales Record in Honor of Company President; Plaque Offered as Prize

THE First National sales force has inaugurated a sales drive in honor of the company's new president which will be known as John McGuirk Month. Ned. E. Depinet, general sales manager for First National, has officially approved the idea and has appointed a committee comprising the four district managers, L. O. Lukan, R. S. Bell, Tom Spry and Roy C. Seery and W. J. Heenan, manager of the Philadelphia, and Floyd Brown, manager of the Indianapolis exchange, to arrange the details of the contest.

The committee decided that the John McGuirk Month sales drive should cover a period of nine weeks, as did the 1926 contest, starting on August 28th and extending through to the last week in October. The prize to be competed for will be a very beautiful plaque, offered by the sales managers, as was done last fall for the Lieber Month drive which was won by the Buffalo Exchange. The plaque will be presented to the winning branch at next year's annual sales convention.

Pictures released just prior to and during the contest, which will furnish the chief ammunition for the salesmen, are Jess Smith's production of "The Poor Nut," featuring Jack Mulhall and Charlie Murray; Milton Sills in "Hard-Boiled Haggerty"; Norma Talmadge's special, "Camille"; Ken Maynard in "The Red Raiders"; Richard Barthelmess in "The Drop Kick"; "The Crystal Cup" with Dorothy Mackail and Jack Mulhall; the first of the George Fitzmaurice specials, the picture now in work under the tentative title of "The Rose of Monterey," with Mary Astor and Gilbert Roland; Billie Dove in "The Stolen Bride;" and one or two others.

Damon Runyon to Do Story of Denny

UNIVERSAL has just closed with Damon Runyon, newspaperman and sports writer, to turn out an original story for Reginald Denny, the farce-comedy ace of the Carl Laemmle organization.

Denny has never done a newspaper story. It is understood that Runyon will make a news cameraman of his hero. Runyon will turn the manuscript over to Universal within a few weeks.

Titles of Two First National Pictures Changed

"For the Love of Mike" is the title decided upon by Robert Kane and his production associates for his new picture for First National, recently completed, except for some shots of the Harvard-Yale boat race, under the title of "Hell's Kitchen."

Another title change is that of the new Ken Maynard film now in work under the production management of Charles R. Rogers with Albert Rogell directing. The new title is "Red Raiders." It was formerly known as "The White Horse Troop" and "Captain of the Strong."

Billy Engle Signs Long-Term Christie Contract

Billy Engle, who apeared in several of the Christie comedies during the last season, has signed a long-term contract as a regular featured player in the Christie comedies which will be released by Paramount. He will fill the place vacated by Jack Duffy in the Christie releases, Duffy having been promoted to a starring position in the series of twelve Christie comedies in which he will alternate with Anne Cornwall and Neal Burns.

Vocafilm Corp. Finishing Opening Program

THE technical staff of the Vocafilm Corporation of America, is putting the finishing touches on the numbers to be used in the opening program at the Longacre Theatre, New York, early in July.

Among the artists already under contract for Vocafilm recording are Ciccolini, Chicago Opera tenor; Yasha Bunchuk, cellist; Lewis, Smith and Dilworth, Drug Store Cowboys' vaudeville entertainers; Wilson Sisters and Washburn, girl entertainers with songs and dances; the original Radio Franks, Moss and Frye, whose query is "How high is up?"; and the Vocafilm Greater Symphony Orchestra, under the direction of Abe Essig. Leedom and Stamper are also under contract.

David R. Hochreich, president of Vocafilm, has secured the Babe Ruth picture "Babe Comes Home," to be shown during the premiere. The Ruth picture will be scored with special Vocafilm synchronized orchestration. This will be a demonstration of the possibilities which lie in such synchronization for the releases of all feature producers, says Vocafilm.

The Longacre showings will be on the basis of two shows a day, with a two-dollar price prevailing.

"The Masked Menace," Patheserial in Work

"The Masked Menace" will be the release title of the new Patheserial now in production and adapted from the Clarence Buddington Kelland story which was printed in the Saturday Evening Post under the title of "Still Face." The chapterplay is now in its sixth week of production at the Cosmopolitan studio in New York under the direction of Arch Heath. The featured roles are in the hands of Larry Kent, Jean Arthur and Thomas Holding and the support includes John F. Hamilton, Laura Alberta, Gus de Weil, Tom MacLarnie, Ed Roseman, Agnes de Dome, William Norton Bailey, William Cavanaugh, Sydney Paxton, Neill Bridges and Tully Nash.

Patsy Ruth Miller in "South Sea Love"

Soon after the completion of her sea picture, "Shanghaied," announcement comes that Patsy Ruth Miller has been signed for the feminine lead in "South Sea Love," soon to enter production under the direction of Ralph Ince at F B O. Alan Brooke, also of the "Shanghaied" company, has been chosen to play an important role in "South Sea Love." This picture is to be made from a story "Game in the Bush" by Georges Surdez.

"Camille" Goes to Rivoli for Extended Run

"Camille," the First National special starring Norma Talmadge, has been booked into the New York Rivoli for an extended run at popular prices beginning Saturday, July 2. The picture closed its run at the $2 admission scale at the Globe Theatre last Saturday evening. It opened there on April 21.

First Print of "Blood Ship" in New York

George B. Seitz and Norman Springer, director and author, respectively, of "The Blood Ship," the first special Columbia production for the new season, arrived at the Columbia home office in New York this week with the first print of the picture after attending several previews of the feature in Los Angeles. They will sit in at the previews in the East and will make whatever changes necessary.

Collings to Direct His First Film for F B O

Pierre Collings, former scenarist for Paramount, has signed a contract with F B O to direct a picture based on the H. C. Witwer novel, "Alex, the Great." Collings is now engaged on the adaptation and, although no starting date has been set, the production will probably get under way early in July. Collings has been in motion pictures for ten years.

Pathe Releasing Its Fifth Rogers Travelesque

"Through Switzerland and Bavaria With Will Rogers," a one-reel release from Pathe, continues the inimitable tours of "Will Rogers, Our Unofficial Ambassador Abroad" and is the fifth issue of the series, the first four having been screen rambles through Dublin, Holland, Paris and Berlin. There are twelve in all of the Will Rogers Abroad series.

Paramount Lists Short Subject Releases

THE Paramount release schedule of short feature production for the first three months of the new season beginning August 1 is now complete. In addition to two weekly issues of the new Paramount News, there will be 13 two-reel comedies and 13 animated cartoons, or 52 releases in all.

The complete release schedule follows:

Aug. 1, "No Publicity," Horton comedy, "Sealing Whacks," Krazy Kat cartoon; Aug. 6, "The Elegy," novelty, "KoKo Plays Pool," Inkwell cartoon; Aug. 13, "Short Socks," Bobby Vernon comedy, "Tired Wheels," Krazy Kat cartoon; Aug. 29, "Row, Sailor, Row," Billy Dooley comedy, "KoKo's Kane," Inkwell cartoon; Aug. 27, "Hot Heads," Jimmy Adams comedy, "Web Feet," Krazy Kat cartoon.

Sept. 3, Christie comedy, "KoKo, the Knight," Inkwell cartoon; Sept. 10, "A Short Tail," novelty, "School Daze," Krazy Kat cartoon; Sept. 17, Bobby Vernon comedy, "KoKo, the Kop," Inkwell cartoon; Sept. 24, Billy Dooley comedy, "Loco Motifs," Krazy Kat cartoon.

Oct. 1, Christie comedy, "KoKo Explores," Inkwell cartoon; Jimmie Adams comedy, "Aero Nuts," Krazy Kat cartoon; Oct. 15, novelty as yet untitled, "KoKo Chops Suey," Inkwell comedy; Oct. 22, Bobby Vernon comedy, "Uncle Tom's Caboose," Krazy Kat cartoon.

Universal Opens Capitol Theatre, Atlanta, June 27; Cost $1,500,000

THE Capitol theatre, Atlanta, Ga., opens June 27 to an audience which will include Governor Walker of Georgia, Mayor I. N. Ragsdale of Atlanta, Ethlynne Claire and Walter Hiers, who will head a delegation of movie stars, according to present plans of Universal Chain Theatrical Enterprises, Inc., which controls the house. The announcement was made by Dan Michalove, general manager for the chain; Willard C. Patterson, southern district manager, supervised final construction details.

The theatre, seating 2,500, is located at Peachtree and Spring streets, adjoining Macy's department store. The policy of the house will be pictures and Pantages vaudeville. Martin L. Semon has been appointed manager and Carter Barron, assistant manager.

Paramount Sets Releases

Two Road Shows and 25 Productions Scheduled for Quarter Starting August First; Filming Finished

PARAMOUNT this week announces its release schedule for the first three months of the new season beginning August first; the list comprises 25 productions and two road shows "Beau Geste" and "The Rough Riders." Most of the productions have already been completed, and others are now in the filming stage. "Beau Geste" will be released August first, and "The Rough Riders" goes to the theatres October first.

The complete schedule is as follows: Aug. 1, "Fireman, Save My Child," co-starring Wallace Beery and Raymond Hatton, under the direction of Edward Sutherland; Aug. 6, a re-issue of Cruze's "The Covered Wagon," and "Service for Ladies," starring Adolphe Menjou; Aug. 13, "Metropolis," which ran at the Rialto Theatre, New York, and "Madame Pompadour," starring Dorothy Gish and Antonio Moreno; Aug. 20, "Running Wild," with W. C. Fields and Mary Brian; Aug. 27, Clara Bow in "Hula" and Douglas MacLean in "Soft Cushions."

Sept. 3, "Chang," now at the Rivoli Theatre,, New York and "We're All Gamblers," starring Thomas Meighan and directed by James Cruze; Sept. 10, "Barbed Wire" starring Pola Negri, and "Nevada" with Gary Cooper starred; Sept. 17, Bebe Daniels in "Swim, Girls, Swim," under the direction of Clarence Badger and "Stark Love," a Karl Brown production, which ran at the Cameo Theatre, New York; Sept. 24, "The Glory Girl," in which Josef von Sternberg will direct Esther Ralston, and "Tell It to Sweeney," on which Chester Conklin and George Bancroft are new working under the direction of Gregory La Cava.

Oct. 1, "The Way of All Flesh," Emil Jannings' first American-made picture, directed by Victor Fleming, and Florence Vidor in "A Celebrated Woman;" Oct. 8, "The Big Sneeze," a James Cruze production with Wallace Beery and Ford Sterling, and "Shootin' Irons," the first of a series of Westerns featuring Jack Luden; Oct. 15, "Shanghai Bound," a Luther Read production starring Richard Dix, and Adolphe Menjou in "A Gentleman of Paris;" Oct. 22, "Jesse James," starring Fred Thomson.

Gotham 1927-28 Pictures

Stories Set, Turned Over to Scenarists; Released One a Month; Two Mrs. Wallace Reid Specials Independent

SAM SAX announced this week that the entire line-up of Gotham pictures is set for the 1927-28 season, and that stories have been turned over to scenarists for preparation of continuity and adaptation. One production has been completed; the pictures will released one a month as follows: August release: "The Rose of Kildare;" Sept. 1st, "The Girl from Rio;" Oct. 1st, "Blondes by Choice;" Nov. 1st, "The Cheer Leader," this being a college story and especially desirable for the football season; Dec. 1st, "Through the Breakers;" Jan. 1st, "United States Smith;" Feb. 1st, "The Head of the Family;" Mar. 1st, "The Fruit of Divorce;" Apr. 1st, "Turn Back the Hours;" May 1st, "The Chorus Kid;" June 1st, "Bare Knees," and Percy Marmont in "The Man Higher Up," as the last release for July, 1928.

The two Mrs. Wallace Reid Gotham Specials will be released independently of the Gotham program. Mrs. Reid in "The Satin Woman," to be ready for August 1st, and her second production, "Hell Ship Bronson," to be held for later in the season, the exact date not yet being set.

Paramount Signs Hersholt for Negri Picture

Jean Hersholt, character actor, has been signed by Paramount for a featured role in Pola Negri's forthcoming vehicle, which Rowland V. Lee will direct.

M-G-M Definitely Plans "The Enemy" for Gish

THE Metro-Goldwyn-Mayer corporation has now definitely decided to star Lillian Gish in "The Enemy," the stage play by Channing Pollock. The star is now finishing her work in "The Wind," a screen adaptation of the Dorothy Scarborough novel which Victor Seastrom is directing. The Pollock play has been scenarized by Willis Goldbeck and is to be directed by Fred Niblo.

Samuel Zierler Sailing for Europe, June 25

Samuel Zierler, president of Excellent Pictures Corporation, sails Saturday, June 25, on the S. S. Majestic to transact important business in England and on the Continent. Until a week ago he had intended to go to the Pacific Coast on about that date to give his personal supervision to the production program on which Excellent Pictures Corporation is engaged. Certain events made it advisable for him to go personally to Europe and he rearranged his plans to travel Eastward in stead of Westward.

The Excellent production program calls for eighteen pictures, with the distributing program arranged well into the next year. Pauline Frederick in "The Nest" will probably be picked for initial release in September. "Your Wife and Mine" will probably follow.

Lois Wilson Signed for "Alias the Lone Wolf"

The feminine lead opposite Bert Lytell in Columbia's "Alias the Lone Wolf" will be portrayed by Lois Wilson, whose signing for the role was announced this week by Harry Cohn, vice-president of production for Columbia Pictures. This production will be the third of the series by Louis Joseph Vance to be brought to the screen with Bert Lytell as the central figure.

Warner Brothers Plan Premieres for Charity

H. M. WARNER has announced that the proceeds of the opening performances of Warner Bros., extended run productions, "Old San Francisco" and "The First Auto," will be turned over to the Hebrew Orphan Asylum as the company's contribution to their Gymnasium Fund to provide recreation facilities for 800 Jewish children cared for by that organization.

The premiere of "Old San Francisco" took place at the Warner Theatre on June 21. Dolores Costello, its star, attended in person along with Director Alan Crosland, Warner Oland, and Anna May Wong.

The first showing of "The First Auto" is scheduled at the Colony Theatre on June 27th. This also will be attended by its principal player, Barney Oldfield, now on his way from the coast by motor car.

Advance ticket sales indicate that both these benefit performances will be successful.

Sloman Back at "U" City After Location Trip

Edward Sloman, veteran Universal director, returned to Universal City this week after a successful location trip to New York in the interests of "We Americans," the Universal production now being adapted from the Broadway stage hit of last season, by Milt Gropper and Max Siegel.

While in New York Sloman had a luncheon conference with a large group of prominent New Yorkers interested in immigration and social service affairs. A co-operative plan was worked out by which Universal will get the advice and aid of all such organizations in the making and exploiting of this film, which deals with the struggles of middle-aged immigrants to keep pace with their American off-spring.

Sloman also took many pictures while in the East. He went down the bay and boarded the incoming S. S. George Washington at Quarantine, getting "shots" of the routine which immigrants go through to the time they arrive at the portals of the New World. He also took many scenes at Ellis Island and in New York's East Side section.

Sloman was accompanied by his wife and young daughter and by his assistant, Louis Friedlander.

"The Patent Leather Kid" Finished at Burbank

After being in production since Jan. 17, final scenes for "The Patent Leather Kid," starring Richard Barthelmess, were made at the Burbank Studios this week. The picture now goes into the cutting room, where it will be edited under the supervision of Al Rockett, production chief of First National, Alfred Santell, the director, and Ray Rockett. "The Patent Leather Kid" is to be released as a road show in the fall, opening in New York, at the Globe Theatre, August 15.

"Alias the Deacon" Shown at Roxy

"Alias the Deacon," the Universal Jewel production of the successful stage play by John B. Hymer and Leroy Clements, had its premiere this week in the Roxy Theatre. Edward Sloman directed the Universal adaptation. Jean Hersholt, now a Universal star, plays the role of the deacon, assisted by June Marlowe and Ralph Graves as the juveniles. The cast also includes Myrtle Stedman, Lincoln Plummer, Ned Sparkes, Tom Kennedy, Maurice Murphy and George West.

Ralph Ince to Direct "Coney Island" for F B O

Ralph Ince has been selected to direct "Coney Island," Joseph J. O'Neill's original story, which will be produced by F B O, according to announcement by William Le Baron, vice-president in charge of production at the F B O studios in Hollywood. Mr. Ince comes to New York to film the exterior scenes for the picture at Coney Island. He will start to work on the O'Neil story immediately following completion of "South Sea Love," which will be put in production within ten days.

Lois Weber to Direct L. Joy for De Mille



Lois Weber

LOIS WEBER, the first successful women director of motion pictures, has signed a contract with the De Mille studio to direct Leatrice Joy's next starring vehicle, "The Angel of Broadway."

This screen play, which was written for Miss Joy by Lenore J. Coffee, is scheduled to go into production within two weeks.

Miss Weber retired from motion picture direction several months ago, but yielded to an offer from De Mille Studio officials to direct "The Angel of Broadway," which she is well qualified to handle. Miss Weber's last picture was "The Marriage Clause."

No supporting cast has as yet been named for Miss Joy.

First National Has Five Releases for July

Five of First National's most important releases for the summer are on the company's release chart for July.

They are scheduled in the following order: July 3, "Lonesome Ladies," co-starring Anna Q. Nilsson and Lewis Stone; "July 10: "For the Love of Mike," formerly called "Hell's Kitchen," with Ben Lyon and Claudette Colbert; July 17: "The Devil's Saddle," starring Ken Maynard; July 24: "White Pants Willie," a Johnny Hines comedy; and July 31: "The Prince of Head Waiters," featuring Lewis Stone.

"The Clown"' Columbia's Second June Release

Columbia's second release for the month of June will be "The Clown," a production of circus life which William Craft directed. William Y. Mong has the role of the jester, Dorothy Revier plays his daughter, Johnnie Walker is her lover and John Miljan the heavy.

Coghlan in P. D. C.'s "Harp in Hock"

Junior Coghlan has a featured role with Rudolph Schildkraut in "Harp in Hock," now in production for DeMille Pictures with Renaud Hoffman directing.

Will Rogers Preparing for "A Texas Steer"

HIS globe-trotting temporarily halted, at least until about August 1, Will Rogers is back again in Hollywood and Beverly Hills where he has begun work on the script, continuity and the numerous production details connected with the filming of "A Texas Steer" the Charles H. Hoyt stage success in which he will be starred.

Speeding Production of First Division Films

Jesse J. Goldberg, president of First Division Distributors, Inc., distributors of Chadwick and Ormont pictures, this week completed arrangements with I. E. Chadwick and James Ormont for the completion by January 1 of his company's 18 releases for 1927-28. Chadwick is making 12 of the releases and Ormont 6. Six of the Ormont films have been finished.

Two new Chadwick pictures go into production this week. Betty Blythe and Gardner James will begin one, as yet untitled, and Pauline Garon will start "Eager Lips." Two Ormont features, "Comrades" and "The Belle of Avenue A," will also be produced soon.

President Sees Lindbergh Shots Aboard Train

Pathe's filming of the tremendous ovation accorded Colonel Charles A. Lindbergh by the populace of New York City provided entertainment for President and Mrs. Coolidge aboard the Presidential Special en route to the Summer White House in the Black Hills, South Dakota. It was arranged to send the film record of the reception from New York to Chicago by airplane, where it was delivered to the Presidential train during its brief stop in the yards. The pictures were projected in the rear car of the train by H. D. Johnson, chief electrician of the presidential yacht, Mayflower. The President and Mrs. Coolidge expressed themselves as greatly pleased with the pictures.

Sterling Closes Deals for Handling of Product

STERLING PICTURES has finally closed its distribution territories for the new year, an announcement from Henry Ginsberg, Sterling president, reads. Following are the key points and exchanges operating for Sterling throughout the country:

Chicago and Indianapolis, Greiver Productions; Milwaukee, Celebrated Players; in and for the States of North Carolina, South Carolina, Georgia, Mississippi, Tennessee, Florida, Alabama, and Louisiana Sterling product will be handled by the A. C. Bromberg Attractions; New York and Northern New Jersey, Hollywood Pictures; in the State of Kentucky, and operating through Cincinnnati and Cleveland, Fischer Film Exchanges; Boston and New Haven, Consolidated Films; Philadelphia, the De Luxe Film; St. Louis, Gotham Film; Buffalo and Albany, First Graphic Exchanges; Kansas City, Independent Film; in Detroit, Favorite Film; Washington, D. C., Exhibitors Film Exchanges; in all of South America, Argentine-American Film Exchanges; and in England, Argosy Film Co., Ltd.

President Views Films During Train Trip

PRESIDENT COOLIDGE'S trip to his summer home in the Black Hills of South Dakota was enlivened by motion pictures shown nightly on the train through arrangements made by Jack S. Connolly, Washington representative of the Hays organization, who traveled with the party.

Upon arrival at the Black Hills, Mr. Connolly will arrange for the establishment of a small theatre and will make arrangements with distributors to furnish films three nights a week for the President and Mrs. Coolidge during their absence from Washington.

Sigmund Spaeth Writes "Magic Flame" Waltz

A new waltz song bearing the same title as the picture and which will be published simultaneously with the release of "The Magic Flame," has been composed by Dr. Sigmund Spaeth, author and composer, who has just returned from Culver City where he witnessed the completion of Samuel Goldwyn's new picture with Ronald Colman and Vilma Banky, who worked under the direction of Henry King. Dr. Spaeth is the author of "Read 'Em and Weep," "The Songs You Forgot to Remember" and "The Common Sense of Music;" his waltz song will be used as the theme for the picture's musical score.

Camera Work Starts on "For Ladies Only"

With the addition to the supporting cast of William Strauss and Templar Saxe, "For Ladies Only," the Columbia production featuring Jacqueline Logan and John Bowers, is now in work at the Columbia studio under the direction of Scott Pembroke. In the supporting cast are Edna Marion, Ben Hall, Roy Laidlaw, Kathleen Chambers, Amer Norman and Henry Rocquemore.

"Captain Salvation" at Capitol in New York

The New York premiere of "Captain Salvation," a Cosmopolitan production directed by John Robertson, will take place this Saturday, June 25, at the Capitol Theatre.

It is an adaptation of Frederick William Wallace's novel of the same name and has in its cast Lars Hanson in the title role, Pauline Starke, Marceline Day, Ernest Torrence, George Fawcett and Sam De Grasse.

Emil Jannings Starts His Second Paramount Vehicle

Emil Jannings has started on his second production at the Paramount studio, under the direction of Mauritz Stiller. The picture is tentatively titled "Hitting for Heaven" and is from an original story by Josef von Sternberg. Fay Wray plays opposite Jannings in his forthcoming picture. Olga Baklanova is prominently cast.

Estelle Taylor in D. W. Griffith's U. A. Picture

A leading role in D. W. Griffith's initial production for United Artists—the first he has made in Hollywood for five years—will be played by Estelle Taylor. The story is temporarily titled "La Paiva" and is said to center around the court life of Napoleon Third. Fred De Gresac is adapting the original tale, of which Karl Vollmeeller, who wrote "The Miracle," is the author.

Sid Katz Eastern Manager Tiffany Productions

The appointment of Sid Katz as Eastern Division manager for Tiffany Productions, is announced by Ed. J. Smith, general sales manager. Up to the time of his affiliation with Tiffany, Mr. Katz was connected for five years with F B O, where he was assistant sales manager. While in his Tiffany post, Mr. Katz will have charge of New York, Philadelphia, Washington, Albany, Buffalo and Canada and other territories.

Paramount Will Produce Another Story of Air

"The Legion of the Condemned," another story of the air, will be made by Paramount following "Wings," soon to be released. The story for "The Legion of the Condemned" was written by John Monk Saunders, who wrote the script for "Wings." No director has been assigned as yet but Lucien Hubbard will supervise the production.

New Vitaphone Number Made at Coast Studio

Following "Pullman Porters" and "A Night at Coffee Dan's," the two first entertainments recorded at the West Coast Vitaphone studio, a third number, featuring Eddie Peabody, is now being made. Peabody is called the West Coast banjo wizard and has been tied up with California theatres for some time, appearing as a special attraction. He and his accompanist, Jimmy Maisel, render a collection of songs.

Willy Pogany to Design Settings for Goldwyn

SAMUEL GOLDWYN has engaged Willy Pogany, mural painter and decorator, to design the settings for "The Devil Dancer," Gilda Gray's first picture under Mr. Goldwyn's direction. Mr. Pogany left New York for the West Coast last Monday to begin work on the picture. Mr. Pogany holds the medal of the New York Society of Architects for the most meritorious work in mural decoration. He has designed scenic backgrounds for operatic works at the Metropolitan Opera House and in legitimate theatres.

Carl Oscar Borg, another well-known painter, is also on the Goldwyn lot in Culver City, only recently having completed scenic designs for "The Magic Flame," a new Ronald Colman-Vilma Banky vehicle.

Key City Reports

New York City

THE Broadway houses "got the breaks" last week and the early part of this, with the result that business at the weekly change and many of the long-run houses was up materially. The Lindbergh parade on Monday of last week brought thousands of visitors, and several millions of New Yorkers also lined Fifth Avenue.

During the parade Broadway was deserted, but immediately it was over the crowds could be seen thronging across to the theatres. As most business houses made it a half-holiday, at least, business was remarkable both afternoon and evening, continuing satisfactory throughout the week.

The Capitol with "The Unknown" had its best week in quite some time, and held the picture over, with better business this Saturday, Sunday and Monday by several thousand than on the opening week. The Roxy was back above the $100,000 mark again with "The Secret Studio," panned generally by the critics. Much of the business of the Capitol and Roxy must be credited to the De Forest Phonofilm at the former and the Movietone at the latter, showing Lindbergh and Coolidge in talking picture. Both houses held this feature over, and it continued to draw this week, apparently. The Strand was up some last week. "Chang" at the Rivoli did $5,100 on Sunday, its second largest day.

Los Angeles

THE picture that attracted the most attention last week was the premiere showing of "Topsy and Eva" at Grauman's Egyptian. As the Duncan Sisters are held in favor by a large number of people here in Los Angeles and Hollywood, their appearance in the elaborate prologue helped in putting the picture over.

The combination of Grauman's new Chinese Theatre, the excellent prologue, and the picture, "The King of Kings," has resulted in full houses at every performance.

"Rolled Stockings," with the addition of a snappy stage diversion at the Metropolitan, is doing exceptionally well, especially with the collegiate crowd.

Syd Chaplin, in "The Missing Link" at the Forum, is drawing average business. Big Boy, in the amusing comedy "Atta Baby," supplies additional entertainment.

Again this week, Loew's State is scoring with an all-'round good show. "The Callahans and the Murphys," with a very entertaining prologue starring Jane Green, is affecting the box office receipts favorably.

The return Los Angeles run of "Flesh and the Devil" at the Criterion is almost filling the theatre to capacity at each evening performance. **"Seventh Heaven," at Carthay Circle, is still a great drawing card. "The Rough Riders," at the Million Dollar, is holding up** satisfactorily.

Milwaukee

A SLIGHT increase in activity was reported this week at the down-town theatres of Milwaukee. This is no doubt due to the weather, which for this one week has been cold and clear. **"Rough House Rosie," playing at the Wisconsin, brought in good business** at every performance. The Strand was a popular place for **all baseball fans who flocked in gratifying numbers to see "Babe Comes Home." "The Winning of Barbara Worth," held over for its second week, continued to attract** crowds to the Alhambra. **"Cradle Snatchers," at the Merrill drew very well,** partly due to the fact that a local stock company had given the play the previous week.

Strong attractions marked the programs of the neighborhood theatres during the week, and the resulting good business was to be expected. **"Three Hours,"** at both the Tower and Modjeska **brought crowds** to the theatres. **"Flaming Forest,"** at the Milwaukee, was an attraction that **brought in good business. "The Yankee Clipper" kept the Colonial well filled** during its showing there.

Chicago

COMPLAINTS of poor business continue to be heard from exhibitors throughout the Chicago district, some of the large de luxe houses being among the theatres which are feeling the depression.

In the loop "Chang" proved a strong box office attraction, backed up by unusual commendatory press criticisms. **The Oriental offered "Special Delivery"** as its feature, and Paul Ash and Hig Gang in "Foolin' Around," **and succeeded in playing to average** business. **A fair week was enjoyed by McVickers, which had as its strong attraction, "Resurrection."** The Chicago offered a strong bill including **"Naughty, But Nice"** on the screen, **Herbert Rawlinson in person, a Spitalny production and a Publix presentation, "Vienna Life," and succeeded in bringing out the public** despite the slump, **average business being registered.**

The Uptown had "The Tender Hour" as its feature with the usual stage and musical attractions, **attendance being slightly below par. "The Yankee Clipper," Vitaphone and stage show accounted for good business** at the Granada, **and the Sheridan, with "Cabaret" and Verne Buck and his orchestra, accounted for another week of average box office receipts. "The Beloved Rogue,"** plus popular Benny Meroff and his orchestra, **did fair** business at the Marbro.

The Capitol on the southside also had **"The Beloved Rogue"** as its feature, with Vitaphone and stage band as other attractions, **playing to good business. "Slide, Kelly, Slide,"** and a good Kreuger show **did fairly average business** at the Tivoli.

St. Louis

BUSINESS of the St. Louis motion picture theatres was spotty for this week, neither being consistently good nor consistently bad. The weather was also somewhat mixed, rain and sunshine.

In the neighborhood houses even the best of picture programs failed to net the box office returns exhibitors should expect. Universally the theatre owners of the smaller and outlying houses are singing the Box Office Blues.

Regarding the first run situation for weeks it has been apparent the patrons are today picking their shows with care, and the fear often expressed by some film men that the pictures were being played down too much at the expense of the musical ends of the program now seem to have been well founded. The result is today the picture is no longer the big event on the bill of fare, and the receipts of most of the bigger houses are not long a true index of the drawing power of any particular picture.

At the Missouri Theatre Milton Sills in "Framed" was the principal screen attraction, while Brooke Johns had another big musical show in the boards to draw 'em to the box office.

Across the street at the Grand Central **Monte Blue and Myrna Loy** were offered **in "Bitter Applies." Business was up to average.**

Just up a bit on Grand boulevard at Morgan street the St. Louis Theatre had **"The Heart Thief"** on the screen, and Gus Edwards and his company as the headline vaudeville number. **Business was good.**

The biggest picture of the week was at Loew's State. It was "Resurrection" in 12 reels. An atmospheric presentation was also on the program.

The Ambassador's screen attraction was Colleen Moore in **"Naughty, But Nice."** The stage offering was "Way Down South," a Publix unit. **It was an average week.**

San Francisco

SAN FRANCISCANS, generally speaking, enjoyed themselves this week at the several motion picture houses, at both first-run and residential theatres. Two did exceptionally well, the Granada and St. Francis Theatres. As the weather was not too warm, generally cool, this also greatly helped fill the houses for the people did not go to the beaches or the parks.

"Fast and Furious," shown at the Granada Theatre, attracted a great number of people, and all liked the comedy as well as the stage act, "Recreation Revue." **"Slide, Kelly, Slide," was very popular at the St. Francis Theatre, especially with baseball fans and boys.**

"The Tender Hour," was shown at Loew's Warfield Theatre, and did a fair business; the Fanchon & Marco act, called "Book Idea," attracted many. **"A Million Bid," at the California Theatre, did not do so well,** although the cast and acting was up to the average. **"The Notorious Lady," at the Golden Gate, did well,** and attracted many, but it was thought the majority came to see Vera Gordon, who was featured in a comedy act called, "Her Triumph."

"Cradle Snatchers," at the Pantages, did well with its all-star screen cast, and the vaudeville cast also was considered good. **At the Union Square Theatre, "Salvation Jane" and "The Black Bottom," both attracted** many to it, and all liked both pictures as well as the acts. **At the Cameo Theatre, "The Naked Truth" continued to attract** at its fourth week of showing. Some days for men and some for women.

Detroit

ENTRIES on the credit and debit lists in a number of the downtown motion picture houses showed a greater reaction among fans than that which took place during the previous week. Nice weather helped business in most cases.

Walter Immerman, manager of the Michigan, has reason to be pleased with the drawing power of Florence Vidor's "The World at Her Feet," and an excellent stage presentation called "Patches."

"Chang," on the Adams screen, drew fair attendance, but fell away below the mark set for it.

At the Capitol," Running Wild" pulled in enormous crowds, being presented in connection with Irene Franklin in an elaborate stage attraction. Many patrons proclaimed this week's offering one of the best seen here in several months.

The Madison continued to do more sensational moneymaking with Marion Davies in "Tillie, the Toiler." This feature is expected to do well for another week.

Lon Chaney's "Phantom of the Opera" was revived at the Broadway-Strand, and fair business resulted at the box office.

"High Hat," featuring Ben Lyon and Mary Brian, started rather poorly in the State, and business did not increase noticeably **until the last few days of its showing.**

Baltimore

"ROOKIES" broke all house records at Loew's Century Theatre, during the week beginning Monday, June 13, and the play was the talk of the town for six days. Charles Winston, publicity man for the house, put over a unique stunt in connection with it.

"Senorita" did pretty good business at the Rivoli and "Is Zat So?" with O'Brien and Lowe, did very good at the New Theatre. "Children of Divorce," co-starring Clara Bow and Esther Ralston, **claimed good attendance at Loew's Valencia for its second week,** but this picture did not go over as well as expected, it is thought, due to Miss Bow having been seen the week previous to her engagement at the Century in "Rough House Rosie," at the Rivoli.

The two family vaudeville houses, the **Garden and Keith's Hippodrome, did better-than-fair business,** both matching about even, **the former with "Silver Comes Through," the latter with "Husband Hunters."**

"Irish Hearts" went over fairly well at Warner's Metropolitan, and **"The Fourth Commandment,"** at the Embassy, **did a so-so business.**

Philadelphia

A BREAK in the short hot spell brought business in the downtown houses above the previous two weeks' level.

"The Tender Hour," starring Billie Dove, had a very good week at the Stanley. The surrounding show featured Waring's Pennsylvanians, which proved an important drawing card. A phonofilm representation of Lindbergh's reception in New York and Washington rounded out the bill.

The Fox had an exceptionally heavy week with "Frisco Sally Levy." Natacha Nattova, assisted by G. Rodion, headed the surrounding bill, which was further augmented by Jack Osterman, in a snappy monologue, S. L. Rothafel's "Silhouettes," and Lillian Bernard and Flo Henri, feminine harmonizers.

The Fox Locust continued into its last week of "What Price Glory" with satisfactory business.

The Stanton had a fair week with John Barrymore in "The Beloved Rogue."

The Arcadia repeated "Rookies," which had previously played at the Stanley, **and reported satisfactory business.**

The Karlton offered **Florence Vidor in "The World at Her Feet," and did mediocre business.**

The Palace, offering "Three Hours," with Corinne Griffith, had about an average week, while the Victoria, with Harry Langdon in **"Long Pants" and, as an added attraction, "Through Darkest Africa," had a fair week.**

"The Fire Brigade," at the Globe, did just a fair business. The Capitol, with **"Slide, Kelly, Slide," continued the good business** that this picture has done in every down-town house where it has played.

Minneapolis

MOTION picture business hit an even summer pace last week, and although no theatres reported anything spectacular, some of the theatres reported business as very satisfactory.

The State had a good week with Belle Bennett in "The Fourth Commandment," and "Lovers?" with Alice Terry and Ramon Novarro proved a popular attraction at the Strand. **Sally O'Neill in "Frisco Sally Levy" was responsible for about an average week** at the Lyric. **Pantages exploited John Gilbert in "The Count of Monte Cristo" heavily, and this reissued film turned out to be an excellent drawing card.** Joseph Schildkraut, in "The Heart Thief," was the attraction at the Hennepin-Orpheum. At the Loring, Lagoon, and Lyndale, Minneapolis' most important neighborhood houses, a variety of pictures were reported as **drawing from fair to good. The Loring showed "Evening Clothes," "The Scarlet Letter" and "Blind Alleys."** The Lagoon showed **"Love's Greatest Mistake," "Slide, Kelly, Slide,"** and **"Kiss in a Taxi,"** and pictures at the Lyndale included **"Blonde or Brunette," "Blind Alleys,"** and **"The Yankee Clipper."**

Most of the down-town picture houses were showing news reels of Colonel Lindbergh's arrival. They were undoubtedly responsible for many persons passing through the gates. The weather was generally fair, and there was no serious competition outside of Martha Hedman, in "Bride of the Lamb," at the Shubert.

Albany

THE weather in Albany last week was more responsible for the good business done by the majority of the motion picture theatres than the pictures themselves. Exhibitors admitted that such was the case. The Lindbergh pictures were heavily exploited by all of the first run houses and they, no doubt, helped out to a large extent.

The Mark Strand ran "Is Zat So?" last week to most satisfactory attendance. In addition to the picture, the usual Vitaphone presentations were given. **"Moulders of Men," running at the Mark Ritz for the week, played to excellent business,** characterized by the manager as being surprisingly good. **At the Leland theatre, "Winners of the Wilderness" did only a fair business for the first three days, but "Love Makes 'Em Wild" showed some improvement for the last three days.**

At the Clinton Square, "The Truthful Sex" and "Play Safe" failed to pan out other than ordinary. The fact that the street on which this theatre is located is torn up for repaving, no doubt affects.

In Troy, business is not up to snuff, owing to the let down in the collar factories. **"The Sunset Derby" ran the last three days of the week at the Troy Theatre to good business,** as Troy is a race town owing to its proximity to Saratoga. **Eddie Cantor ran well in "Special Delivery" for four days** at Proctor's, **while "Tillie, the Toiler," at the Lincoln for the week, failed to excite any great amount of enthusiasm.**

Ottawa

THEATRES of Ottawa, Ontario, enjoyed only fair business during the week of June 13. There was unusual local competition because of the spring meet of the Connaught Park Jockey Club but, in addition, some pictures that looked good as box office attractions proved to be disappointments.

B. F. Keith's Theatre, Ottawa, did not do very well with "Rubber Tires," as compared with other recent features at this house. **The same thing applies to "Resurrection"** at the Regent Theatre. This was considered a high-class feature by those who saw it, but it did not draw the expected crowd.

The Centre Theatre enjoyed fairly steady patronage with "The Tender Hour," but the best showing of the week, comparatively speaking, was at the Imperial Theatre with "Rookies." This picture built up excellent business as the week progressed.

Two of the Ottawa neighborhood houses did well on a couple of features, even though they were second run. **Bebe Daniels in "The Campus Flirt" brought the crowds** to the Columbia Theatre, while **"The Temptress," starring Greta Garbo,** at the Fern Theatre, **also proved to be a big magnet. "Sir Lumberjack"** at the Rex Theatre **was "O. K." for the kids,** but the adults stayed away.

Oklahoma City

THEATRE business, which has been at low-ebb for some time in Oklahoma Sity, took a turn for the better, at some of the theatres at least, this week. Perhaps part of this was due to the two or three exceptionally cool days that visited us.

The Empress came clear back to normal and, perhaps, quivered a bit above, with Colleen Moore playing seven days in "Naughty, But Nice." The audiences liked it immensely. This theatre also had a "scoop" on the Lindbergh Washington reception pictures Sunday afternoon.

The Criterion also did a nice business with "Resurrection."

"Vanity" didn't take at the Liberty Theatre, and was changed a day earlier than was intended. "Love Makes 'Em Wild," however, held its own for four days, and helped bring the week's average at the box office to par.

"A Million Bid" seemed to be an average picture playing to an average audience at the Capital Theatre the first of the week. The last part of the week **"The World at Her Feet"** gave Florence Vidor a chance to wear good-looking clothes. The story was a French farce. **Business so-so.**

Seattle

SPRING weather appeared in earnest last week, and show business showed a slight decline as a result. Al G. Barnes' Circus played for three days toward the end of the week and attracted good attendance, but apparently did not interfere much with the picture house business.

"Captain Salvation" and "Knockout Reilly" just about shared honors for the week. The former picture played at the Coliseum Theatre and did a very good business for the entire engagement, much better than the previous week's gross. "Knockout Reilly" was the first real box office picture that has played at the Fifth Avenue Theatre in a month, and the receipts for the week showed it. A very pleasing Fanchon & Marco Revue, called the "Fan Idea," put the show over 100 per cent as far as entertainment goes.

"Convoy" at the United Artists Theatre played to good business for a week and was held over for two extra days. It was not the best attraction that the house has had in recent weeks, however. Business about even.

At the Blue Mouse Theatre, "The Brute" and Vitaphone subjects ended a two-week run with very satisfactory box office reports. The house very wisely sold Vitaphone above the feature pictures, and is cashing in on the advertising as a result. "The Brute" was just a fair picture.

"Fast and Furious" at the Columbia Theatre failed to arouse any undue enthusiasm. It was an average program picture, and did an average business. This house has its regular weekly patrons who will always assure at least an average showing.

"Burnt Fingers" and "Spuds" were used as a double feature bill at the Embassy Theatre. Business at this house maintains a steady good average, and this program seemed to please the patrons.

"Cradle Snatchers" at the Pantages Theatre did a very nice business. It was heavily advertised and was better than an average attraction.

Central Pennsylvania

GOOD weather most of the week stimulated business of the Harrisburg picture theatres, and the presence of about 3,000 women from all parts of Pennsylvania, attending the annual four-day convention of the Order of the Eastern Star, was another contributing factor to satisfactory box office receipts in the leading picture houses. Tuesday was the one rainy day of the week, but this benefited rather than hurt the theatres, for it drove the women conventionists from out-door sightseeing to the enjoyment of the picture shows.

Joan Crawford, starring in **"The Taxi Dancer," at Loew's Regent, proved a fine attraction,** the size of the crowds increasing as the week progressed. **No less satisfactory results were obtained at the Victoria, where the film play was "The Whirlwind of Youth,"** featuring Lois Moran, who always delights Harrisburg patrons. The eighth episode of **"The Collegians,"** which is taking well in Harrisburg, **helped to swell the crowds.**

The Colonial put on a **"Joy Week,"** with a program devoted to comedy exclusively. It **was partially successful,** financially speaking,, although the character of the program, including Johnny Hines in "All Aboard," and Charley Chase, in "Crazy Like a Fox," deserved better patronage than was received, for both comedies produced a whole lot of genuine fun.

The Grand featured Corinne Griffith and Tom Moore in "Syncopating Sue," while the New Rialto went in for comedy with Larry Semon in "Spuds."

Warmer weather is attracting bigger crowds to the dance pavilions in the outdoor parks, a fact which is being reflected somewhat adversely in the business of the picture houses.

Cleveland

ALL of the local first-run houses reported a decided improvement in business last week. The veil of depression that has been hanging over them for four weeks was lifted at last, and all along the line the reports were favorable and the outlook optimistic. Some of this change from bad to better was due, undoubtedly, to the universal interest in the Lindbergh news pictures. And then again, there was a good repertoire to choose from.

"Resurrection" did splendidly during its second week at the Stillman, where it shared honors with Vitaphone specialty numbers. **"Cradle Snatchers" and an average good vaudeville bill kept Keith's Palace well filled all week. Colleen Moore drew big crowds to the Allen to see her in "Naughty, But Nice,"** a sure-fire box office attraction without creating undue mental exhibaration. **"The World at Her Feet" did exceptionally well** at Loew's State, where it received the favorable criticisms of being "unusually good entertainment." **The Cameo duplicated its previous week's success with "Lost at the Front." "Moulders of Men" got away to a good start** at the Park and Mall, **but finished with a fair average. "Taxi-Taxi" was a good number for Keith's East 105th St. and Reade's Hippodrome.** It filled Keith's East 105th St. consistently all week, and the Hippodrome the first half of the week.

Fred Thomson, in "Silver Comes Through," finished the week at the Hippodrome with satisfactory results. The matiees were particularly well attended. **The Circle continued with "The Night of Love" a second week. Business was fair.** Two local theatres, the Hanna and the Ohio, are playing dramatic stock with visiting stars. Neighborhood houses also reported that business was better last week than it had been for six or seven weeks previous.

Salt Lake City

A VARIATION of sunshine and showers has been experienced here last week, with the downtown theatres reporting fairly good business. The Paramount Empress Theatre had a "Split Week," showing **"Too Many Crooks" for the first portion of the week and finishing up with "Special Delivery," and business is reported to have been good.** A special stage attraction was also presented. **An average amount of business was enjoyed at the Victory during the showing of "Captain Salvation."**

The double feature bill at the American consisted of **Dolores Costello in "A Million Bid," and Larry Semon in "Spuds" and, according to reports, the week was a very good one.** A picture of especial interest was presented at the Gem last week, having been sponsored by the Elks, and dedicated to American Elkdom; **the picture being "Moulders of Men,"** and starring Conway Tearle. **The house is said to have been crowded** during this showing. **"College Days" went over good at the Pantages,** in connection with their regular vaudeville performance, and "The Ice Flood," also pulled well at the Orpheum. However, no exceptional nor extremely big business was reported. Business is a little off at the neighborhood houses with the second run houses fairly moderately well. Many changes in theatre ownership have taken place here recently.

Tampa

"THE BETTER 'OLE" opened up the week for the Tampa to extra good business, and proved a good draw for the four days' run. "The Tender Hour," and some more Lindbergh pictures kept the crowds coming very good for the last three days. John Ingram and his New Idea Orchestra, now in their third week, were also featured in the billing.

"The Fourth Commandment" proved an excellent draw at the Strand. The three days of its run there showed receipts that ran pretty close to the same days of '26, and exceeded those of '25. The fact that this picture was given some extra fine exploitation by Manager Peck should not be overlooked. **"Drums of the Desert" and "Husband Hunters" each gave the Strand two days of very good business.**

"The Devil Horse" was the best draw of the three features used by the Franklin this week, **drawing a little better than average** business, **while "Lost at Sea" and "Senora Kid" did just about average.**

Tampa

(Previous week)

MANAGER CARROLL put over a triple feature bill for the first half at the Tampa this week and it drew excellent business. "Resurrection," "John Ingram's New Idea Orchestra" and a reel showing Lindbergh's triumphant entry into the French Capital were all featured equally in the billing. This made an exceptional offering and it **"clicked" heavily at the box office. "The Cradle Snatchers" and "The New Idea Orchestra"** were featured for the last half **and they kept the business up fine.**

"Captain Salvation" opened the week for the Strand, pulling two days of very good business. "College Days" kept the business up to good for the next three days and "One Hour To Love" did WELL for the last two.

The Franklin tried out a new stunt this week. Westerns are always a big draw at this house, and Tom Mix one of the favorites, so they tried out a "Tom Mix Week" of all Mix pictures, a different one each day. The stunt found favor with the Mix fans and the business ran a little better than average.

Salt Lake City

(Previous week)

SATISFACTORY business has been reported at the downtown theatres during the past week in spite of the fact that the real summer weather seems to have set in suddenly here. **"The Love of Sunya," with Gloria Swanson, went over very good,** having played to capacity houses all week at the Paramount Empress. A big exploitation campaign was put on and a special stage offering was also presented. **The Victory has enjoyed a fair amount of business with "Drums of the Desert." Lon Chaney in "Flesh and Blood" was a big drawing card** at the Pantages.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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MANAGER — having sold my interest in theatre, I desire to make other connections. Have eight years' experience in buying and booking film, also exploitation. An inquiry might prove interesting to you. Box 800, Motion Picture News, New York City.

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WANTED to lease picture theatre in town of 3,000 to 15,000. Have cash. Give all information in first letter. Box 475, Motion Picture News, New York City.

FILM SALESMAN to place free changeable letter electric signs in theatre lobbies. Now used by big circuits. Attractive compensation. Adsign, 113 West 63rd Street, New York.

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FOR SALE: 2100 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

FOR SALE: Simplex type S projector rebuilt guaranteed $325.00; also Powers cheap. Glen Crossley, 644 Maple St., Williamsport, Pa.

Equipment Wanted

WANTED — Two retorts for Prespwich or Moyer camera. Miller, 1 East 104th Street, New York City.



A collection of newspaper displays which featured the showing of "Resurrection" (United Artists) at several first run theatres. The houses represented in the layout above are: Royal, Kansas City; Des Moines Theatre, Des Moines; Mark Strand, Albany; Rialto, Washington, D. C.; Strand, Syracuse, and Loew's State, Boston.



"Baby Brother"

(Our Gang-Pathe—Two Reels)

(Reviewed by Harold Flavin)

POOR Fatty, rich, but lonesome and an only child, wished for a baby brother but there were no prospects of the stork visiting his home; however, his nurse brought him to a neighborhood in which abounded very many dirty and lovable baby brothers of boys Fatty's age. This gang conceived the idea of Fatty buying a brother and Farina won the purchase money by whiting a colored baby; a unique method of cleansing the youngsters and an equally unusual drying process uncovered the deception practiced by Farina but Fatty would have kept the child if he had been allowed to. However, Fatty and his family compromise on a Shetland pony.

Quite up to the standard of previous "Our Gang" offerings with the usual quota of gags and ingenious mechanical devices in evidence. They won't find it hard to laugh at this number. Anthony Mack and Charles Oelze directed under supervision of Robert McGowan.

"Jane's Relations"

(Universal Stern Bros.—Two Reels)

(Reviewed by E. G. Johnston)

MARJORIE MARCEL and Earl McCarthy are featured in this Stern Bros. comedy which has to do with both their families of in-laws paying a visit at the same time. Such a happy home!—no place for Majorie and Earl to sleep—and both clans making plans to outstay the other. In addition, a remarkable youngster—member of one family—displays real genius towards making more trouble. This is pretty good—that's all.

"Careless Hubby"

(Cameo-Educational—One Reel)

HOKUM, but it will entertain the vast majority. Hubby is forced to take out an insurance policy by his mother-in-law, who insists on protection for her daughter in the event of his death; immediately after signing up hubby reads of a mother-in-law who poisoned her son-in-law after he had become insured. Hubby is scared, goes home and plays dead but when an autopsy is ordered be becomes very much alive and a wild melee ensues at the home.

Phil Dunham, Estelle Bradley, Marcelle Corday, James Hertz and Robert Burns are in the cast.—HAROLD FLAVIN.

Pathe Review

(Pathe—One Reel)

THE current issue of the Pathe Review has for its highlight the wind-up of the Smithsonian-Chrysler Expedition to Tanganyika, in which the hunter-explorers break up camp to return to the United States with their capture consisting of newly discovered and little known animals. Pathecolor scenes show the making of fans by the Japanese; the work is done by hand, the artisans showing considerable speed and skill in their tasks.

Fairly interesting.—HAROLD FLAVIN.

"The Roaring Gulch"

(Universal Mustang—Two Reels)

(Reviewed by E. G. Johnston)

TAKE everything that has been put into a two reel western since they started making them, including the start of the picture with the famous buckboard rescue of the heroine, and you have this one down pat. The only difference is in the cast; this time Edmund Cobb is featured, and considering the time worn stuff he has to work with, he does pretty well. As the hero he appears at a ranch as the rightful heir just about the time the girl, who is the present owner due to the crooked work of the executor, is being intimidated by the latter. The villain and his pals attempt to do away with him but fail. Does the girl leave when the fraud is exposed? She does not.

"Don't Tell Everything"

(Roach-Pathe—Two Reels)

(Reviewed by Harold Flavin)

THIS comedy is of the type that makes reviewers and critics laugh aloud so it would be hard to understand an audience, viewing the film simply for entertainment, not laughing at the facial expressions of Max Davidson nor the grins of Spec O'Donnell; not to mention the bright gags worked up, some old and some new, but all funny because of the manner in which they are executed. Davidson has established quite a reputation for his delineation of Hebrew characters.

Max, a widower with an incorrigible son, attends a party at which is a rich widow; love at first sight between Max and the lady, but, fearing his chances of marriage lessened, Max denies relationship to the boy whom the lady dislikes. It is around this theme that the gags are built—and they come fast and funny.

In addition to Davidson and O'Donnell the cast comprises Jess Devorska, Lillian Elliott and James Finlayson. Leo McCarey directed and made a good job of it.

"Wild Wallops"

(Dooley-Educational—Two Reels)

(Reviewed by Harold Flavin)

PLENTY of slapstick, lots of old gags but amusing performances by the main characters in performing the business outlined make this an acceptable addition to the program. Billy Dooley and Kalla Pasha provide most of the merriment in their boxing bout put on before an audience, one member of which is Billy's girl who promises to marry him if he distinguished himself. The bout occupies most of the footage and the actions of the fighters will probably gross a number of laughs.

Dooley is supported by Bill Irving, Cliff Lancaster, Olive Hasbrouck, Bill Blaisdell and Kalla Pasha. William Watson directed.

"The Big Reward"

(Fables-Pathe—One Reel)

SCHEMING, connivering cats and dogs make life miserable for Al Falfa in this current chapter detailing the manner in which Paul Terry's creations spend their time. With the aid of the quadrupeds Al washes his dishes and goes to bed; discovering his sleeping-mate is a mule Al chases him out to the barn.

The schemers then send a dog to burglarize Al's home; Al captures him and the dog gives him a money-bag but it contains many mice, much to Al's discomfiture and the animals' glee. —HAROLD FLAVIN.

"A One Man Dog"

Fables-Pathe—One Reel)

QUITE amusing and the creator gives us story and continuity for a change instead of a disconnected series of gags. Al Falfa's son (yes, he has one) has a pet dog whom Al dislikes until the son, kidnapped, is recovered by the canine; Al welcomes him with open arms.—HAROLD FLAVIN.

"Goose Flesh"

(Hamilton-Educational—Two Reels)

(Reviewed by Harold Flavin)

MORE story material was provided for Lloyd Hamilton's latest comedy effort that is usually accorded these two reelers and for that reason it shapes up better, in our estimation, as a constant diet of a collection of gags thrown together with a meaningless title holding them together begins to pall, especially when most of the business is far from original. The theme for this production is not new but it provides a reason for the gags built around it.

Hamilton becomes a sleuth and his first assignment is to guard a necklace, the property of a recluse who has been informed that the bauble will be purloined "at midnight." Hamilton and his co-worker try to forestall the effort but fail, only succeeding when the home of the recluse is blown up and they capture the thieves. Fred Spencer, Al Thompson, Estelle Bradley and Richard Carter comprise the supporting cast. Norman Taurog wrote and directed the story.

The fans should enjoy "Goose Flesh."

"The Tale of a Shirt"

(Universal Bluebird—One Reel)

THIS Jimmy Aubrey single reel comedy starts off with all the ear marks of a "meller," but before very long it slips into its Bluebird brand notch and the net result is fair. Jimmy walks into a Chinky laundry to get his one shirt that he is to be married in and finds its tail missing. He and the Chink argue and finally come to blows, with the latter taking the count, while a bottle of red ink adds to the battle scene. Jimmy runs out of the shop. The Chinaman comes to, and the fun revolves around his efforts to find Jimmy and replace the garment.

"Through Switzerland and Bavaria With Will Rogers"

(Pathe—One Reel)

THIS reel is one of the "Our Unofficial Ambassador Abroad" series with Will Rogers pointing out the interesting places on the Continent and for which he also provided the sub-titles. Some of the scenes are rather pretty and the explanatory titles contain some mildly humorous wise-cracks a la Rogers.—HAROLD FLAVIN.

Roach Studio Completing New Pathe Comedies

All of the units at the Hal Roach studio are busy these days striving to complete the Pathe comedies now in the making before the annual month of vacations arrives. "Our Gang" is working hard under Robert McGowan's direction; they have completed one comedy and will make another before the vacation schedule starts July 1. After an illness of one month Jean Darling, diminutive blonde leading lady, has returned to the Roach lot.

Charley Chase is in the midst of another comedy in which Edna Marion is his leading lady. Bull Montana and many "tough" urchins have supporting roles. Dot Farley is playing with Max Davidson in another Hal Roach comedy directed by Leo McCarey.

The Heart Thief

Stars' Names Bolster Up the Story

(Reviewed by Raymond Ganly)

UNFOLDING a love tangle in an Hungarian setting, this screen version of Lajos Biro's play, "The Highwayman," shapes up as moderately entertaining. It has to do with two young lovers who break off their engagement because the man thinks he is unworthy of the lady. Later this same young man, hired to lure a woman to her downfall with his blandishments, discovers that his intended victim is none other than his former love; so he turns his talents to wrecking the plans of the scheming group who employed him. Brisk swordplay and ardent love scenes occasionally enliven the movement and, on the whole, the production is a sumptuous one, the settings and backgrounds being of a costly quality.

An ideal selection for the title role was Joseph Schildkraut. He has all the grace, looks and romantic fire necessary for the proper portrayal of his role. He is always an interesting figure to watch. On the other hand, Lya de Putti, as the girl in the case, is too wan and listless to act as a proper foil to Schildkraut's romantic onslaughts. She does not seem to fit into her characterization and give it the proper balance; rather, her personality is always somewhere in the background, rarely felt. Robert Edeson contributes another of his fine characterizations, while young William Bakewell looks like a promising juvenile. Eulalie Jensen and Charles Gerrard have minor roles, but they are well played.

The Cast: Joseph Schildkraut, Lya de Putti, Robert Edeson, Charles Gerrard, Eulalie Jensen, George Reehm, William Bakewell. Directed by Nils Olaf Chrisander from Gladys Unger's adaptation and script by Sonya Levien.

THEME: Love drama. Young man is commissioned to injure woman he loves. When he discovers what he is about he turns on those who hired him and saves the girl from their treachery.

PRODUCTION HIGHLIGHTS: Romantic scenes. The duels and personality of Schildkraut.

EXPLOITATION ANGLES: Play up the names of the stars and give them an inkling of the structure of the plot.

DRAWING POWER: Good.

Produced by Metropolitan Pictures and Distributed by P. D. C. Length, 6,035 feet. Released, May, 1927.



Scenes from Pathe's "Code of the Cow Country"



Highlights of "The Trunk Mystery," released by Pathe

What Happened to Father

Farce-Comedy Contains Mirthful Situations

(Reviewed by Harold Flavin)

WARNER OLAND, veteran "heavy" of serial and feature production renown, deserts the ranks of villains and becomes a farceur in this current Warner Bros.' picture; his performance as a comedian reminds one of Jean Hersholt in many respects for his facial expressions and mannerisms are quite similar to those projected by that artist. But, though he fully realizes the possibilities of his role, we prefer his highly polished, suave villains. The production, as a whole, is a decided improvement over the general run of product emanating from the Warner studios; Oland's artistry is the bright, particular highlight of the story, which details the metamorphosis of its main character from a timid, absent-minded bookworm to a forceful, dominant male before whom even a shrewish wife quails. And all because of complications arising through his secret work as a playwright of musical comedy librettos.

The picture presents good action and some excellent backstage atmosphere and chorus girl types, particularly Cathleen Calhoun and Jean Lefferty, who are credited in the cast listing. William Demarest's work didn't appeal particularly, and Flobelle Fairbanks hadn't much to do but look pretty—and she does.

It's a fine picture for showing during the warm spell.

The Cast: Warner Oland, Flobelle Fairbanks, William Demarest, Vera Lewis, John Miljan, Hugh Allan, Cathleen Calhoun, Jean Lefferty. Story by Mary Roberts Rinehart, directed by John G. Adolfi.

THEME: Farce-comedy of timid husband of shrewish wife. He is musical comedy writer in secret, and it is through complications that arise in this work that he finally asserts himself at home.

PRODUCTION HIGHLIGHTS: Oland's performance. The backstage atmosphere and the midnight supper scenes. The automobile-buggy ride.

EXPLOITATION ANGLES: Play up Oland in a different type of role. Story is by well-known author.

DRAWING POWER: Good in any house or locality.

Produced and Distributed by Warner Bros. Length, 5,567 feet. Released, June 25, 1927.

The Trunk Mystery

Good Qualities in Nick Carter Type of Story

(Reviewed by Raymond Ganly)

FOLLOWING the line of reasoning that detective and mystery stories are always popular whether they are bound with a cloth or paper cover and that the names of Charles Hutchinson, Alice Calhoun and Ford Sterling are something to conjure with, "The Trunk Mystery" shapes up as a fairly entertaining mystery melodrama a trifle better than the average. Crafty villains, a lone girl and a secret service man all trying to get at the bottom of a mystery make for suspense and that has been injected with the cleverness and finesse that characterizes the Van Rensellaer de Day type of author. As a matter of fact the story by Forrest Sheldon is of a familiar vintage but whether old or new carries that sometimes lukewarm fascination that can be gotten from the secret and the unexplainable.

The starting point in the story is a scene in an auction room where the police get rid of stolen or unclaimed goods and here three different parties are interested in a trunk that is put up for sale. Hutchinson buys the thing and as a consequence is involved in a series of complications that give the story its fireworks.

The Cast: Charles Hutchinson, Alice Calhoun, Richard Neil, Ben Walker, Ford Sterling, Otto Lederer, Charles Mack, Lila Leslie. Director, Frank H. Crane.

THEME: Girl's father had been sent to prison because of disappearance of pearls which villain had hidden in trunk. When trunk was put up at auction villain tries to get it and so does daughter of framed man. Receiving aid from secret service man she finally gets enough evidence to free her father and implicate the villains.

PRODUCTION HIGHLIGHTS: Various attempts to steal contents of trunk. Hero's escape from captives and explanation of the mystery.

EXPLOITATION ANGLES: Tell them it is a detective story with a plentiful supply of mystery.

DRAWING POWER: Good for the smaller houses which cater to average clientele.

Produced and distributed by Pathe. Length, 4,338 feet. Released, June 12, 1927.



Sword play and ardent love scenes enliven P. D. C.'s "The Heart Thief"



Warner Oland turns from heavy to comedian in Warner Bros. "What Happened to Father"

When Seconds Count

Society Man Makes Good and Pleases His Dad

(Reviewed by Raymond Ganly)

A FORMULA which takes into consideration all the plot elements and accepted standards of what a thrill picture should contain is employed in this Billy Sullivan vehicle. After a break with his wealthy male parent, who does not like his son cutting capers on the Great White Way, Sullivan decides to make good unaided. Palling with Jimmy Aubrey, known in the story as Dizzy, the two go to a town called Salino where Sullivan's father is building a dam; rather the crooked foreman is doing the construction because the latter blasts not according to survey but to suit his own plans by means of which he will reap a harvest of gold from the villagers. Into this scene of intrigue steps Sullivan; he immediately spots the villain and his dastardly designs and loses his heart over the dark haired daughter of one of Salino's leading residents. The girl's father shows him the door when he learns that Sullivan is the son of the man who is unwittingly causing hard feelings, but in spite of all the hindrances that come before him in his attempts to win the girl and defeat the crooked foreman, Sullivan hurdles them all in the accepted he-man fashion with the assistance of Dizzy, Rose Kimman, a vivacious and tough brunette, and Mildred June, the heroine. Aubrey and Miss Kimman contribute the comedy interludes, the feminine player being the better of the two.

The Cast: Billy Sullivan, Mildred June, Rose Kimman, Jerome LaGrasse, Marie Messember, James Aubrey, E. W. Bowman, Joseph Girard. Director, Oscar Apfel.

THEME: Young Society loafer makes good his promises to his father that he will succeed.

PRODUCTION HIGHLIGHTS: The fights, the comedy supplied by Aubrey and Kimman, the near success of the foreman's plans.

EXPLOITATION ANGLES: Play up as outdoor story.

DRAWING POWER: For middle class audiences.

Produced by Duke Worne Productions. Distributed by Rayart Released, April, 1927. Length, 4,803 feet.

Ritzy

A Frail Tidbit of Romance

(Reviewed by Laurence Reid)

THERE'S a provocative title to this trivial slice of romance, should stimulate interest, but otherwise it hasn't much to recommend it. It unwinds its slight thread of romance which threatens to snap long before the halfway mark is reached. That it keeps going is due to the subtitles and the personality of Betty Compson who, as an American girl, suffers from a title complex.

The heroine is not satisfied with the American men, but prefers an English duke. So it is all fixed to cater to her whims by passing her off in a fake marriage ceremony to a bogus duke. When she is bitterly disillusioned she finds refuge in the arms of none other than the genuine article. The moral of this is obvious. The girl's father must simply prove that it is the *man* and not the coronet that counts.

There is a fair amount of humor expressed during the voyage across and the plot, slight as it is, affords Miss Bronson with opportunities to display a wealth of girlish fancies. She provokes the interest with her mannerisms, but her talent should be displayed in more substantial stuff.

The Cast: Betty Bronson, James Hall, William Austin, Joan Standing, George Nichols, Roscoe Karns. Director, Richard Rosson.

THEME: Romance of American girl with a complex for marrying a title. She is saved from herself by realizing eventually that it's the man and not the coronet that counts.

PRODUCTION HIGHLIGHTS: The frame-up of heroine. The masquerade of the duke. The fake marriage. The incident aboard ship. The captions. The appeal and acting of star.

EXPLOITATION ANGLES: Tease the title. Make capital of the craze of American girls to marry titles, etc. Play up Miss Bronson.

DRAWING POWER: Suitable for neighborhood houses and for first runs, if supported by strong program.

Produced and Distributed by Famous Players. Length, six reels. Released, June, 1927.



Another "he-man" character role for Milton Sills in First National's "Framed"



Leatrice Joy shows how a pampered pet of luxury is brought up in P. D. C.'s "Vanity"

Painting the Town

One of the Best Comedies of the Year

(Reviewed by Harold Flavin)

THERE'S no reason in the world why everybody in the world shouldn't derive considerable entertainment from this production; it's as light and airy as a summer breeze and as equally refreshing. Glenn Tryon shows evidence of more histrionic ability than we had credited him with, basing our opinion on short subject comedies in which he was the stellar light; he has a very deep bag of clever tricks and he spills them about with prodigal generosity. And the sub-titles! Each and every one contains a laugh.

The finished picture shows evidence of harmonious work between director and cast. The business of the piece is started in the first hundred feet, and there's never a let-up right up to "Finis"; the story is just an ethereal thread tying together the various gags with which the action is studded. Honorable mention is due the remainder of the cast in particular, Patsy Ruth Miller and George Fawcett, for their work is especially good.

Don't miss this one.

The Cast: Glenn Tryon, Patsy Ruth Miller, Charles Gerard, George Fawcett, Sidney Bracey, Max Asher. Story and scenario by Harry Hoyt, photographed by Allen G. Jones and directed by William Craft.

THEME: Young "watch-me" go-getter in small town becomes enamoured of Follies girl and follows to New York. His mechanical genius furnishes new type of automobile, which he trys to sell to Fire Commissioner; the "villain" forestalls his first atempt, but, with the help of Follies girl, he succeeds in his mission.

PRODUCTION HIGHLIGHTS: Work of Glenn Tryon; the many ingenious mechanical comedy contrivances; direction and acting of other members of the cast.

EXPLOITATION ANGLES: Tie-ups easily arranged with automobile and peanut manufacturers.

DRAWING POWER: Good picture for any theatre.

Produced and Distributed by Universal Pictures. Length, 5,909 feet. Released, August 7, 1927.

Vanity

Pride Takes a Severe Fall

(Reviewed by E. G. Johnston)

AN intelligent type of audience will mark this picture down as an exceedingly clever piece of work on the part of Director Donald Crisp and the cast, and it may be that other qualities such as the De Mille touch, luxurious surroundings, exquisite mountings and an exciting fight will prove entertaining enough to thoroughly satisfy others. For those who, at the start of the picture, find out what its all about, its sublety will undoubtedly leave the impression that an interesting theme has been extremely well worked out.

Leatrice Joy is in the role of a pampered pet of luxury, with practically every move of an aristocratic existence regulated with mechanical precision. True, as one remark points out, it was quite possible that her ancestors at one time wore red undershirts, but a few generations has removed that memory and developed a cruel disdain for any other class than her own circle.

All this pompousness and false ceremony is completely shattered for her by a few hours' association with a former war acquaintance, Sailor Dan; in a small part of an evening all this is reduced to the level of a water-front brawl during which she shoots the ship's cook after he has knifed Dan in a fight over the possession of her. A much frightened woman then slinks back to her home to proceed with her wedding ceremony to a carefully, hand-picked mate the following morning.

The Cast: Leatrice Joy, Charles Ray, Alan Hale, Mayme Kelso, Noble Johnson, Lee Worthing, Louis Payne. Directed by Donald Crisp.

THEME: Vain girl gets back to solid earth again after harrowing experience.

PRODUCTION HIGHLIGHTS: Good direction, photography and work of cast. The fight sequence.

EXPLOITATION ANGLES: Names of Joy, Ray, Hale and others. Title, and "Vanity" tie-ups.

DRAWING POWER: Intelligent audiences will get the most out of this. Others will undoubtedly be entertained.

Produced and Distributed by P. D. C.
Length, 5,923 feet. Released, May 9, 1927.



Universal's "Painting the Town"



Scenes from the Paramount Picture, "Ritzy"

Framed

You've Seen It Before But It's Interesting

(Reviewed by Laurence Reid)

IT'S just one strong silent he-man after another for Milton Sills. The character has become very familiar as portrayed by the star, but the familiarity doesn't grate on one's nerves in this instance. "Framed" emerges as acceptable film fare because of its wealth of action, its sympathetic interest and the heroics which are manifested by the luckless hero.

The plot travels a melodramatic path, starting in France, jumping to Brazil and ending against a background of the Amazon Penal Colony of the latter country. The hero is a self-sacrificing chap who is dishonorably discharged from the French army. Hence his migration to Brazil to start all over again. Ill luck must pursue this type of man until the climax, when the gods condescend to smile kindly upon him. And then he wins his reward with romance. He becomes the overseer of a diamond mine and the daughter of the big boss finds him an object of interest. The plot thickens with more villainy expressed in the rival for the girl's heart. The hero suffers and suffers, but effects the heroine's rescue. The climax places him in the prison swamps accused of stealing diamonds, but he wins final retribution.

All of this is quite taxing on Milton Sills' pantomime. But he assumes the strong, silent expression and fights his way through.

The Cast: Milton Sills, Natalie Kingston, E. J. Radcliffe, Charles Gerrard, Edward Piel, John Miljan. Director, Charles J. Brabin.

THEME: Melodrama of self-sacrificing hero, who finds retribution after overcoming seemingly insurmountable obstacles.

PRODUCTION HIGHLIGHTS. The court-martial. The scenes in Brazil. The development of the romance. The action and suspense. The rescue with the girl. The foiling of the villain.

EXPLOITATION ANGLES: Bill as typical Sills picture. Emphasize its sympathetic appeal, etc.

DRAWING POWER: Suitable for average audiences everywhere.

Produced and Distributed by First National.
Length, six reels. Released, June, 1927.

Studio Briefs

Robert Kane's "Dance Magic" is complete. Roy Briant wrote in his last title this week, and the film has been turned over to the releasing company, where it was pre-viewed by First National executives. Ben Lyon, Pauline Starke, Louis John Bartels and Mabel Swor are featured. "Hell's Kitchen" went to the cutting tables left bare by "Dance Magic." Joseph Boyle and Frank Capra, who co-directed, will work with Paul Maschke, Kane's film editor, for the next two weeks.

Jack Luden, a young player who has made much progress in film circles since his graduation from the Paramount Pictures School, is to be featured in a Western series which will be inaugurated with "Shootin' Irons," to be directed by Richard Rosson. Luden is at present playing in "Tell It to Sweeney," the Chester Conklin-George Bancroft comedy.

As one of the sequences in the scheduled Pola Negri picture will consist of a bounteous harvest festival, the film which was to have gone into work the other day at the Paramount plant is postponed. Another production, yet to be selected, will precede Sydney Howard's drama of the California vineyards. One of the big vineyard companies in Northern California will supply its premises as the story's locale in late September or early October.

Milton Sills has started work on "Hard-Boiled Haggerty," his latest First National starring production. Natalie Kingston, Virginia Lee Corbin and Yola d'Avril are playing prominent supporting rôles with Sills. The picture, directed by Charles Brabin and produced for First National by Wid Gunning, went into production last week.

Production started on "Sally in Our Alley," Columbia's second special for the new season, last week when Harry Cohn, vice president in charge of production for Columbia Pictures, signed Richard Arlen, (courtesy of Paramount) and Walter Lang for the respective roles of leading man and director of the new production, which stars Shirley Mason.

The second subject of the series of Mickey McGuire comedies, based on the Fontaine Fox newspaper cartoons of the same title, has been started at the F B O studios by Larry Daramour, producer. The title for this picture is "Mickey's Pals" and Stinky Davis, Tom Boy Taylor, Spunky Edwards, and Little Stanley all appear with Mickey in this one.

The Eastern Pathe serial unit which has been filming "The Masked Menace," a ten-chapter picturization of Clarence Buddington Kelland's Saturday Evening Post story, "Still Face," left on May 9th for Berlin, N. H., where scenes of the logging and mill country will be filmed. With two weeks of good weather on this location the camera work should be completed and the film in the hands of the cutter. Arch Heath is directing and Jean Arthur, Larry Kent and Tihomas Holding have featured roles.

Gustav von Seyffertitz, film character artist, has been signed for a prominent rôle in the new George Fitzmaurice production, tentatively known as "The Rose of Monterey." With Mary Astor and Gilbert Roland selected for the two featured rôles, Fitzmaurice is busy choosing the supporting cast. The company has gone on location to Monterey, Calif., when the exteriors will be shot.

Loretta Young, youthful First National "discovery," recently placed under long-term contract, has also been chosen for an important rôle in George Fitzmaurice's next production, tentatively titled "The Rose of Monterey."

Production of "Smile, Brother, Smile," formerly known as "The Road to Romance," featuring Jack Mulhall and Dorothy Mackaill, is now in final stages, according to Charles R. Rogers, who is producing the picture for First National. Final scenes in the production will be made within the next two weeks. The cast includes T. Roy Barnes, Philo McCollough, E. J. Ratcliffe, Brooks Benedict, Yola d'Avril, Ernest Hilliard, Harry Dunkinson and several others.

Ken Maynard and his company, starting the first of a new series of six pictures for First National Pictures, are now at Lodge Grass, near the Crow Indian government reservation in Montana. Charles R. Rogers is the producer of the Maynard films. In two special cars, escorted by Chief Yowlachie of the Crow tribe, Maynard and his troupe of Western players left Los Angeles for Montana and will be gone about a month. "The White Horse Troop" is the title for the first of the new series, formerly titled "Captain of the Strong."

Principals of the cast, besides Maynard and Hurst, are Ann Drew, J. P. McGowan, Harry Shutan, Tom Bay and Hal Salter.

Rollie Asher, who has been with Corinne Griffith during the making of many of her previous successes, has been signed again by the company to assist in injecting comedy into "The Garden of Eden." The picture has just gone into production.

In the action of the serial, "Still Face," now in production in New York, it is necessary to have a most lifelike bust of Larry Kent, who plays the juvenile lead, so Pathe secured the services of Joseph Nicolosi, a member of the National Sculpture Society and of The Architectural League of New York. Larry Kent was presented by Pathe with the bust after the picture was completed.

Gardner James has been engaged by I. B. Chadwick, president of Chadwick Pictures Corporation, for the leading role in an untitled production. Betty Blythe, recently returned from a protracted motion picture engagement abroad, is also in the cast. Mr. Chadwick will personally supervise the production, which will be released by First Division Distributors, Inc.

The cast for Thomas Meighan's next starring vehicle for Paramount, as yet untitled, was announced this week. Marietta Milner plays opposite Meighan and Wyndham Standing, Fred Kohler, Charles Mill Mailes, Gunboat Smith, Duke Martin, and Nancy Phillips are in the cast. There are several roles still to be filled.

"White Pebbles" is the name of Wally Wales' next Western feature to be released by Pathe. It is a picturization of the story "Bess of the Bar None" by Reginald C. Baker and was prepared for the screen by Betty Burbridge and Frank L. Ingram.

Al Martin, title writer and former newspaperman, is doing double duty this week inasmuch as he is titling two pictures simultaneously. His mornings are spent at the Christie studios, where he is titling "French Fried," a Neal Burns comedy, and his afternoons are consumed in titling Helen of Troy, New York," one of the featurettes of the Beauty Parlor series at the F. B. O. studios.

Pauline Garon left New York last week for Los Angeles, where she will start work shortly on a production for Chadwick Pictures Corporation. I. E. Chadwick, president of the company, will personally supervise four comedy dramas with this star. "Eager Lips," the first of the series, will be started this week. "Bad Little Good Girl," "Merry Wives of New York" and "Ladies of Ease" will complete the series.

Buddy Roosevelt has secured "Phantom Buster" a story by Walter Coburn which will serve as a Western vehicle for the star.

Buddy impersonates both the hero and the villain. The girl is portrayed by Alma Rayford.

Lieutenant Louis Van Den Ecker, veteran of the Foreign Legion, who served as technical director of "Beau Geste," has been engaged in a similar capacity by Paramount for "Beau Sabreur," the companion story, which shortly will go into production under direction of John Waters. Milton E. Hoffman will supervise. Thomas J. Geraghty has made the adaptation of P. C. Wren's novel.

The cast for the seventeenth Sterling production on the 1926-27 list has been selected by Joe Rock, head of production for that company. The picture, originally designated as "The Poor Fish," the title of which will probably be changed in course of production, will see Fritzie Ridgeway and Gene Gowing in the leading roles. The supporting cast includes Edwards Davis, Jack Mower, Betty Baker, Paddy O'Flynn, and Joe Bonner.

Ewart Adamson, author and writer, now doing the adaptation of "Deadman's Curve," an automobile racing story which is to be filmed by F. B. O. shortly, has had a colorful life. He has been a sailor, soldier, Canadian trapper and a South Sea refugee. He has traveled around the world four times.

Regional News from Correspondents

Atlanta

HANK HEARN, manager of the Atlanta branch of Liberty-Specialty, is in St. Joseph's Infirmary, Atlanta, suffering from injuries received Thursday night in an automobine accident, while returning to Atlanta from Columbus, Ga., where he had been on business.

Universal's new $100,000 theatre, the Madison, on Flat Shoals Road in East Atlanta, is scheduled to open July 2.

Hank Hearn, manager of the Atlanta exchange of Liberty- Specialty, made a trip to Columbus, Ga., the latter part of this week.

J. H. Sapp, assistant manager, Atlanta branch of the National Theatre Supply Company, left last week for Birmingham, his home town, to spend a vacation of about ten days.

C. L. Peavy, head of the Atlanta branch of Film Booking offices, visited Columbus, Ga., last week.

M. V. Lomax, head of the installation department of the Atlanta branch of National Theatre Supply Company, left Thursday at noon for Lafollette, Tenn. Later, he will go to Elizabethton, Tenn.

J. H. Butner, manager of Educational's Atlanta exchange, left this week for a trip to Savannah and other points.

C. R. Beacham, manager of the Atlanta exchange of First National, who has been in Nashville, Tenn., this week, is expected to return to his office today.

Ben Y. Cammack, manager of Universal's Atlanta branch, spent several days in Rome, Ga., last week.

I. H. Dietz, who operates the Star Theatre at Covington, Ga., was a visitor on film row last week.

Walter Brandenburg, who operated the Franklin Theatre at Ft. Valley, Ga., visited film row last week.

William G. Minder, Southeastern manager for Tiffany Productions, with headquarters in Atlanta, now in New York, is expected to return to Atlanta next week.

Claude Lee, of Fort Myers, Florida, manager of the Arcade and Omar theatres, Universal houses, passed through Atlanta last Friday on his way to Fort Myers from Memphis, Tenn., where he attended the International Kiwanis convention. He was accompanied by Mrs. Lee.

W. B. Patrick, well-known South Alabama exhibitor, was a visitor on film row last week and announced that he had sold his Strand Theatre at Dothan, Ala., to the Wells Brothers of the Ozark Theatre, Ozark, Ala., and his Strand at Florala, Ala., to Messrs. Holloway and Inzor.

Ernest P. Aiken, formerly connected with the Jacksonville, Fla., exchange of Universal as salesman and who recently was transferred to the theatre department, has been appointed manager of the Fairfax Theatre, at East Point, Ga., a suburb of Atlanta, taking up the duties of his new post next Monday.

Victor Fernandez, who operates the Italian Theatre at Ybor City, Florida, was a visitor on film row this week.

Fred Creswell has taken over the Biltmore Theatre at Buena Vista, Fla.

Twenty cases are up for consideration and disposal by the Atlanta Joint Board of Arbitration, which will meet Tuesday in the offices of the board at 101 Marietta street. Indications are that there will be another session of the board later in the month.

At a meeting last Monday of the Atlanta Film Board of Trade, of which George Allison, head of Fox's Atlanta exchange, is the newly elected president, the following other officers were chosen: John W. Quillian, president Enterprise Film Corporation, vice-president, and John Ezell, Atlanta branch manager for Warner Brothers, secretary-treasurer.

The Arbitration Committee appointed consists of H. D. Hearn, of Liberty-Specialty, chairman; W. W. Anderson, head of Pathe

W. W. Anderson, head of Pathe's Atlanta exchange, accompanied by M. Mitchell, feature representative in the local office, left Wednesday night for Nashville. Mr. Anderson is not expected to return to Atlanta until some time next week.

E. T. Fields, shipping clerk in Pathe's Atlanta branch, is receiving the sympathy of friends this week in the loss of his wife, who died last Saturday after a lingering illness. She was buried Monday.

T. F. Thompson, owner of the Palace Theatre in Cedartown, Ga., was in Atlanta last Saturday.

Walter Early, of Miami, Fla., well-known in the film industry, was a visitor on film row last week.

Joe Wheeler, who operates the Capitol Theatre at Montgomery, Ala., and the Grand at Cedartown, Ga., was a visitor this week on film row.

Howard P. Jackson is a new member of the personnel of Universal's Atlanta office, succeeding Donald Cox, bookkeeper, who has been transferred to the company's Jacksonville exchange, where he is cashier.

Minneapolis

THE new organization formed by the amalgamation of Motion Picture Owners of the Northwest and the Twin City Managers' Association is to be known as Theater Owners' Association of the Northwest, Inc. The by-laws of the M. P. T. O. have been revised, but there will be no change in the board of directors.

Arthur Van Vleet, projectionist at the Summit Theatre in St. Paul, was killed in an auto race on the State Fair track this week. Van Vleet had taken up auto racing as a hobby, and entered in a novelty race, in which half a dozen ordinary stock cars, stripped of their fenders, were participating. Van Vleet's car skidded and overturned on the second lap. His skull was broken and he died within a few minutes.

Plans and specifications for the new theatre to be built in Richfield, Minn., a suburb of Minneapolis, have been submitted to the village council by James L. Porter, who is building the theatre. Mr. Porter plans to erect a modern brick structure, costing $30,00 and with a seating capacity of 400. The building will be at 54th Street and 39th Avenue, South.

The voters of the 12th Minneapolis Ward decided at the municipal election on June 13th to favor the construction of a theatre at 50th Street and 34th Avenue, South. Because of a difference of opinion in the city council the matter was put up to the voters.

C. F. Hynes, formerly of Minneapolis, where he edited Greater Amusements, was married June 5 in New York to Miss Lillian B. Wencel, a Minneapolis girl.

James Shea, who was formerly connected with Minneapolis exchanges, has been made branch manager of the Des Moines F. B. O. office, according to announcement recently made by District Manager Cleve Adams.

St. Thomas Cathedral, at Winona, Minn., has purchased the organ from the Colonial Theatre, which is being entirely dismantled.

A motion picture theatre has been opened at George, Ia., by R. E. Benson, of Adrian, Minn., who conducts a chain of small-town houses.

Alex Maxwell, of Gregory, S. D., plans to show pictures at Dallas on Thursday and Sunday nights.

Pictures will be shown four nights a week at the Hub Theater, Fairmount, by Raymond Mergens, who has leased the theatre.

Des Moines

L. V. HENRY, of the Palace Theatre of Exira, Ia., was a business caller at Paramount exchange Tuesday.

Mr. Palmer, representing the Theatre of Postville, Iowa, was a caller at the Paramount exchange this week.

Howard C. Purcell, a representative of the home office, was a caller at First National during the week.

Mr. Tilton, of First National, made a business trip to Kansas City Thursday of last week.

Two home office executives, Charles M. Steele and S. W. Hatch, were visitors in Des Moines Friday.

Mr. Phillips, manager of P. D. C., has been out of the city on business last week in the southern part of the state.

Mr. Winthrop, of Tiffany, left for a business trip to Omaha Thursday.



Baltimore



THE Whitehurst Theatrical Interests here have planned to close the New and Garden Theatres here, operated by them, for several weeks during the summer. While the playhouses are dark renovations and improvements will be made.

The Broadway Theatre, operated by the Associated Theatres Company, J. Louis Rome, general manager, closed Saturday night, June 18, to remain dark for about six weeks. The house will practically be remodeled when it reopens late in August.

Extensive repairs and improvements are being made upon the opera houses at Berryville, Va., and Charlestown, W. Va., which are operated under the management of Walter Decker, of Charlestown.

The Maryland Theatre, Hagerstown, Md., operated by Isaac Slutzker, manager, has been closed and will remain dark for about two months, during which extensive alterations will be made.

Work will be started soon on the new State Theatre, Richmond, Va., which is being built by Charles A. Somma and W. J. Coulter. The plans were drawn by F. A. Bishop, architect, and the seating capacity will be 1,500 persons. It will cost about $300,000.

In a wind storm which struck Norfolk, Va., recently, H. C. Everhart, president of Suffolk Amusement Company, was badly injured. He suffered five broken ribs, a broken nose and a broken arm and had five teeth knocked out. He is gradually recovering. Six persons were killed during the storm.

Repair work was started at once on the Rialto Theatre, Wilmington, Del., after being severely damaged in a fire which destroyed a paint factory in that city. The damage amounted to about $200,000.

Since the summer schedule of prices has been placed in effect at the Rivoli Theatre here no stage attractions are being given with the motion picture performances, but an overture is included on the bill.

The Strand Theatre, Roanoke, Va., is being managed now by Allen Jenkins, formerly general manager for Elmore D. Heinz in that city. Extensive alterations and improvements have been made on the Strand.

Fred W. Putnam, house manager for the Colonial Theatre, Richmond, Va., has resigned to go to Beaumont, Tex., to manage a house for the Jefferson Amusement Company.

A benefit matinee was given at the Chadwick Theatre, Suffolk, Va., under the auspices of the Jefferson Patrons' League, for the Jefferson School Library recently.

A new vaudeville theatre is to be built in Baltimore by the James L. Kernan Company, according to Frederick Schanberger, president. The Maryland theatre, now running Keith's vaudeville and extra act pictures, and the auditorium, a legitimate house, and Kernan's Hotel are operated by the same company.

When the new theatre is completed, according to the present plans, Mr. Schanberger said, the Maryland may be used for legitimate attractions and the new house for the presentation of Keith vaudeville.

The management of the Embassy theatre, operated by the American Theatres Corporation, has changed again. Ben Gutherson has resigned after two weeks and has been succeeded by Joseph Levy, formerly of Norfolk, Va., where he had charge of the Wilmer and Vincent chain. Mr. Levy will manage the Embassy and the theatres of the same company in Bethlehem and Shenandoah, Pa.

After having been an inmate at the hospital of Dr. Howard A. Kelly, here, for several days, W. K. Zeigfeld, brother of Florenz Zeigfeld, producer of the Follies, died Monday night, June 6. For some time W. K. Zeigfeld had been in the film business in France.

At a meeting on Monday, June 13, the daylight saving ordinance for Baltimore was taken up by the Legislation Committee of the Baltimore City Council, reported unfavorably to the Council and killed by vote 18 to 1. This ordinance was introduced in the council on Monday night, June 6, by W. G. Albrecht, republican. If passed, the measure would have provided that daylight saving would be in effect from the last Sunday in June to the last Sunday in October.

Delegates to the Columbia convention from the Washington, D.C., and Virginia territories included some of the best known men in the film industry in those sections.

From Washington the committee included A. Julian Brylawski, William H. Herbst, Maurice Davis, Joseph Makover, Sydney B. Lust and G. G. Platt.

From Virginia the delegates were I. Weinberg, Harry Bernstein, Charles Somma, Ben Pitts, Walter Coulter, E. D. Heins, H. W. Robertson, Herman Rubin, Sam Sachs and E. T. Crall.

W. E. Claflin, of the Southern Moving Picture Corporation, is recovering now from an operation at the Homeopathic Hospital, Washington, D. C.

After having attended the funeral of her father at Little Rock, Ark., Lillie Plummer has returned to Washington to resume her duties at the Pathe office.

Welden Waters, at the Washington, D. C., Paramount office, spent his vacation going to New Orleans on a motor trip.

Several marriages have occurred recently in the Washington, D. C., exchange offices. Miss Mildred Bowie, of the Pathe office, married Tom Smith, F. B. O. booker; Frances Klimkiewics of the Paramount exchange married Douglas Whitcomb, and Fannie Boswell of Warner Brothers, Inc., married Spencer Jones.



Chicago



THE opening of T. and W. Pierce's new 375-seat Plaza Theatre at Kewanee, gives that city one of the model small theatres of the country. The house is of a Spanish atmospheric type of architecture, with all the equipment of a modern de luxe house. Messrs. Pierce will shortly remodel their 1,000-seat Peerless Theatre, a high-class house which was erected some two years ago. They plan to put in a 30-foot stage.

Len Ullrich has resigned as short subject salesman for Metro-Goldwyn-Mayer to become west side city salesman for F. B. O., replacing Al Hoffman. Mr. Hoffman is now covering northern Illinois for Universal.

Harold ("Red") Wise, for some time associated with Fitzpatrick & McElroy, is back in the selling end of the business, having been appointed city salesman for the Columbia exchange.

Leslie Trevor has opened his new Trevor Theatre at Galva, Ill. Mr. Trevor will continue to make his headquarters at the Opera House in Aledo, which theatre he also operates.

Bill Baker arrived at Universal exchange Monday morning with a specially wide smile, and was busy all day announcing the arrival of a nine and one-half-pound baby boy at his house.

Eddie Rosecan, formerly of the Illinois-Indiana Theatres, Inc., is now a representative of Gregory & Bernasek in their dealings with Balaban & Katz Midwest Theatres, which recently took over the buying of pictures for Gregory & Bernasek's houses.

George Chapman, office manager of F. B. O.'s Chicago exchange, has resigned, and his place will be filled by A. J. MacPhail, who has arrived from New York City.

Clyde Eckhardt, of Fox Films, is proud of the record made by the local exchange in the first three weeks of the 1927-28 selling race, as to date the local organization is in first place, more than sixty points ahead of Philadelphia, which is running second.

Pending the change in policy of Eddie Trinz's Chateau Theatre, this house will operate only on Saturdays and Sundays.

According to rumors on film row, "Boul Mich" is to have a picture house which will operate in its field along lines similar to the so-called "little theatres," which have had a certain vogue in the speaking field. The report is that Michael Mindlin, who operates the Fifth Avenue Playhouse, has secured a lease on the Playhouse on Michigan Boulevard, and will cater to an exclusive clientele with a "highbrow" picture policy.

Sam Halper, of the Irving, Pershing and Metro Theatres, accompanied by his wife, left Chicago the first of this week for a trip to Europe.

Earl Johnson, of the Illinois-Indiana Theatres, Inc., has become associated with James Coston, and the Coston-Johnson organization will hereafter book the majority of theatres which heretofore have been served by the Illinois-Indiana Theatres, Inc. Mr. Johnson is closing his office at 845 S. Wabash Avenue, and from now on will make his headquarters at Coston's office in the Standard Oil Building, 910 S. Michigan Avenue. These houses, in addition to the Metropolitan, Vista and Frolic, leases for which were taken over last week by a syndicate, including Coston, Silverman, Fecher and Nortman, bring the number of houses booked by Coston up to 91 theatres.

Jonas Perlberg has been appointed manager of Lubliner & Trinz Covent Garden Theatre.

Clayton Bond, who has been confined to his home with illness for some time past, is reported to be recovering.

A force of night workmen is rushing improvements at Ascher's Portage Park Theatre, the house in the meantime being open for business as usual. The work under way includes complete redecoration of the interior, increase of the seating capacity to 2,400, enlargement of the stage and installation of a new cooling system and organ.

Freeport, Ill., will have an additional motion picture theatre when the remodeling of the Germania, an old-time road show house, is completed.

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Seattle

RECENTLY chosen executives of the new West Coast Theatres Chain on the Pacific Coast arrived in Seattle, Washington, last week and spent several days in the Pacific Northwest metropolis meeting with theatre managers of the Northwest division and outlining plans for the conduct of the organization's many houses in Washington and Montana.

The meetings were presided over by Harold B. Franklin, newly elected president and general manager. Under the new plan of operation of the West Coast houses, Mr. Franklin explained, each manager will be held individually responsible for his own house and will guide its destinies as though he personally owned it. At the opening meeting, Seattle managers were introduced to Hershel Stuart, new general manager of the Seattle division, who succeeds Harry C. Arthur, Jr., hereafter supervisor of theatres in the Southern California district.

Included in Mr. Franklin's party in Seattle were Mike Gore, chairman of the board of directors; John R. Dillen, New York financier of Hayden-Stone Co.; Jack Mansfield, assistant to Mr. Franklin in the physical operation of West Coast; H. G. Delabar, West Coast accounting representative; Frank R. Wilson, former president of North American Theatres; L. O. Lukan, Western division manager for First National; Herman Wobber, Western division manager for Paramount; Harry C. Arthur, Jr.; Hershel Stuart, and Grover C. Kirley, treasurer of the Seattle division.

Hershel Stuart, recently appointed general manager of the Washington and Montana divisions of the West Coast Theatres, Inc., arrived in this city last week and has established his offices in the United Artists Theatre Building.

F. F. Vincent, exploitation specialist for the Universal branch offices in Seattle and Portland, stopped off here a few days last week en route to Vancouver, where he is scheduled to stage a special trade showing as the personal representative of Carl Laemmle.

Wally Rucker, debonair young manager of the local Educational branch office, announced last week that he is making plans for the opening of a branch office in Portland just as soon as a suitable location can be found. Billy Green, Oregon salesman for Educational, will be in charge of the Portland branch.

C. A. Swanson, general manager of the Everett motion picture houses operated by Pilz and Swanson Amusement Company, last week reported that there is no truth to the recent announcement relative to the purchase of the Everett Theatres by Pacific Northwest Theatres, Inc. (West Coast).

Exhibitors of the state of Washington were expressing their pride this week over the appointment of Ray Grombacher, popular Spokane showman, as one of the vice presidents of the M. P. T. O. A.

D. C. Millward, head of the Western Film Corporation of Seattle, last week took his place at the wheel of a new Chandler 8, thus quieting all reports to the effect that the film business is decidedly off. Mr. Millward's purchase, by the way, was made from C. M. Dunn, exhibitor of Cle Elum and Roslyn, Washington.

Two changes in the publicity personnel of the Pacific Northwest Theatres, Inc., in this city were made last week. Eddie "The Great" Hitchcock, former director of publicity for the United Artists Theatre, assumes the same position at Manager James Q. Clemmer's Fifth Avenue Theatre under the new arrangement. Mr. Hitchcock's work at the United Artists will be taken over by Knowles Blair, former assistant at that house.

E. C. Shaffer, manager of the Greater Features—Columbia Exchange in Butte, spent several days here last week conferring with Jack Lannon of the home office.

W. A. Cochran, well-known Northwest exhibitor, pulled into this city last week with a check for $170 which he turned over to the Red Cross for the Mississippi Flood Relief Fund.

Tommy Gibbons, sales representative in the Eastern Washington territory for Manager Jack Bower's local First National exchange, last week was receiving the congratulations of film row on his feat of finishing second in the recent National Sales Drive. In token of his achievement, he was presented with the Constance Talmadge watch at the recent Hollywood convention. Harold Boehme, another of Mr. Bower's "best sellers" was runner-up to Mr. Gibbons.

The office, incidentally, finished first in the West and second in the national standing, according to Mr. Bower, who is rapidly achieving the title of "First Place Jack."

James Merion, auditor of the home office of Producers' Distributing Corporation, spent a few days here last week with Manager Dave Frazer.

Mr. and Mrs. W. A. Simons of Missoula, Montana, well known throughout the territory as veteran exhibitors of that state, left last week for California. Mr. Simons has been in ill health for some time, and the trip will be a method of recuperation for him.

Two changes in the location of salesmen for Manager Carl W. Stern's local Warner Brothers Exchange were announced last week. Morris Saffle will be transferred back to his former Eastern Washington territory, and Ray Ackles will return to Western Washington under the new allocation.

Another new exchange for Portland—this was the announcement made last week by Charles W. Harden, manager for the United Artists exchange in this city. In fact, prints and paper for the Portland branch are already stored in this city, awaiting the selection by Mr. Harden of a suitable location in the Oregon city. It is reported that the Portland branch will be managed by Harold Harden, now assistant manager and booker for his Dad in this city.

Albany

WALTER SUCKNO, of Albany, son of the late Samuel Suckno, and who was handling the Freeder and Grossman houses in Hudson, is now booking independent vaudeville with Jack Linder, and meeting with much success.

H. C. Bissell and John Bulwinkel, of the First National exchange, motored up to Syracuse one day last week to seek the Kallet brothers, who have theatres in Canastota, Oneida, Rome, and Utica.

Miss Edna Pfister, the new secretary of the Albany Film Board of Trade, and Harry Seed, chairman of the fire prevention committee, made an inspection of all film exchanges in Albany, one day last week, and found conditions most satisfactory.

Edgar Weil, one time manager of the Strand in Syracuse, is now residing in Buffalo, where he is in the insurance business.

A. F. Steinman, an exhibitor of Deposit, N. Y., was drowned on a recent fishing trip, according to letters that have reached Albany's film exchange from Mrs. Steinman, who announces that she will continue running the house at Oquago Lake.

R. J. Meigs, a film salesman at the Pathe office, announced with much glee last week the arrival of an eight-pound daughter. Mr. Meigs took the day off in celebrating the occasion.

The VanCurler, in Schenectady, is to be leased to a syndicate, the active head of which will be William N. Shirley. The house has been under lease to the Farash company for the last year or so. Mr. Shirley was identified with Schenectady theatres for several years but sold out his holdings to others.

William Benton, who operates theatres in Saratoga Springs, Glens Falls, Plattsburg and elsewhere, purchased a shoe business in Saratoga Springs last week.

The Schine Brothers, who are rapidly expanding their circuit, took over the Lincoln and Rialto theatres in Schenectady last week.

William Van Alstyne, who runs the Strand in Fonda, as well as a house in Fultonville, nabbed a quartet of young men last week as they were breaking into their gasoline station.

Plans have been drawn for the new Stanley residential house in Albany, and work is expected to get under way next month. It is understood that the work on the new Stanley theatre in Utica is well under way. Moe Mark and Walter Hayes, of the Stanley forces, paid a flying visit to Albany last week and inspected the site of the new house.



J. J. Scully, branch manager for Educational in Boston, and Toy Gallagher

John Garry is planning to reseat the Clinton Square theatre in Albany, and will do the work some Sunday.

Gus Lampe, manager of the Avon in Watertown, has been transferred to the Schine theatre in Little Falls. R. G. Wood, who handles the Olympic in Watertown, will have charge of the Avon until it closes for the summer.

C. H. Buckley, exhibitor in Albany, was as proud as the proverbial peacock last week, as the result of a competitive drill held at the Albany Boys Academy in which C. H., Junior, made a wonderful showing.

Sam Hochstim, of Hudson, made a flying trip to Albany last week.

The State theatre in Schenectady has dropped its admission prices for the summer in the hopes of stimulating business.

Camp Sagamore on Lake George will open the latter part of the month and will begin using motion pictures in July.

A romance that began in Oneonta in one of the Schine houses brought about the announcement last week of the engagement of Miss Ann Ott, an actress, and Gus Lampe, who has been connected with the Avon theatre in Watertown. The wedding will take place in New Jersey on August 6.

Harry and Ben Berinstein, of Elmira, incorporated a concern last week to engage in the clothing business. The two Berinstein boys have long been identified with motion picture theatres in the southern tier as well as in Albany and Troy.

Kansas City

IF you have an overflow at your theatre get another theatre to put them in. That is the plan of F. H. Riley, of the Cosey Theatre at Mountain Grove, Mo. The Cosey operates six nights a week and has an overflow on certain nights. Therefore Mr. Riley leased the Old Opera House, which will be used for motion pictures on the overflow nights.

W. A. Hartung, who was appointed to succeed S. H. Hess as manager of the Main Street Theatre, Kansas City, has reported for duty, and is on the job. Mr. Hess went to Chicago. Mr. Hartung has been with the Orpheum Circuit nineteen years, and came to Kansas City from the Orpheum at St. Louis.

The Joint Board of Arbitration at Kansas City, as well as the Film Board of Trade of Kansas City, has changed meeting time. The joint board will meet on Mondays at 1 o'clock, and the film board on the same day at 11 o'clock. Miss A. L. Menagh, secretary of the film board, is back on the job again after attending convention of secretaries of film boards of trade at French Lick, Ind.

Among the out-of-town exhibitors in the Kansas City market this week were: Sam Austin, Garden City, Kan.; O. C. Wooten, Elkhart, Kan.; H. Pendle, Humboldt, Kan.; John Thomas, Winfield, Kan.; W. D. Bearce, Hume, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.



F. A. James, Dallas branch manager for Educational Films, and E. J. Weisman, manager of the Milwaukee branch. Dorothy Devore, comedienne, is in the centre

Eph Rosen, Tiffany branch manager at Kansas City, and C. A. Schultz, Midwest Film Distributors, Inc., manager, were out in the territory this week looking for more business, as was Harry Strickland, Warner Bros. branch manager.

Don Woods, Paramount representative of Minneapolis, was a vistor, as was G. E. McKean, Fix district manager.

Bob Withers, Enterprise branch manager, accompanied "Red" Jones on a business hunting trip in the territory this week. Miss Georgene Preble is the new booker at the P. D. C. exchange.

Many summer improvements are being made by the threatres in the Kansas City territory. The Star Theatre, managed by Paul Stonum, is being redecorated and refurnished. The West Theatre, Wichita, Kan., also is undergoing improvements. The Dexter Theatre, Dexter, Kan., again is under the management of Mr. and Mrs. H. Meece. The Mission Theatre, Shawnee, Kan., which will seat about 400, is being erected by Summerour. A. Panatrope, produced by the Brunswick-Balke Collender Company, has been installed in the Courter Theatre, Gallatin, Mo., by Manager H. Courter.

Philadelphia

THE Grand Opera House, operated jointly by the Stanley Company, the Keith-Albee interests and the Nixon-Nirdlinger heirs, will close on June 25th. The last two weeks will be devoted to a tab policy in conjunction with a program picture. Joseph C. Dougherty, manager of the house, will devote the remainder of the summer to supervising the improvements that will be made at Keith's Chestnut Street Theatre.

Frank N. Seltzer, who has been in charge of publicity for the Fox Theatre and the Fox-Locust Theatre practically since the former house was opened, has resigned. Mr. Seltzer has not yet announced any new affiliation.

The Fox-Locust Theatre closed on Saturday night, June 18th, and will remain dark until September, when it will reopen with another Fox feature.

Harry D. Westcott, who is in charge of the educational and social service department of the Stanley Company of America, is receiving the sympathetic expressions of his friends in the industry because of the recent death in Camden of his father, John N. Westcott, a prominent figure in New Jersey politics. Judge Westcott twice nominated Woodrow Wilson for President at Democratic conventions.

Noble Milligan, at one time connected with the Masterpiece Exchange and later with the Monarch and other exchanges on Vine Street, has been appointed editor of the Willow Grove Illustrated News.

Executives of the Stanley Company are making preparations to spend the summer after July 4th at Atlantic City. John J. McGuirk, Al Boyd, Abe and Lew Sablosky will go to the shore after that time.

Not so long ago in the Philadelphia regional notes an announcement was published of the purchase of Fay's Theatre, 4032-40 Market Street, Philadelphia, by Morris Wax, of the Keystone Amusement Company from the Knickerbocker Playhouse, Inc., for the sum of $450,000. Mr. Wax, who purchased the theatre, has drawn our attention to the fact that this figure is inaccurate and without any basis. The true consideration for this sale, says Mr. Wax, was $500,000 even. The Keystone Amusement Company takes over the management and operation of the house this July and will operate it under the same policy as has hitherto prevailed.



P. A. Jones, manager of the Kansas City Educational branch, and Toy Gallagher, the latter a well-known comedienne in two reelers

Denver

A NEW Kimball pipe organ of the latest design will be installed at the Ogden theatre during the coming two weeks. After the installation will follow a week of half-hour organ recitals preceding each regular performance. The installation of the new organ is in keeping with the Ogden's plan of improvement which have taken place since early spring.

K. M. Murray, manager of the theatres in Hurley and Santa Rita, New Mexico, was a visitor along film row last week. Mr. Murray's visit to Denver is the first for several years.

Negotiations are pending whereby United Artists will occupy the present P. D. C. quarters when Producers moves to Pathe about July 1st.

Sam Cain, Universal manager, is still down in New Mexico selling pictures in his new territory recently taken over when the El Paso, Texas, branch office of Universal was discontinued. When last heard from he was headed for Jaurez.

The members of the Denver Film Board of Trade will have the honor of furnishing motion pictures for the entertainment of President and Mrs. Coolidge and party during their stay in the Black Hills this summer.



J. L. Winn, of the Des Moines Educational branch and Dorothy Devore

Southwest

MORE than one hundred exhibitors attended the convention of the Motion Picture Theatre Owners of Texas at the Galvez Hotel, Galveston, Tex., June 8th. Col. H. A. Cole was re-elected president of the body for the fifth consecutive term. Little change was made in the directors.

Bill Underwood, general manager of the Specialty Film Distributing Corporation, presided at the convention of that company last week. The Dallas representatives were R. F. Mims, R. I. Brown, F. L. Stocker, H. A. Daniels, H. T. Peebles. The convention was held at Saenger Manor, Miss.

The two-day meeting of the Home State Film Distributing Company, held at the Baker Hotel, Dallas, was very enthusiastic. Those in attendance in addition to Jack Adams, president; H. K. Buchanan, vice-president, and L. Smiley Buchanan, secretary and treasurer, were B. F. Busby, S. V. Lear and A. R. Smith, from Little Rock, Ark.; Car Scott, P. W. Myers and Grady James, from Oklahoma City; B. E. Graetz, Robert Adams, L. Russell and Max Wyll, from Dallas, Tex.

Walter Crosbie, manager of the Dallas Majestic Theatre, has returned from his vacation in California very sunburned and full of fish stories.

"Chick" Shytles, manager of the Majestic Theatre, Fort Worth, Tex., is spending his vacation in New York City. Reymond Willie, manager of the Lyric Theatre, Birmingham, is relieving "Chick."

M. L. Levine, proprietor of the Ideal Theatre, at Corsicana, Tex., announces the award of a contract for the remodeling and renovation of that theare, calling for an expenditure of approximately $15,000. Work will start in the middle of June, and the theatre will be closed for repairs with the exception of the roof garden, which will be operated during the summer months.

The Dent Theatre interests of Dallas have recently acquired the Empire Theatre at Mercedes, Tex. The theatre will be completely remodeled.

D. B. Hussey, owner of the Busby Theatre at McAlester, Tex., died last Thursday after a lingering illness that had kept him from business for about five months. The deceased was 63 years of age. He had been in the amusement business for about fifteen years.

L. Bickel, A. J. Benedic, J. S. Groves, E. F. Stein and Roy Beall, all of Dallas, have returned after attending the M-G-M Sales Convention, held at the Biltmore Hotel, Los Angeles, last month.

Mrs. Margaret Day, of Lawton, owner of the Dome Theatre, announces that she will immediately remodel that house at a cost of approximately $20,000.

Sol. E. Gordon, of Beaumont, president of the East Texas Theatres, Inc., has purchased the theatres at Nacogdoches and Lufkin.

Fire destroyed two motion picture projectors, seven reels of film, and damaged the projection booth of the Liberty Theatre at Lone Wolf, Ark., last Saturday.

O. W. McCutcheon, owner of Blytheville motion picture theatres, is making plans to rebuild the theatre recently destroyed by fire.

R. J. O'Donnell, special representative of the Insterstate Amusement Company, is making a tour of the circuit, returning to Dallas next week.

The Liberty Amusement Company, Fort Worth, Tex., now controls the following houses in Fort Worth: Pantages, Capitol, Odeon, Uptown, Liberty and Gayety.

Theatres recently installing cooling systems in Texas are: Palace Theatre, Brownsboro, and Palace Theatre, Freeport.

Ray Stinnett and Si Charninsky expect to open their new threatre at Cleburne, Tex., within a very short time. They recently took over the management of the Pantages Theatre in Dallas.

Henry Reeve, Manard, Tex., is remodeling his theatre and expects to repoen shortly.

The new Colonial Theatre at Bay City, Tex., will open to the public next week.

Canada

SPECIAL theatre features for Canada's Diamond Jubilee of Confederation, to be celebrated throughout the Dominion on July 1, 2 and 3, were presented in theatres of Ottawa, the Canadian Capital, during the week of June 13.

At B. F. Keith's Theatre, Manager J. M. Franklin presented the official Confederation reel of 1,000 feet, called "Canada's Diamond Jubilee." This picture was also screened at the Regent and Imperial Theatres, Ottawa, by Manager Ray Tubman, who also had two Jubilee songs on the programs at both houses.

The appointment of a successor to the late Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, will not be made until after the return to Canada from Europe in July of Hon. James Malcolm, Canadian Minister of Trade and Commerce. This has been announced by F. C. T. O'Hara, Deputy Minister of Trade and Commerce.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ont., has been receiving the congratulations of many friends on his showing in the annual golf tournament of the Keith-Albee managers at the Westchester-Biltmore Golf Club at Rye, N. Y. Mr. Franklin won a handsome prize as runner-up in his division.

Leonard Bishop, former manager of the Regent and Russell Theatres, Ottawa, has returned to the Canadian Capitol after spending the past year in Los Angeles, Cal., where he went to rebuild his health.

W. Epton is building a $10,000 theatre at Deloraine, Manitoba. This theatre will be a one-story frame structure on a concrete foundation, with a frontage of 25 feet and a depth of 100 feet.

The handsome Runnymede Theatre, the latest theatre to be opened in Toronto, Ont., by Paramount, has the finest "projectatory" of any theatre in Canada. The equipment includes three of the latest Simplex projection machines, protected with automatic Fyre Gards, automatic rewinding machines, flash controls and other devices, which were installed under the direction of Chas. A. Dentelbeck, director of projection for Famous Players. There is also a rest room for operators which is not accessible to the public. Harry Germaine, former projectionist of the Parkdale Theatre, Toronto, is in charge.

Mrs. T. R. Ginsberg, executive secretary of the Winnipeg, Manitoba, Film Board of Trade, has resigned, and has been succeeded by Herbert Andrews, a Winnipeg barrister. J. A. H. Millican has also been appointed executive secretary of the Calgary, Alberta, Film Board of Trade. Mr. Millican also is a lawyer.

A. H. Burrett, proprietor of the Lakeside Theatre, Mimico, Ont., was fined $20 and costs in the County Police Court for permitting the admission of unaccompanied children to the theatre at evening performances.

Cleveland

THERE have been very few post-mortems anent the recent Columbus convention from returning Cleveland exhibitors. The banquet and ball seemed to have made the biggest hit, as that was the one event that all commented upon.

Loew's Ohio Theatres, Inc., held its second golf tournament of the season last Tuesday at the Ridgewood Country Club. Members of the organization meet once a month to exhibit their prowess. However, figures talk, and at the end of the season the score book will tell who is the best golfer of the crowd.

Harry Charnes, president of the Standard Film Service Company of Cleveland, was in New York over the week-end, completing his season's purchases for Ohio, Michigan, Kentucky, West Virginia and Western Pennsylvania distribution.

W. E. Callaway, First National sales manager, was one of the celebrities who journey out from New York to attend the National exhibitor convention in Columbus. He stopped off in Cleveland to pay a visit to local branch manager Gradwell Sears.

Homer R. Heisey, connected with the Memphis First National exchange, wandered far from home last week to spend his vacation in Cleveland with his brother, Gradwell Sears, First National exchange manager.

Carl Sonin, manager of the M. G. M. exchange in Cincinnati, who was badly hurt last week in an automobile smash-up, is on the slow road to recovery. It will be weeks before he gets his discharge from the hospital, but he sent word that he's resting comfortably, and will be glad to see his film friends when they come to Cincy.

Bill Raynor, manager of Reade's Hippodrome, was in New York last week. Raynor likes to go to New York. But not during golf season. He works as hard at the game as he does at his regular job, and it's a toss-up at which he is more proficient.

New York and New Jersey

WEDNESDAY morning of this week there was a marked absence of New Jersey exchange men and exhibitors from their accustomed haunts. The three-day convention at the Berkeley-Carteret, Asbury Park, was, of course, the reason.

William Raynor, manager of the New York Pathe branch exchange, accompanied by Eddie Carroll, Floyd Vogt and F. H. Lovejoy, all three of the latter named Pathe New Jersey salesmen, left Wednesday for the Berkeley-Carteret, where Pathe has engaged a suit of rooms for the M. P. T. O. of N. J. convention.

Joseph M. Seider also left early this week for Asbury.

Peter M. Woodhull was reported still in his offices Tuesday—but that doesn't mean anything. He will probably do a Lindbergh.

Messrs. Hoffman and Mumford, of the Roth Brothers' New Jersey circuit; Peter Adams and Sam Perry, the latter the well-known Englewood exhibitor, were among this week's visitors seen along the Film Curb.

There is a rumor out to the effect that Jack Fugazy's theatre on W. Houston Street may have to be torn down to make way for the subway in that section.

The Houston Street Theatre has closed for the summer months.

What can be called a real promotion is Bert Mendelson's recent appointment as buyer and manager for the Milton Hirschfield theatres at Trenton, N. J. Another bit of news passed out concerning Mr. Mendelson is that he soon expects to become a father.

Kutinsky's new theatre, under construction in the downtown section of New York City, is fast taking form, and the house is scheduled for completion in the early fall. A day and night shift is being employed at present.

Jerry Adler, of Seymour Schussel's Commonwealth exchange, has recently had his car all dolled up, and he and his dog Rex are reported as having quite a time while another member of the family is away.



"Big Boy," Educational juvenile star, in the centre of an admiring group of Educational branch managers which includes, Lee Goldberg, Louisville; H. F. Brink, Buffalo; E. J. Weisman, Milwaukee; A. P. Archer, Denver, Dave Dubin, Chicago, and J. Burke, of the Home Office

Milton Kempner, formerly manager of the Eagle Theare, is now in charge of Small & Strausberg's Normandy.

Ben Idson, one of the best known exhibitors in Brooklyn, and for several years owner and operator of the Montauk Theatre in the East New York section, will have some more competition in his neighbohhood in addition to the Hendryx and Kinema Theatres. The Hendrx has recently opened up a roof garden.

Irving Cohen, at one time manager of Sydney Cohen's Fifth Avenue Theatre, is now manager of Julius Joelson's Belmont Theatre, Tremont Avenue, Bronx, New York City.

There's no apparent reason why Milton Kronacher, one of Pathe's star New York salesmen, should not become a millionaire some day if activity in the business world gets the desired results. Milt is now an interested party in a Reo branch in Washington Heights, and if any of you want a good speed truck or a "Flying Cloud," give him a ring.

William Appel is the new manager of the Culver Theatre, Brooklyn.

The American Theatre, Fort Hamilton Avenue and 39th Street, Brooklyn, will go on a "three-a-week" policy, starting this week.

Lou Simon has resigned his position as manager of the recently-opened new Embassy Theatre, owned and perated by the F. G. Wilson circuit. Chris Cully succeeds him.

Moss' Flatbush Theatre, Flatbush and Church Avenues, Brooklyn, has again followed its usual policy of closing for the Summer months.

Keith's Alhambra, one of the oldest theatres in Harlem, on 125th Street, is playing pictures for the Summer.

Recently there have been strong indications that Al Moley, booker at Prudential Film Delivery, coperpetrator of bathing-beauty contests with his pal, Ed Seider, and baseball fan de luxe, is about to transfer his affections to the Boston Braves, since his one-time friend McGraw let Hughie McQuillan depart from the Giants.

Larry H. Thomas, president of First Division Pictures, Inc., New York and Northern New Jersey territorial distributors, played host on Friday, June 17th, to the exhibitors of the territory. The occasion of the festivities was the formal opening of the new First Division Exchange, a reorganization of Merit Film Corporation, at the company's offices on the twelfth floor, 729 Seventh Avenue. A buffet luncheon was served from 12 until 3 o'clock.

In addition to Mr. Thomas, Al Friedlander, Otto Lederer, Morris Epstein, Ben Schwartz, Sol Solomon, Jack Denton and others of the organization, several screen notables were on hand to greet the exhibitors. Among these were Roscoe Arbuckle, George Walsh, Marguerite Clayton and H. H. Van Loan.

It is reported through the office of Edgar B. Haines theatre specialists of Newark and New York that the new theatre building being erected at the corner of Irving Place and Central Avenue in Rahway New Jersey has been acquired by Messrs Bratter & Pollack of Newark on a long term lease.

The building is being erected by the Oltarsh Building Company of New York and will contain an auditorium of 1,000 seating capacity and seven stories.

This makes the eighth new house that Bratter & Pollack have under lease or in the course of construction.

Oklahoma

Tom Boland, manager of the Empress Theatre, Oklahoma City, is in Minnesota looking after some timber land he owns there.

R. D. Hutchinson, manager of the Liberty Theatre, Oklahoma City, and E. W. Barnes, of the Midwest Enterprise Corp., are in Mineral Springs, Tex., enjoying a fishing trip.

Carl Burton is back booking for Liberty - Specialty. Burton was changed to the selling end several weeks ago, but with the taking on of another salesman, he again took back his old job.

Warner Brother's shipping clerk, Aldon (Buster) Felix, is leaving for California, and Austin Mitchell will take back his old job with Warners.

The Peterson Freezem Cooling System, an Oklahoma product, will open a factory in Oklahoma City, it was announced this week. G. A. Peterson, an exhibitor of Hollis, Okla., is president of the concern.

E. N. Nickens, of the Lyric Theatre at Spearman, Tex.; "Doc" Hughes, of the Liberty Theatre, Heavener, Okla.; A. F. Prouty, of the Electric Theatre at Hennessey, Okla.; R. F. Wilbern, of the Palace at Duncan, Okla., were visitors among the exchanges last week.

The Griffith Amusement Company, who recently purchased controlling interest in the Consolidated Amusement Company of Ardmore, Okla., announces that starting in the next week or so the Adelphos Theatre at Ardmore will be closed for remodeling. A marquise is to be added in front and a changeable letter board sign in electric lights put in. The theatre will be renamed The Ritz.

A. H. McLaughlin, former manager of the Criterion Theatre at Oklahoma City, was a visitor along the row last week.

Max Brock, manager of the Rialto Theatre at Lawton, Okla., is combining theatre-managing and salesmanship. Brock, who used to be a salesman for P. D. C. out of Oklahoma City, is now with that company working out of the Dallas office.

A. Lowry, a traveling auditor for P. D. C., is with the local exchange this week.

Charles Reed is a newcomer over F. B. O. He takes Craiker's place as assistant booker, and Craiker now has Ralph Scott's position as poster man.

Oklahoma City's film row baseball team, "The Film Hounds," are all booked up these days playing local teams. The team is made up of players from the various exchanges.

Frank Miller, exhibitor from Marlow, Okla., is in Marland, Tex., on a rest cure.

Jack Johnson, former exhibitor of Enid, is again back in the theatre business there. Johnson has a newly-equipped Mecca Theatre, which he opened last Saturday.

Salt Lake City

THE Orpheum Theatre, Second South Street, between Main and West Temple, of this city, was purchased by the Louis Marcus Enterprises a few days ago, according to announcements made public here June 11th. It was indicated that $300,000 was the price paid for the property.

The sale came after a long period of negotiations, due to the desire of the new owners to take over the lease held by Ackerman & Harris, of San Francisco, before acquiring title to the theatre. This lease runs until 1934. Ackerman & Harris signed an agreement to turn over the theatre to the new owners on July 1st. After that date it will be closed for a while.

Stockholders of the Salt Lake Orpheum Realty Company will meet this week to approve the sale of the property, which will be the last step in completion of the transaction.

Marcus reports that immediately after the theatre is turned over to him he will increase seating capacity, install new seats, provide a lounge and retiring rooms on the mezzanine, redecorate the auditorium and lobby, install an organ, lay new carpets, and add to the theatre's general equipment.

Purchase of the Orpheum Theatre gives the Louis Marcus Enterprises control of three Salt Lake theatres. Starting with the Paramount-Empress Theatre, Marcus took over the Victory Theatre after a few years, and also branched out into other cities. His organization operates the Paramount Theatre in Ogden, the Paramount Theatre in Provo, and the Idaho Theatre in Twin Falls.

The former Kinema Theatre here will reopen July 18th, under the new name "Rialto." The lease of the Kinema Theatre at 372 South Main street here has been transferred by Universal to two prominent Salt Lake business men, who will completely redecorate and make a number of improvements. George R. Randall and Joseph L. Lawrence, who have both been connected with Salt Lake Electric Supply Company for the past ten years, have the new lease.

Isaac E. Losee, who has recently purchased the Cozy Theatre from The Associated Theatre Company, will operate the house under a grind policy.

D. T. Lane, secretary of the Inter-Mountain Film Board of Trade, has returned from the First Annual Convention of the Secretaries of the Film Boards of Trade, held at French Lick Springs, Indiana.

Walter Mendenhall, operating the Pinney Theatre at Boise, Idaho, was a film row visitor last week.

George Allan, who operates the Liberty and Strand theatres at



Dave Dubin, Chicago branch manager for Educational Films, and Dorothy Devore

Nampa, Idaho, will now, in addition, operate the Rialto in Boise, Idaho.

Lawrence J. McGinley, local Paramount manager, has returned from a two weeks' sales trip throughout Utah.

Local exchanges, with subbranches at Butte, were somewhat inconvenienced this week due to the flood at Divide, Montana, which prevented passage of the Oregon Short Line trains.

J. A. Epperson, manager here for Pathe, returned a few days ago from the convention held in Los Angeles.

W. J. Heineman, local manager for Universal, will make a trip into Idaho this week.

J. W. Simmons, exhibitor from Oakley, Idaho, is visiting in this city.

Lorraine Allen, of the First National office force here, is spending her vacation on the Pacific Coast.

Clyde H. Messinger, manager for Educational in this city, has returned from a short trip to Boise, Idaho.

John Rugar of the American, Orpheum and new Egyptian theatres of Park City, Utah, is in this city for a few days, and extends an invitation to all exhibitors, by means of this journal, to see the new Egyptian Theatre.

Fred Lind, manager here for F. O. B. is in from the Nevada section.

New England

LOEW'S State Theatre, Boston, has been using a lighted airplane, piloted by Lieut. Robert L. O'Brien, for several nights, flying over the city and its suburbs advertising the theatre and Phil Spitalny and his band the presentation number.

Palace Theatre, Inc., Haverhill, Mass., has incorporated, with $200,000 capital. Incorporators are Samuel Jensky and Jessie Jensky, of Lawrence, Mass.; Charles Solomon, of Brookline, and Barnett Welansky, of Roxbury, Mass.

American School Films, Inc., has incorporated at Hartford, Conn., with $100,000 capital. The company is headed by F. H. Lincoln, of that city.

J. McNaughton has resigned as manager of the Capitol Theatre, Worcester, and Elmer L. Daniels will assume the position of manager in addition to his other duties at the theatre.

M. Tabachmann, of the Royal Theatre, Chicopee Falls, Mass., was in Boston during the past week.

William A Sullivan, booker for the Gray Circuit, spent a few days in the Row during the week.

Buddy Stuart, formerly manager of the Fenway, and in charge of the Greater Movie Season Campaign in New England last year, who has been located in Toronto, was a visitor to Boston last week.

Joseph Harris, better known as "Kid" Harris, expert operator for the Paramount - Famous - Lasky Company at Boston, has established the United Film Renovating Service at 5 Isabella Street, Boston.

The new theatre which is under construction at Haverhill, Mass., and which will have 1,800 seats, will be ready for formal opening September 1st.

The Opera House at Proctorsville, Vt., operated by Guy Moore, has been closed temporarily for extensive repairs.

A shower was given by many of the bookers and others of Film Row to Samuel Levine, booker at the Tiffany exchange, and his fiancee, Miss Nellie Williams, at Whiton Hall, Columbus Square, Boston, Tuesday evening.

Educational has reorganized its sales force in Boston. William Horan, formerly with Fox, has joined the Educational staff and will cover New Hampshire and Vermont. Jack Donnelly, who was formerly with Film Booking Office ad prior to that with the Metro-Goldwyn-Mayer organization, has joined Educational and will cover Maine. Chester Breed, formerly with Paramount-Famous-Lasky organization, is the third new face at Education and will cover for them Rhode Island and Southern Massachusetts.

The Granada Theatre, Malden, Mass., has forwarded a check for $267 for the flood victims as a result of its recent benefit.

Detroit

W. S. BUTTERFIELD, president of W. B. Butterfield Theatres, Inc., announces that the new State Theatre at Kalamazoo will be entirely completed and ready for the formal opening Thursday, July 7. Construction is of the atmospheric type and there is to be a three-story office building in connection with it.

After spending the winter in Pasadena, California, Hunter Robbins of the Robinhood Theatre, Grand Haven, recently returned and was a Detroit visitor last week.

Jack Saxe plans to start for Minneapolis July 1, where he will attend the first family reunion in fifteen years.

The Michigan Vaudeville Managers Association has moved into 304 Michigan Theatre Bldg., according to Chrles Mack, general manager.

An independent exchange has been established by F. O. Peters, who is making his headquarters with A. B. C.

Hal Smith left California to sell M-G-M News in Michigan but changed his intentions and has signed a contract with P. D. C.

At the annual meeting of the Detroit Film Board of Trade, held last week, the following officers were elected: Ray Moon, president; J. V. Allen, vice-president; Dave Palfreyman, secretary; Henry Zapp, treasurer. The board of directors consists of these officers, as well as Otto Bolle and J. L. Saxe.

A. M. Goodman, Detroit manager for Standard, is a brother of Alfred Goodman, who has already celebrated his tenth consecutive year as general musical director for the Messrs. Shubert.

A record trip from Muskegon to Detroit was made last week by Paul Schlossman, Muskegon theatre owner, when he flew here in one hour and 15 minutes. He came as the guest of Rose W. Judson, of the Continental Motors Corp., who is the owner of a six-seater airplane.

The Metropolitan Motion Picture Company was represented in the Board of Commerce annual cruise by Sam Caplan.

St. Louis

ON Monday, June 13, St. Louis filmdom celebrated the grand opening of the new home of Columbia Pictures in St. Louis at 3306 Olive street.

The building is in the general film center and is of striking architectural design. In the front of the office is the booker's desk and behind him are the desks of the stenographers and clerical forces. This space opens to the ceiling, giving plenty of air and light. Along the western wall are the private offices of the executives, cashier, etc. The exchange is also equipped with three fireproof film vaults.

Three years and five months is not a long period as man counts time, but it does look like a far cry from the little dingy third story office in the Empress Theatre building on Olive street, west of Grand boulevard, where the Columbia exchange started on January 14, 1924. In a space big enough for an ordinary private office was crowded an entire exchange, including eight rows of poster racks, a number of vault cans, etc., etc. The only spare space was on the ceiling, and that couldn't be used conveniently.

It was not long before the Columbia organization began to progress, though. In July, 1924, it moved to real exchange quarters at 3317 Olive street and was there until the move to its new home.

Many exhibitors from St. Louis and elsewhere in the territory attended the grand opening of Columbia's new home. Many large and beautiful floral pieces were sent with congratulatory messages, while a number of telegrams and congratulations were also received. Many practical exhibitors paid their compliments with play dates, the best congratulatory note an exchange owner or manager can receive.



Educational manager of the Detroit branch, M. H. Starr, C. A. Goodman, of the Philadelphia branch and W. P. Eberley, of New Orleans, with "Big Boy"

Lee Marcus, general sales manager for F. B. O., was in St. Louis on Wednesday, June 15.

Chester Gruber of Collinsville, Ill., was seen along the row on June 13.

The St. Louis Movie Poster Company has located on the second floor of the building at 3306 Olive street.

Safe crackers opened the door of the safe in the Ritz Theatre, 3147 South Grand boulevard, St. Louis, Mo., on the night of June 12, but the inner door jammed and the robbers were forced to leave without loot.

R. G. Raoul, Missouri Pacific station agent at Monticello, Ark., proved a hero when fire broke out in a local motion picture theatre when the house was crowded to capacity on June 14. The spectators became panicky, some began to scream and others started a rush for the exits. Raoul demanded order and persuaded the spectators to file from the house slowly. Within an hour the building had been destroyed by the flames.

War veterans, patients at the U. S. Veterans Hospital at Jefferson Barracks, south of St. Louis, on June 14 were entertained by Brooke Johns and his musical company from the Missouri Theatre. The show lasted for an hour and a half and was sponsored by Fred W. Stockham Post of the American Legion.

St. Louis film stocks closed June 18 as follows: Skouras A, $43 bid and $40 asked, a decline of $1 for the week. St. Louis Amusement A, $43 bid and $44 asked. No change for the week.

During the week ten shares of Skouras stock changed hands and five shares of St. Louis Amusement.

Harry D. Buckley, vice-president of United Artists, was a brief visitor to the St. Louis exchange recently. He has returned to New York.

The Community Airdome has been opened in Hoyleton, Ill.

Visitors to the FBO exchange included Mr. and Mrs. Tom Reed and Ted Yemm of Duquoin, Ill.; I. W. Rodgers, Cairo, Ill.; Mrs. M. Woods, Cairo, Ill.; Miss Billie Armstrong, Cairo, Ill.; A. H. Whitney, Mexico, Mo.; Mr. and Mrs. R. A. Wall and Mr. and Mrs. J. Worcester, Woodrive, Ill.

Mrs. I. W. Rodgers is a patient in a Cairo, Ill., hospital as the result of an attack of ptomaine poisoning. Her condition is critical.

Bob Clarke of Effingham, Ill., and Dominic Fresina of Taylorville, Ill., were among the visitors of the week.

Hayes Stifel has purchased the Pastime Theatre, Kansas, Ill., from Ray De Lat.

Gus and Leo Kerasotas of Springfield, Ill., and George, son of Gus, came to St. Louis for the Lindbergh celebrations.

Leo Keiler has sold his Elite and Cozy Theatres in Metropolis, Ill., to J. A. Gibbins. Keiler also disposed of his Orpheum Theatre in Fulton, Ky., Levi Chisholm being the purchaser.

Manager J. O'Toole of P.D.C. spent much of the week out in the territory. He visited several of the key cities of North Central Illinois.

Milwaukee

A NUMBER of important changes in management of Saxe Theatres have recently been announced. Jack Plant, former manager of the Modjeska, has been appointed manager of the new Oriental Theatre, scheduled to open July 2d Stan Brown, recent manager of the Strand, is now managing Saxe's city houses. Paul Hayden takes Mr. Brown's place at the Strand. Mr. Hayden was assistant manager at the Tower. Fred Brown, former manager of the Tower, is now managing the Modjeska. Herbert Lawrence, formerly with F. & R. at Minneapolis, is now managing the Tower. Arnold Saxe has been appointed assistant to Mr. Plant at the Oriental.

Mr. and Mrs. J. S. Grauman left early in the week for New York, where they plan to spend about a week. Mr. Grauman is head of the Celebrated Exchange.

The first annual picnic of the Exhibitor - Distributing Bowling League is being planned for June 26th at Thiensville. Otto Meister is in charge of arrangements.

The Wright and Lorraine theaters of this city have been reopened after having been dark for several months. The Wright is being taken over by C. Nelson.

Mr. and Mrs. M. L. Gilman, of Plymouth, were in the city for a visit recently. Mr. Gilman has just recently taken over the Gem and Princess Theaters at Plymouth.

George Herzog, manager of the Strand and Rialto Theatres at Manitowoc, was in the city visiting exchanges recently.

Ed Weisner takes over the Garden Theatre, South Milwaukee, from Ed. Wagner on July 11th.

Bill Ainsworth, of the Orpheum Theatre at Fond du Lac, was in the city during the week.

Fred Knispel, P. D. C. district representative, visited the P. D. C. offices during the week.

Frank Dow, manager of the Merrill, is on a week's vacation. Jack Plant is managing the Merrill during his absence.

The Whitehouse Theatre is undergoing its annual bath and is emerging a brilliant white.

The Bijou Theatre at Appleton will close on July 1st when the lease expires. The house will be used as a garage in the future.

Herman Wolfgram, Pathe salesman, was so well impressed by his first aeroplane ride recently that he has purchased a Waco plane, which he intends to use for commercial purposes.

"Doc" Honeck, manager of the P. D. C. exchange, is spending the week in the Fox River Valley.

Out-of-town exhibitors visiting the exchanges this week included Park Waterbury, of the Idle Hour at Jefferson; Jack Hickey, manager of the Merrimac and Grand Theatres at New London; E. Berth, of the Pastime at Kiel, and Frank Cook, of the Gem at Sheboygan.

In a recent issue of the NEWS, in the Milwaukee regional notes, credit was wrongly given Jack Yoe, of Beaver Dam, as being owner of the Opera House and Rex Theatres in Berlin, Wisconsin. This is doing an injustice to Ed. Starkey, of Berlin, as he has been operating the Opera House and Rex for the last three years. Mr. Yoe owns two theatres in Beaver Dam but has never had control of the two Starkey houses in Berlin.

Central Penn

AS the guests of Manager Charley Jones, at the Colonial theatre, Harrisburg, on the evening of June 17, 861 of the 2,200 marble shooters who contested for the city championship in a tournament staged by the Harrisburg Telegraph, gave a great send-off to Charles Reidell, the city champion, who was selected to go on June 26 to Atlantic City to represent Harrisburg in the national tournament. Prizes were presented to Reidell and a dozen others who made the best records in the city tourney, and the boys and girls enjoyed a comedy bill featured by Johnny Hines in "All Aboard."

Robert Wallner has been assigned by the F. B. O. exchange in Philadelphia to cover the territory of Harrisburg and vicinity.

Earnest Hickey, manager of the Capitol theatre, York, has purchased a new automobile in which he will shortly leave on a vacation tour through New England. He spent several weeks running up 1,000 miles in the vicinity of York to break in the machine preparatory to "hopping off."

Five theatres in York,—the Strand, Capitol, Hippodrome, Scenic and Wizard,—raised $218.85 for the Mississippi Valley flood sufferers at matinees on a recent Saturday afternoon in which each theatre devoted two hours to collecting the money. All are houses controlled by the Nathan Appell Amusement Enterprises.

"Duke" Snyder, manager of the Scenic theatre, York, has returned from a vacation trip by motor which took him to several of the large Eastern cities.



W. P. Archer, of Denver, and H. D. Noble, of New Haven, Conn., both branch managers for Educational Films. Estelle Bradley, Mermaid comedy star is in centre

"Jack" Schreck, Jr., whose father owns the Temple theatre, Ashland, is recovering from a broken nose which he suffered when he was hit by a twenty-pound medicine ball.

Herbert Effinger, one of the large stockholders in the Stanley-Effinger Company, of Philadelphia, which has just obtained a charter of incorporation at the capitol in Harrisburg, with the purpose of building and operating motion picture theatres in Philadelphia, is making plans for enlarging and remodeling the Leader and Glenside theatres. The Glenside will increase its seating capacity from 340 to 1,000. The front of the theatre will be extended and a new marquee will be erected. A total of about $55,000 will be spent on the two theatres.

Among the distinguished guests at the wedding of Miss Mary Fisher, daughter of Governor Fisher, of Pennsylvania, to Henry Tatnall Brown, Jr., of Moorestown, N. J., in the executive mansion in Harrisburg on June 18, was Lieutenant Governor Arthur James, of Wilkes-Barre. The lieutenant governor was accompanied by Mrs. James.

THE signing of a twenty-year lease on the Imperial Theatre at New Kensington by Samuel Haimovitz, for Columbia Amusement, was made known this week. The house will be entirely rebuilt, work starting July 1st. The new lease takes effect next year.

Announcement was made last week of the sale of the State Theatre at Bentwood to Louis DeLuca, conductor of the Lansing at Lansing Ohio. Arthur DeLuca, son of the new owner, will take charge of the Bentwood house.

Ray O'Toole, of the Exhibitors Service Company, is receiving congratulations over the arrival of a daughter at his home last week.

William Onie, district manager for Standard-Federated exchanges, was a visitor to the Pittsburgh branch last week.

Charles Kranz, formerly of the Capitol Theatre, New Castle, has been named manager of the Alhambra Theatre, Canton, Ohio, according to advices from the Silverman Ohio Theatres Company, owners.

D. A. Harris and Eugene Connelly, of the Harris Amusement Company, were visiting in New York City last week.

E. W. Elder, well-known along the film row, was again a welcome visitor when he appeared during the past week for the first time since his protracted illness.

It was a big week for visitors along Film Row, among the guests being John Zwick, Finleyville; James Retter, California; Sam Gallo, Donora; William Gray, Monongahela City; C. A. Hutzel, Southfork; James Velas, Wheeling; Dan Colier, Suterville, Arthur DeLuca, Bentwood.

South East

MANAGER C. B. ELLIS, F. B. O. exchange, left Jacksonville, Fla., Monday for Tampa, Key West. He will return next week.

Manager Chas. P. Lester, Universal Exchange, was out in the field this week.

"Hap" Barnes, Liberty salesman, called on Universal exchange Monday.

Donald Cox, formerly of the bookkeeping department, Universal Exchange, Atlanta, has been promoted to be cashier in the Jacksonville Universal Exchange.

John Durfield, M-G-M Florida representative, called on Paramount exchange this week.

Charles Oswald, Publix district office booker, has returned to Jacksonville from Atlanta.

Malcom Estes, who was shifted recently from the Jacksonville Riverside to the Imperial when the latter house was made the leading playhouse for Sparks, will be sent to Gainesville, where he formerly operated with great success.

Charles Miller, formerly assistant manager of the Jacksonville Palace under Mr. Clark, has gone to the Empress, where he is assisting W. A. Krause, Jr.

Fred Dolle, president of the Fourth Avenue Amusement Company, which controls the majority of Louisville theatres, was signally honored last week in Columbus, Ohio, where he was re-elected a director of the M. P. T. O. A. for the fourth consecutive time.

E. L. Love has taken over the Rex Theatre at Dixon, Ky.

Bell York has taken over the Carolina Theatre at Arjay, Ky.

Alton B. McCoy, manager of B. F. Keith's Majestic Theatre, celebrated his thirty-first birthday anniversary last Wednesday.

On June 10, Mrs. B. M. Davis took over the Karlton Theatre at Whitesburg, Ky.

The Palace Theatre at Clay, Ky., closed on June 11.

The manager and salesmen of the local First National exchange entertained the office force with a luncheon at the Kentucky Hotel on Saturday, June 11, the affair proving most enjoyable.

The Darby Theatre, Latonia, Ky., has closed every day except Sunday.

The Walnut Theatre, Louisville, has closed for the summer months. Also the Palace, Clay, Ky.; Rodney, Blackey, Ky., and Paramount, Columbia, Ky.

O. S. Barnett, sales manager for Big Feature Rights, left Friday morning, accompanied by his wife and little daughter, to spend his vacation in Atlanta, Ga.

George Starkey, veteran salesman for Big Feature Rights, is back in his old territory after having spent more than a month in the new Indianapolis office and in the Indiana territory.

Mr. and Mrs. W. C. Brown were in Louisville Monday arranging bookings for their theatres in Pineville and Nicholasville.

Effective Monday, June 20, Loew's, Inc., owners of Loew's State Theatre, will take over and operate the Loew's Palace, Strand and Majestic theatres in Memphis, Tenn., in which they have hitherto held a 50 per cent interest, it is announced by Lionel H. Keene, of Atlanta, Southern representative of Loew's, Inc., according to a story by Gerald F. Doyle, appearing in The Memphis Evening Appeal.

This will give Loew's a virtual monopoly of downtown first-run movie houses, leaving only Pantages Theatre in the independent field. Publix Theatres Corporation has been operating, through Consolidated Theatres, Inc., the Palace, Strand and Majestic houses.

One of the biggest surprises in Jacksonville theatre circles came last week with the tidings that Jesse L. Clark, manager of the Palace and Temple theatres for years, was to assume charge of the Imperial theatre for E. J. Sparks Enterprises, beginning Sunday, June 19.

The Pep Club, of F. B. O. exchange enjoyed a boat trip up the St. Johns Saturday. Manager C. B. Ellis returned from Atlanta Saturday morning and held an enthusiastic sales meeting.

Y. W. Williams is opening a new theatre in Gainesville Saturday, June 4th.. It is reported that the house will seat about 500, and that the prices will be 10 and 20 cents. The theatre will be located across the street from the Lyric.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert.	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts.	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J .Gould-G. Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V.Dana-Ed.Brownell.	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Grinning Guns	J. Hoxie-E. Gregory.	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt.	Pathe	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis.	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe.	Warner Bros	6310 feet	June 24
Missing Link, The	S. Chaplin-R. Hiatt.	Warner Bros.	6435 feet	May 20
Mother	B. Bennett-C. Kent-Kent-M. J. Scott.	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray.	Paramount	6303 feet	
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
We're All Gamblers	T. Meighan-M. Millner	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray	Prod. Dist. Corp.	5923 feet	
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy.	Warner Bros		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Code of the Cow Country, The	Buddy Roosevelt	Pathe	4512 feet	
Colleen	Bellamy-MacDonald-Cohen,McNamara.	Fox		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy.	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert (tentative)	W.Baxter-M. Millner	Paramount		
Fast and Furious	R. Denny	Universal	5684 feet	
Fighting Three, The	J. Hoxie-Hasbrouck.	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law The	K.Maynard-D.Dwan	First National	6157 feet	
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Pals in Peril	Buffalo Bill, Jr	Pathe	5 reels	June 2
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox		June 24
Simple Sis	L. Fazenda-C. Cook.	Warner Bros.	6 reels	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe.	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett.	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Tired Business Man, The		Tiffany		
Trunk Mystery The	Hutchinson-Calhoun	Pathe	4334 feet	
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father.	W. Oland-F. Fairbanks	Warner Bros.		
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount	5691 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
New Morals (tentative	Lya de Putti	Paramount		
Range Courage	Fred Humes	Universal	4388 feet	
See You Later (tentative)	Douglas MacLean	Paramount		
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Covered Wagon, The (Reissue)	Wilson-Kenyon,Torrence	Paramount		
Fireman Save My Child	W. Beery-R. Hatton.	Paramount		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Running Wild	W.C. Fields-M.Brian.	Paramount		June 24
Service For Ladies	Adolphe Menjou	Paramount		
Soft Cushions	Douglas MacLean	Paramount		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Nevada	G. Cooper-T. Todd	Paramount		
Stark Love	H.Munday-F.James.	Paramount	6203 feet	May 13
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
We're All Gamblers	T. Meighan-M. Millner	Paramount		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		
Woman on Trail, The	Negri-Cortez	Paramount		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer-L. Gray	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer.	Universal		
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy.	Tiffany		
Back to Liberty		Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell.	Prod. Dist. Corp		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray.	Universal		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen	Fox		
Brides Will be Brides	Laura La Plante	Universal		
Brigadier Gerard	La Rocque-P. Haver	Prod. Dist. Corp.		
Broadway Kid, The (tentative	G. Jessel	Warner Bros		
Buck Privates	de Putti-McGregor.	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leager, The	M. Blue-Hyams	Warner Bror.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Captain of the Strong	K. Maynard	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		May 20
Chain Lightning	B. Jones-D. Ellis	Fox		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	R. Schildkraut	Prod. Dist. Corp.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Darling of the Gods, The	Special Cast	United Artists		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick The	R. Barthelmess	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto The	B. Oldfield-P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-M		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Glory Diggers The		M-G-M		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hard Boiled Haggerty	M. Sills	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen	F. Sterling-G. Sidney-B. Lyon	First National		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honor and the Woman	F. X. Bushman-Nilsson	Universal		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In Old Kentucky		M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy blatt-McAvoy	Warner Bros Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-N. Kerry L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magic Flame, The	Colman-Banky	United Artists		
Manpower	Richard Dix	Paramount		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B.'Steele-L. Gilmore	F. B. O		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painted Ponies	H. Gibson-E. Claire	Universal		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	R. Novarro-M. Day	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	M. Busch	Lumas		
Rose of Monterey, The	G. Roland-M. Astor	First National		
Rush Hour, The	M. Prevost-H. Ford	Prod. Dist. Corp.		
Sadie Thompson	G. Swanson	United Artists		
Sally in Our Alley	S. Mason	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Slightly Used	May McAvoy	Warner Bros		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stronger Will The		Excellent Pict.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Terror	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thunder Riders	Ted Wells	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		

Feature	Star	Distributed by	Length	Reviewed
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

Newspaper Opinions on New Pictures

"The Callahans and the Murphys" — Metro-Goldwyn-Mayer, State Theatre, Los Angeles

Record: "Audience at State yelling their heads off. Film talk of town. If you miss 'The Callahans and the Murphys' you miss comedy wow destined to be one of best box office bets of year. Laughs follow each other so closely there is scarcely time to breathe between each one."

Examiner: "I want no better afternoon's entertainment than to see Marie Dressler and Polly Moran do sister act. Singly they are amusing but as comedy team they are riot. They aroused whole audience to state of maudlin hysteria."

Times: "Really riot of laughter."

Evening Herald: "Customers at opening show howled with glee."

News: "Audience at State screamed and howled with glee yesterday, when Callahans and Murphys fought back and forth across fire escape."

"The Unknown" — Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Times: "Chaney really gives marvelous idea of Armless Wonder. Narrative a sort of mixture of Balzac and Guy de Maupassant, plus Mr. Browning's colorful side show background. . . . Miss Crawford not only beautiful but gives most competent performance. Norman Kerry splendid as strong man."

News: "Tod Browning, who writes them and directs them as no other man can, has turned out another weird, thrilling, remarkable piece of filmery in 'The Unknown.' Wholly gripping production, so beautifully done that its most revolting episodes make you sit up and want for more."

Telegraph: "Absolutely gripping, desperately enthralling, beautifully acted and excellently produced. Chaney offers one of his most impressive performances. Keeps his difficult character perfectly. As fascinating and thrilling as any tale of Poe's."

Mirror: "Lon Chaney flashes pair of educated feet in nerve-searing melodrama yclept 'The Unknown.' Nothing short of astounding to see Mr. Chaney pick up articles with his feet and flip cigarette ashes. Joan Crawford beautiful as girl."

Graphic: "Shivers and thrills offered in 'The Unknown.' With Joan Crawford doing excellent work in feminine lead and supported by good cast, Chaney makes of this gruesome, morbid tale as exciting film as star has ever shown."

Evening World: "When Lon Chaney is in picture one can rest assured that that picture is worth seeing. When Joan Crawford and Norman Kerry are also present to help Mr. Chaney put it over, its value is that much enhanced. Not only is Mr. Chaney remarkable actor but he invariably chooses good story with which to display his talents."

Evening Sun: "Suspicion that the picture might have been written by Nero, directed by Lucretia Borgia, constructed by the shade of Edgar Allen Poe and lighted by well-known vivisectionist proved absolutely groundless, as glance at program showed. . . Mr. Browning's pictures are usually skillful, and 'The Unknown' is no exception."

"Slide, Kelly, Slide" — Metro-Goldwyn-Mayer, McVicker's Theatre, Chicago

Chicago Herald and Examiner: "Taking it play by play 'Slide, Kelly, Slide' just about best picture I've seen. I'd be afraid to get that enthusiastic if I didn't have backing of grandstand . . . . I loved every minute of picture, and I don't know difference between baseball and highball. . . . Joy of this movie for those who know their national sport must be well nigh unbearable. . . .William Haines is same swaggering, swell-headed, fresh but lovable kid. . . . This boy started his baseball picture as a featured player but I'll bet he finished it a star. . . . As much work of art as means of entertainment. . . . The cast is answer to director's dream."

Chicago American: "Has everything to make it popular. . . . Once in great while as movies roll round there comes one that has just about everything. 'Slide, Kelly, Slide' is such a picture. . . . Should explode like a bomb in box offices of country and with bang that will make deep impression on credit side of the ledger of M-G-M company. . . . A medal with palm should go to M-G-M for producing it. . . . Wholesome entertainment raised to nth power."

Chicago Tribune: "Kind: Baseball drama. Quality: Excellent. Direction: Could hardly be better. Photography: Scrumptious. Acting: See remark on "direction." Story: Interesting one, full of pep, inspires much hearty laughter, encourages occasional tear."

"The Race to Paris" — Educational, Madison Theatres, Detroit, Michigan

News: "It remains for Educational to outstep field with hurried assembly and distribution of one-reel subject entitled, 'The Race to Paris!' It is really 1,000-foot history of principal efforts of past year on part of aviators to fly to Paris, telling in graphic way of their flight preparations. In many instances catastrophes that upset their planes are vividly shown.

"Lindbergh, of course, is feature of reel. He is shown with his plane after his hop across continent, early morning astir in getting plane ready for big trip, and finally heavily laden craft as it bumped its way down soggy field, many times facing disaster before it took to air. 'The Race To Paris' is nicely subtitled and is just about as fine a short subject as has ever been released on a big news event."

"Rookies" — Metro-Goldwyn-Mayer, Million Dollar Theatre, Los Angeles

Examiner: "Arthur and Dane score notable triumph. . . . Riotous hit. . . . Unless you have taken sacred oath never to laugh 'Rookies' will put all your laugh muscles in action. . . . Dane priceless. Arthur has demonstrated again that he is one of best all-around actors. . . . A comedy to be remembered. I honestly feel we need more pictures on the order of 'Rookies.'"

Record: "Of pictures that have come out ot Hollywood, none is more deserving of praise than 'Rookies'. . . . 'Rookies' beyond all doubt does what motion pictures are supposed to do, entertains. . . . One continuous laugh. . . . brought forth by acting that is sheerest kind of comedy. . . . Situations really funny and titles snap and crackle . . . . It is picture that is 100 per cent laughs and good fun."

Herald: "A mirthquake. 'Rookies' one of the funniest comedies produced to date. . . . If there is law against causing laugh hysterics then Dane and Arthur could be arrested on an easy hundred counts, so funny and laugh-provoking are their antics . . . . Here is one comedy with plot. Thrilling stuff is injected into story."

News: "Gay first-night audience almost had spasms of mirth over comical antics in 'Rookies'. . . . If M-G-M doesn't figure out companion film it will miss a good bet. Thrills galore furnished. . . . Some knockout titles."

Times: "Score hit for new comedy team. Results hilarious. . . . Laughs genuine. . . . Popular appeal. . . . Good thrilling effects."

"Alias the Deacon"—Universal, Roxy Theatre, New York City

World: "Jean Hersholt heads remarkably well cast company. Experienced direction shows hand throughout, with shuffling together of box-car hobo scenes, restrained love episodes, card games, prize fight, race between train and automobile and capture of murderer, swift-moving and dramatic sequences that should delight young and old of both sexes. Should have good box-office value. With original melodramatic plot of play Sloman has done very well; characterization good, pace does not lag. Photography good."

Herald Tribune: "As soon as we learned that Jean Hersholt was going to play title role we felt perfectly sure that it would be good picture. It is. . . . In presenting Deacon on screen he has given public another amazing characterization! Isn't he, perhaps, as fine an actor as Emil Jannings? Most of titles amusing."

Sunday News: "Many amusing incidents and exciting prizefight episode. . . . June Marlowe pretty, with real ability."

Evening World: "Good entertainment with Jean Hersholt, June Marlowe and Ralph Graves. Mr. Hersholt very good. . . . Amusing production. . . . Well worth spending evening to see."

Morning Telegraph: "Well spiced with humor. . . . Cast quite remarkable. . . . Will deal Roxy full house."

Times: "Entertaining subject. . . . Several chapters in which Mr. Hersholt does exceedingly well. . . . Some of sequences mindful of O. Henry's stories."

American: "Comprised of sure-fire cinema ingredients. . . . Proved pleasing picture entertainment. . . . Hersholt's characterization both amusing and convincing and he is especially to be commended for amount of restraint with which he invests playing. . . . Picture has real plot."

"Lost at the Front"—First National, Mark Strand Theatre, New York City

Times: "War extravaganza. . . . Bundle of hilarity. Natalie Kingston lends feminine charm to fractious affair."

World: "Newspaper critics awed and impressed by hilarity which it arouses. Slapstick comedy one vehicle in which movie is honestly and unequivocally sincere. Has but one object—laughter. Has every kind of exaggerated situation. Sidney and Murray . . . causes enough for any reviewer to set picture down as filled with plenty of gaiety."

Morning Telegraph: "Personally, I don't care for sort of humor termed 'robust,' but there are some millions who do, and they will fill theatres when this farce plays. There are hundred incidents that will create veritable whirlwinds of laughter. Will find customers packed in rear."

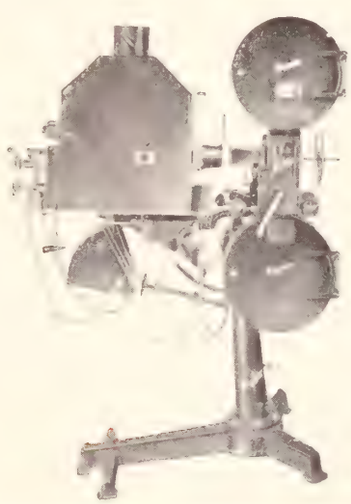
Telegram: "Its risible rations welcome dish. . . . Creditable number of hilarious happenings, with here and there pearls of great price."

Daily News: "If you're keen on funny stuff concerning war, march to Mark Strand where 'Lost at the Front' is showing. So uproariously funny that you won't fail to get kick out of picture. The captions as ludicrous as situations they describe."

Roy Press Printers

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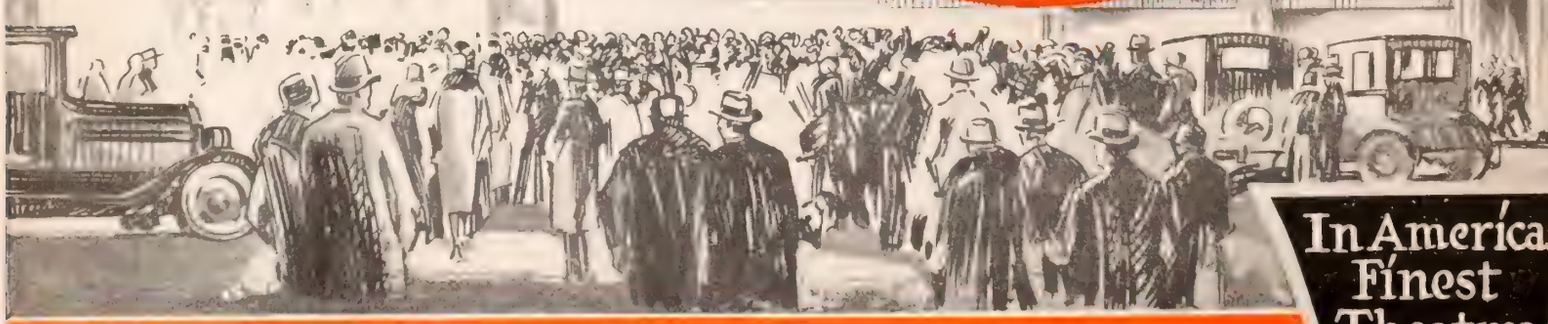
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Motion Picture News

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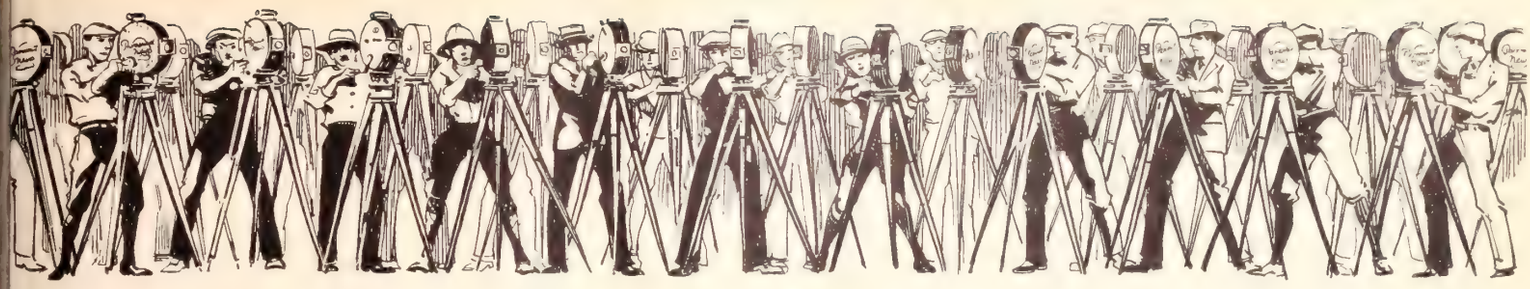
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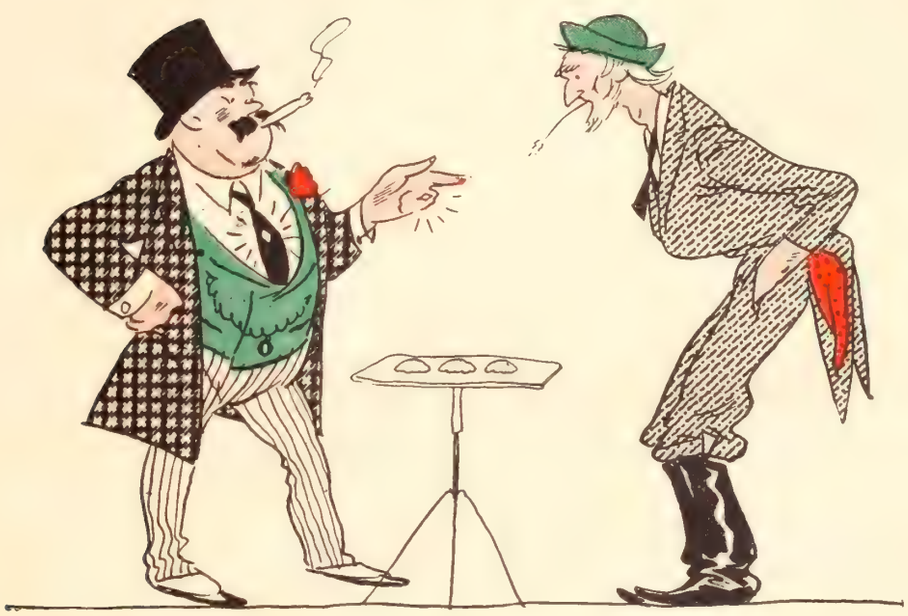
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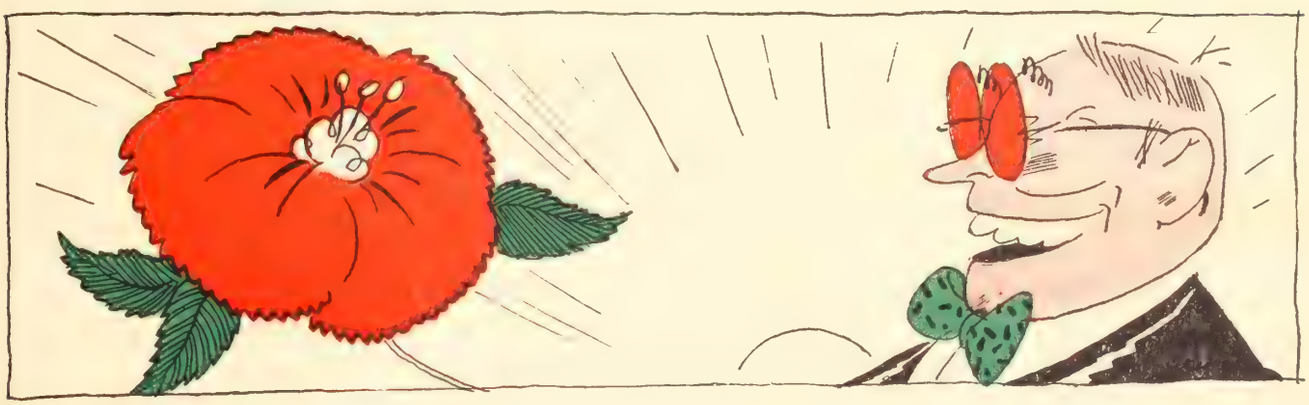
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WILL tell you this . . . .

IT'S

METRO-GOLDWYN-MAYER PICTURES

That Are Registering Strongest with John X. Public

John Gilbert and Greta Garbo *in*

FLESH AND THE DEVIL

Hot damn! What a great picture!

Lon Chaney *in*

TELL IT TO THE MARINES

The strongest attraction of the year

Karl Dane and George K. Arthur *in*

ROOKIES

The Greatest Comedy in Five Seasons

William Haines *in*

SLIDE, KELLY, SLIDE

Sweet Cookie—what a knockout!

LON CHANEY IN "MR. WU"

A clean-up everywhere

and in

"THE UNKNOWN"

No kidding—this is greater than "The Unholy Three"

Incidentally
2 GILBERTS and 3 GARBOS in 1927-28

3 LON CHANEYS in 1927-1928

3 DANE and ARTHURS Next Season

4 WILLIAM HAINES Pictures Next Season

You'll Get Lon Chaney in "Terror" Next!

Then "The Hypnotist"

RAMON NOVARRO *in* **"LOVERS"**

A Guaranteed Attraction

NORMA SHEARER *in*
"AFTER MIDNIGHT"

The best picture of a sure-fire Star

COMING SOON



it's the big wow of the silly season

It's even better than "Rookies"—which is saying bo-coo (french for a lot)

THE CALLAHANS AND THE MURPHYS

SOMETHING new in **COMEDY**—and in **COMEDY** teams. Wait **TILL** you see **MARIE** Dressler and **POLLY** Moran **M-G-M** NEVER STOPS! **ANOTHER** one that **DESERVES** a great **BIG** Mention is—

(Just turn the page, pliz)

Coming
RAMON NOVARRO *in*
THE PRINCE of GRAUSTARK

3 SHEARERS next season

Some Excerpts from one issue of "Variety"

Buffalo—Lon Chaney in "The Unknown"—Lafayette Theatre.
Business held up here, with Sunday and Monday top notch days. Almost half week's gross garnered first two days. Claims over $15,000.

New Orleans—Dane and Arthur in "Rookies"—Saenger Theatre.
Acclaimed comedy riot. Brought best business in months, $13,300.

Chicago—John Gilbert in "The Show"—Chicago Theatre.
Picture good enough for $45,000, considerable for time of season and surrounding conditions. The street's top notcher. About $5,000 better than usual for house.

Baltimore—Lon Chaney in "Mr. Wu"—Valencia Theatre.
The picture continued to build at the Valencia. Best second week this upstairs house has had since "Flesh and the Devil." About $10,500.

Portland, Oregon—Ramon Novarro in "Lovers"—Broadway Theatre.
Business solid all week $12,000. Played to SRO in spite of hot weather with the picture "Lovers," a natural. Lines for blocks long with packed matinee mobs.

Seattle—Dane and Arthur in "Rookies"—Coliseum Theatre.
Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his twelve years' show experience. Held over $10,200. Coliseum was a bright spot with the second week of "Rookies" has been doing consistently good business.

Los Angeles—Marion Davies in "Tillie The Toiler"—Loew's State.
That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed with a ton of liberally dispensed space in the Hearst papers, ran over $7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over $30,000 on the week.

JOHN GILBERT
TWELVE MILES OUT

IT'S positively the greatest . . . .
OH shucks, what's the use,
THIS could go on 'till dizzy.

Kansas City—"The Taxi-Dancer" —Main Street Theatre.
Cash customers like action and plenty in this flicker comedy. House is in summer stride. $12,500.

Portland, Ore.—"Frisco Sally Levy"—Broadway Theatre.
Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days of the picture "Frisco Sally Levy" than on the week of the theatre's opening which is going some. The Broadway stepped on it for this program, getting near all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over $400 was given back to patrons as refund. About $16,000.



25 MILLION SALESMEN NOW WITH M-G-M

The largest organization in the world

EVERYBODY who goes to movies
SELLS M-G-M Pictures.
THEY tell what they've seen and
THEY sell seats for you . . . .

Providence—Lillian Gish in "The Scarlet Letter"—Victory Theatre. A decisive hit. Good at $8500.

San Francisco—Dane and Arthur in "Rookies"—Granada Theatre. Sure picked a good one. Ran over 23 grand.

"Rookies" in Philadelphia—Stanley Theatre.
The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously and "Rookies" looked the best. "Rookies" well liked. $28,000.

"Rookies" in Kansas City—Little Royal Theatre.
"Rookies" at the Royal got the newspaper breaks and just about all-the-word-of mouth advertising. Business gained during the week and looks good for a second week. Set for two weeks, with eight shows daily. Steady play means big business for the little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; $9,100.—VARIETY

NOTE: As we go to press "Rookies" in its fourth week at the Majestic Theatre, Columbus, Ohio.

The best advertising is
GOOD PICTURES –

that's why M-G-M pictures go over so well.

TOM TELLS DICK



DICK TELLS HARRY



and you get the customers
(in spades)

LINE-UP AND SIGN-UP WITH YOUNG BLOOD

The most aggressive bunch of boys in the business

Metro-Goldwyn-Mayer

HERE'S YOUR 1927-1928 PRODUCT---

and, sister, it knocks everything else for a row of bath houses

The Big Parade of Stars

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
3 CODY-PRINGLES

1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
3 DANE-ARTHURS

and among the specials ready for booking are:

IN OLD KENTUCKY
THE CROWD (*King Vidor's*)
THE COSSACKS (*John Gilbert*)
ROSE-MARIE

GARDEN OF ALLAH (*Rex Ingram*)
NAPOLEON
BODY AND SOUL
MADEMOISELLE *from* ARMENTIERES

JUNIOR FEATURES—*1927-1928*

HAL ROACH PRODUCTIONS
10 "OUR GANG" *Comedies*
10 CHARLEY CHASE *Comedies*
10 MAX DAVIDSON *Dialect Comedies*
10 HAL ROACH ALL-STAR *Comedies*

M-G-M GREAT EVENTS *in Technicolor*
6 Technicolor Productions—Bi-monthly

M-G-M NEWS
—*Produced by the Hearst Organization*
104 Annual Issues—Twice weekly

M-G-M ODDITIES—*Produced by UFA*
26 Novelties from all over the world

METRO-GOLDWYN-MAYER

THE BIG PARADE

NO USE TALKING

BEN-HUR

Great truths are quickly stated!

FOX

has the product for 1927–28

52 DRAMATIC PRODUCTIONS

including

Loves of CARMEN

EAST SIDE, WEST SIDE

2 GIRLS WANTED

SINGED
PAJAMAS
SILK HATS
THE JOY GIRL
PAID TO LOVE
THE COMEDIAN
HANGMAN'S HOUSE
COME TO MY HOUSE
THE BLOND PANTHER
THE A LA CARTE GIRL
NONE BUT THE BRAVE
THE GIRL DOWNSTAIRS
THE UNKNOWN BEAUTY

BALAOO
SILK LEGS
LUNA PARK
THE ESCAPE
WIDOW-IN-LAW
HOLIDAY LANE
ATLANTIC CITY
SUGAR DADDIES
FRENCH ANKLES
SOUL OF PASSION
A. W. O. L. (Temp. title)
HONEYMOON DREAMS
THE GIRL FROM HAVANA

and

14 Westerns *with* TOM MIX *and* BUCK JONES

and in addition

WHAT PRICE GLORY



Loves of
CARMEN

with

DOLORES DEL RIO

and

VICTOR McLAGLEN

Based on the story by PROSPER MERIMEE

Adapted by GERTRUDE ORR

RAOUL WALSH
Production

THE JOY GIRL

The Matrimonial Mixups of a Fortune Hunting Flapper

with

OLIVE BORDEN

Neil Hamilton — Helen Chandler
Marie Dressler — Mary Alden
Jerry Miley — Jimmy Grainger, Jr.

and

A Flying Squadron of Palm Beach Beauties

A Saturday Evening Post Story
by MAY EDGINTON

ALLAN DWAN
Production

PAID TO LOVE

Youth versus Beauty in a High-Tension Love Story Romantically Unfolded

with

GEORGE O'BRIEN
VIRGINIA VALLI

J. Farrell Macdonald
William Powell

Story by HARRY CARR
Scenario by WILLIAM COUNSELMAN

HOWARD HAWKS
Production

Just a
of the
box office
offers you
coming

A Comedy of Two Rookies Who Went

A.W.O.L.

(temporary title)

with

TED McNAMARA
SAMMY COHEN

Betty Francisco
Judy King
Holmes Herbert

Story by WILLIAM COUNSELMAN *and*
EDWARD MARSHALL

BEN STOLOFF
Production

THE ESCAPE

A Melodrama Extraordinary based on
PAUL ARMSTRONG'S Stage Hit

with

JANET GAYNOR

and

CHARLES FARRELL
(The Immortal team from "7th Heaven")

RAOUL WALSH
Production

A Mystery Drama Laid in the Stre
Cafes and on the Roof-tops of Pa

BALAOO

An American adaption of GASTON LEROU
tremendous stage success

VICTOR
SCHERTZINGER
Production

EAST SIDE, WEST SIDE

From the novel by FELIX RIESENBERG

The Real New York as depicted in Today's "Best Seller"

with

GEORGE O'BRIEN

Virginia Valli

J. Farrell Macdonald

ALLAN DWAN

Production

HANGMAN'S HOUSE

From the sensational novel by DONN BYRNE

with

CHARLES FARRELL

Virginia Valli

J. Farrell Macdonald

A Story of a Man and a Girl who were like the thoroughbreds they loved

JOHN FORD

Production

JANET GAYNOR

in

2 GIRLS WANTED

A Drama of One Girl Who Got What She Wanted

with

Glenn Tryon — Doris Lloyd

Ben Bard — Alyce Mills

Joseph Cawthorn

Based on JOHN GOLDEN'S *New York stage hit*

By GLADYS UNGER

ALFRED E. GREEN

Production

small part greater hits FOX for the reason

SILK HATS

A Story of the Underworld

Made for Your Box Office

with

MADGE BELLAMY

VICTOR McLAGLEN

EDMUND LOWE

RAOUL WALSH

Production

LUNA PARK

All the Life, Color and Thrills of Carnival Life

with

VICTOR McLAGLEN

GRETA NISSEN

CHARLES FARRELL

HOWARD HAWKS

Production

Youth, Glorious Youth Dominates

THE GIRL DOWNSTAIRS

with

OLIVE BORDEN

EDMUND LOWE

Clifford Holland

Written by MAY EDGINTON, *author of* "THE JOY GIRL"

FRANK BORZAGE

Production

also

The World's Greatest Motion Picture

WHAT PRICE GLORY

with

VICTOR McLAGLEN - EDMUND LOWE

DOLORES DEL RIO

From the stage play by

LAURENCE STALLINGS *and* MAXWELL ANDERSON

RAOUL WALSH production



YOUTH-BEAUTY AND PERSONALITY
in
FOX PICTURES

OLIVE BORDEN	MADGE BELLANY	JANET GAYNOR
DOLORES DEL RIO	LOIS MORAN	GRETA NISSEN
GEORGE O'BRIEN	CHARLES FARRELL	EDMUND LOWE
VICTOR McLAGLEN	SALLY PHIPPS	NEIL HAMILTON
MARY DUNCAN	NANCY NASH	BELLE BENNETT
CHARLES MORTON	ARTHUR HOUSMAN	EARLE FOXE
MARJORIE BEEBE	SAMMY COHEN	VIRGINIA VALLI
TED McNAMARA	BARRY NORTON	BEN BARD
RICHARD WALLING	CLIFFORD HOLLAND	JOHN HILLIARD
BLANCHE SWEET	ALEC B. FRANCIS	WILLIAM POWELL
WARNER BAXTER	WALTER PIDGEON	JERRY MADDEN

MARGARET LIVINGSTON J. FARRELL MACDONALD

Theatre owners are signing for Fox Product for next season faster than ever before in all the history of Fox Film Corporation.

The titles of Fox Pictures for next year--the names of Fox Players and of Fox Directors--tell you why!

Think it over! and ACT!!

~and the DIRECTORS! BRAINS~with years of production experience makes these men the BEST DIRECTORS in the BUSINESS!

RAOUL WALSH	FRANK BORZAGE	JOHN FORD
F. W. MURNAU	ALLAN DWAN	ALFRED E. GREEN
HOWARD HAWKS	LUDWIG BERGER	J. G. BLYSTONE
ALBERT RAY	BENJAMIN STOLOFF	LEW SEILER
ORVILLE DULL	GEORGE E. MARSHALL	SCOTT DUNLAP

VICTOR SCHERTZINGER



THE FLAME WOMAN
—WHOSE JEALOUSY
MEANT DEATH

with
JOSEPH SCHILDKRAUT
and VICTOR VARCONI

"THE FORBIDDEN WOMAN"
By Elmer Harris
is an absorbing drama of tremendous power and passion—typical of the four super-dramas in which Jetta Goudal will star on the
DEMILLE PROGRAM, 1927-1928

WITH her black unfathomable eyes and her dangerously soft bewitchments, she came from her hot desert country to the luxurious heart of France to ensnare a man. Deliberately she threw the spell of her enchantment over her victim that she might bend him to her own cruel purpose.

Then suddenly Fate outwitted her. She who meant to be ruler was made victim. She was caught in the fire of her own flaming passion—with desperate consequences.

Because of the secret promise in those black eyes, brother was set against brother, diplomats trembled and one brave man came face to face with Death.

JETTA GOUDAL *in* The FORBIDDEN WOMAN

JETTA GOUDAL
IN
'The Leopard Lady'

With a Sawdust Setting—and all the enchantment of life under the big tent —"The Leopard Lady" is a distinctly "different" kind of a film.

JETTA GOUDAL
in
"MIDNIGHT MADNESS"

Here is a mystery story that piles thrill upon thrill. Wierd, breath-taking adventures follow each other swiftly under the magic cover of the darkness of the night.

JETTA GOUDAL
IN
'Woman of the Night'

From the velvet settings of civilization a girl of rare charm and two men are swept into the heart of darkest Africa, to face Life in the raw.

DE MILLE PICTURES

PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES



Jetta Goudal

Exotic, baffling, fascinating —she will register new triumphs on the DE MILLE *PROGRAM 1927~28*

The Crimson Flash

with Cullen Landis and Eugenia Gilbert

STORY BY GEORGE ARTHUR GRAY

Show just one episode and you'll have a ten weeks' audience.

Full of surprises, a mystery that will have them all guessing, and enough action and suspense for a dozen ordinary pictures.

A splendid *feature* cast in a splendid *feature* production but with ten weeks' pull instead of one.

DIRECTED BY ARCH B. HEATH
SCENARIO BY PAUL F. FULLER

Pathéserial

DeMille Pictures
Pathe News

Pathecomedies
Pathepictures



UNIVERSAL gave you "COHEN
comedy success in history and
tops "GRAB THIS ONE QUIC

CARL LAEMMLE *presents*

UNIVERSAL PICTURE

PAINTIN

A WILLIAM JAMES CRAFT
PRODUCTION



Here's the year's GREA
An absolute knockout of fast n
ROXY GRABBED IT

AND KELLYS" for the greatest

NOW shouts from the house-

K"—and play it for extra days!

GLENN TRYON
PATSY RUTH MILLER
with George Fawcett and all-star cast of comedy players

From the Story by Harry O. Hoyt

THE G TOWN



EST COMEDY SPECIAL!

ing, rip-roaring, hilarious laughs!

ON SIGHT! * * *Take his tip!*

A BANNER!

3,000 miles Square!

In other words...9,000,000 Copies of this FULL-PAGE ad appearing in 180 newspapers in *every* population center in the country. GREATEST EXPLOITATION TIE-UP IN YEARS!



DANCE MAGIC

By Clarence Budington Kelland

Jahala the beautiful, Jahala the dancer without rival, Jahala who had driven her way relentlessly to the very summit of success.

Coldly self-contained, wrapped in her beauty and her genius as in an immaculate garment, she moved aloof through the mad, pleasure-seeking, excitement-craving life that surrounded her. Once or twice she fancied that she caught an echo of distant thunder—the almost-forgotten voice of the stern God of her puritanical fathers.

Then one night, the strident voice which made her dart blindly from the stage—and the unimaginable tragedy that drove her forth from a horrifying world of unrealities.

Fleeing from what? And fleeing to what? A beautiful story, this; a thrilling and a thought-provoking one, *Dance Magic*, by Clarence Budington Kelland, beginning in the November Journal, *now on sale*, ten cents.

Are Foreign Missionaries Saints Or Busy-Bodies?

By Charles A. Selden

Just what sort of people are these foreign missionaries—saints or busybodies; self-seeking intriguers or pioneers of a new era for down-trodden millions? To get the answer to this question—the real answer, not the mawer of the globe-trotting, fox-trotting tourists, or the commercial foreign resident intent on exploitation—Mr. Selden travelled thirty thousand miles and interviewed three hundred experts of almost every race and creed.

His illuminating findings are set forth in a series of articles, the first of which appears in the November issue of The Journal, *now on sale*, ten cents.

Sex And Nicotine

By S. Josephine Baker, M.D.

Tobacco—does it exact a heavier toll in health and happiness from women than it does from men? May the women of America acquire the centuries-old male habit without inflicting harm on future generations?

Is its cost in physical and mental development greater for youths than for adults—for girls than for boys? How much of a handicap is it for anyone of any age?

Everybody—mothers and daughters, fathers and sons—should read this authoritative, impartial article in the November issue of The Journal, *now on sale*, ten cents.

254 Pages Of Splendid Stories And Special Features *In This Great Issue—Now On Sale*

Eight Splendid Short Stories and Two Important Serials—all works of unusual power and interest. Special Articles—such as The Life Story of the Queen of England, told from a Palace fascinating revelations of Fashionable Parisian Life—all of them, all beautifully illustrated.

Seven interesting Better Housekeeping articles. Six articles on Needlework and Handicraft. Seven articles and features on Art and Interior Decoration. Five charming Poems. Editorial, etc., etc.

THINK OF THE PLEASURE TWELVE SUCH ISSUES WILL BRING YOU FOR $1!

Twelve wonderful issues packed with pleasure, entertainment, and help. In the Christmas issue will be Joseph C. Lincoln's story "The Luck Place," and another of Sarah Addington's delightful tales for children, "Christmas in Candy Land." And what finer Christmas present for $1 can you imagine than a year's subscription to The Journal? Later on you will get two outstanding novels—"King John of the Mines," a fast-moving western story by McEvoy Bowers, himself a former cowboy ranger; and "The Luck of the Laird," an adventure story built around one of Albert Payson Terhune's collies. Booth Tarkington, Elsie Singmaster, and Frederic F. Van de Water bring you of their best. Harry Emerson Fosdick will have a series of articles on the Holy Land, illustrated most beautifully by Scenes. Wonderfully interesting special articles and biographies by such writers as Charles A. Selden and Gamaliel Bradford. Better Housekeeping articles by experts. An unrivaled Fashion and Pattern Service. Needlework and Handicraft. Art and Interior Decoration. Beautiful colored reproductions of great paintings in each issue, ready to frame and hang in your home. All for a single dollar—fill out the coupon now.

10¢ the Copy $1 THE YEAR

LADIES' HOME JOURNAL

THE LADIES' HOME JOURNAL
443 Independence Square, Philadelphia, Pa.

I enclose one dollar. Please send The Ladies' Home Journal for one year, beginning with November.

$1 THE YEAR

Name_____

Street_____

Town_____ State_____

to sell this Great Romance for you



DANCE MAGIC

THE HALPERIN PRODUCTION
Presented by ROBERT KANE
with BEN LYON
PAULINE STARKE
and LOUIS JOHN BARTELS
Adapted from the novel by CLARENCE BUDDINGTON KELLAND
Directed by VICTOR HALPERIN

First National Pictures

FIRST NATIONAL PUT THE WIN in WINTER—now watch us put the $UM in SUMMER!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVI NEW YORK CITY, JULY 8, 1927 No. 1

Motion Picture Follies

By William A. Johnston

A SWEEPING cut in salaries is on. The treasuries of the business are practically unanimous that the need for this action is immediate and unquestionable. The cut is in effect. New York overhead gets it first. Hollywood follows. And consistency demands that the pruning knife go then into the unnecessary overhead of distribution and producer owned theatres.

It isn't going to be popular with anyone. This is a business of jobs, of individual opportunism. The job thus far has been bigger than the welfare of the industry; all thought has been placed upon the salary instead of upon the permanency of the business that must continue to pay the salary. The slogan has been: "Are you getting yours?" And the scramble to this end has been a mighty, and a mighty blind one. Salaries have reached such heights that they are away beyond any pale of merit; they are not rewards for ability; they are business manoeuvres in themselves.

* * * * *

BANKERS look upon these matters with a banker's eye. Do these persons represent an investment in the business? What *do* they put into it? Or are they largely taking away from its income and resources?

And bankers ask these questions not because they are running the business. They are not running it and they don't want to. They are forced to ask these questions when they are asked to loan money.

There is the point of the whole matter. This industry has ceased to expand out of its own profits. We have to go to Wall Street to get the expansion money. And Wall Street, finding that the business pays an alarmingly small per cent on its capitalization, says: Cut your salaries and make it pay more; otherwise no more money for production and theatres.

That's simple enough.

Need we point out to anyone that there won't be any jobs at any figure if capital shuts its doors in the industry's face?

* * * * *

THE cut begins with production because production since the earlier days of the industry has been thickly blanketed with bunk—just plain bunk.

Because it is a creative activity it is supposed to be mysterious; and where mystery is said to exist you have fakirs, have had them since the world's earliest days.

There is no mystery about picture production. No man has the recipe of box-office success hidden away in his pocket. There is no such thing.

We have no geniuses. We have, and have had, a few—a mighty few—men who, by long training and especial adaptability, have been able to produce a good average of commercially successful pictures. Moreover, each of these men is the kind of man who would probably tell you that his success was quite largely due to lucky breaks.

Ideas are of the most importance in picture making. After that the making of a picture is a matter of applied technique. Nowhere at least is there any mystery—nor any place for wise smirking, bluffing, puttees, bowties—or outlandish salaries.

If, at least, and if ever, we debunk production then we will have taken the longest pos-

sible step forward toward better pictures and a secured and solidified picture business.

* * * * *

I AM not optimistic over the salary reduction plan. There's going to be warfare, for one thing.

And another thing; names that draw at the box-office will continue to get all the money they deserve—just as I believe they deserve all they get.

These are not non-productive salaries; they cannot be classified as overhead. They are commodities which this business has to sell to the public. And their price is and will be a matter of stringent competition.

* * * * *

IN the meantime, however urgent this era of economy and however sternly we go about it, let us not go at it blindly.

Better pictures have got to be made and continue to be made; and they must be and can be better advertised.

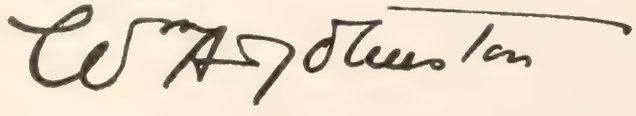
The big issue at stake is the hold of motion pictures upon the public.

A billion and a half dollars worth of theatres are dependent upon product—upon pictures.

No matter how successfully we achieve economy, if pictures don't meet the public approval there will be a howl from these theatres and their tremendous investment that will make the present protest from Hollywood sound like a whisper.

* * * * *

AND there's the foreign market. If we lose our hold there the actual loss in income won't compensate for the direct cut in overhead. And in this connection it is only a blind man who will not believe that Europe is determined to give the The American producer the stiffest kind of competition.



The Week in Review

WATTERSON R. ROTHACKER leaves this week for Hollywood to take up the important task of directing First National Studios and it is safe to say that the confidence and good will of the entire trade go with him. He is well and widely known for his sagacity, energy and enterprise; a striking example of the calibre of men this business must rely upon for its future and true progress.

* * * *

IT is with a good deal of gratification that we note the booking of a picture from one of the newer national distributors in the Roxy, the world's greatest showhouse. This is "The Blood Ship," a Columbia picture.

It is gratifying—it must be to everyone—because it is a further striking indication of the fact that production is still a pretty wide open affair with no particular honors to any one studio. It was my distinct impression, while in Hollywood this spring, that most any studio might exceed any other studio in the quality of its program offering—this year, and next and next year. And, while a broad one, that is a most important observation.

* * * *

TWO other Hollywood impressions also seem to have become facts. I saw while there, but a scene each in two pictures while they were being made. The pictures were "Seventh Heaven" and "The Way of All Flesh." But in the one picture I saw Janet Gaynor act, and in the other Emil Jannings, and then and there stated that exceptional pictures would result.

Jannings also told me that he was delighted with his surroundings and that with such studio resources he felt he could exceed his former efforts. This he has done. "The Way of All Flesh" is a splendid picture, a most remarkable piece of work throughout, a great credit to the American studio. It will delight all kinds of people, but especially and all of those who are pleased to look askance at the dramatic possibilities of motion pictures.

* * * *

THE newspapers of the country, particularly the cartoonists and columnists, seem to take the film salary cut not overseriously, not as they might, for instance, regard a wage reduction in the steel business.

(Continued on page 33)

July 8, 1927 Motion Picture News Vol. XXXVI, No. 1

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PICTURES AND PEOPLE



Dolores Costello and Director Alan Crosland come to work early to personally attend to the Fourth of July flag raising over the Warner Bros.' studio.



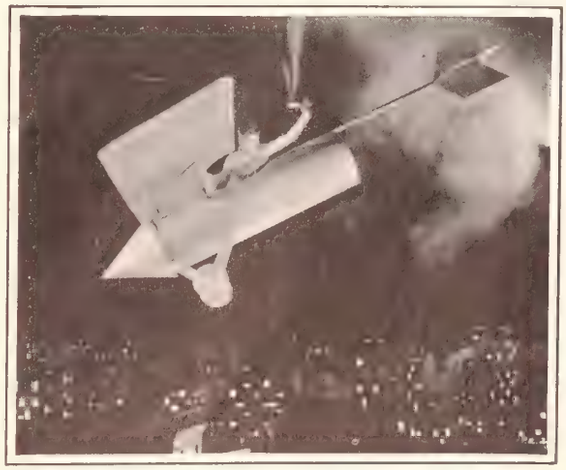
Frankie Darro, F B O's newly signed child star, is all set for a mild and quiet Fourth of July celebration. If we are to believe this.



Joan Crawford, playing in M-G-M's "12 Miles Out," looks more like Fourth of July photographic catastrophe.

A Week Passes

ONE feature and two short subjects received the approval of the National Board of Review this week—"The Way of All Flesh" and Pathe Review No. 28 and No. 29. . . . Big Boy, our prime favorite among screen actors, is seriously ill with double pneumonia, according to reports as we go to press. Best wishes for a speedy recovery, old timer! . . . Ed Klein, prominent in the export field, has been having a tough break. Just after recovering from influenza he had an attack of toxic poisoning, but is now on the mend. . . . Vilma Banky and Rod La Rocque proved that their engagement was no publicity stunt by marching to the altar the other day. They are leaving Hollywood behind for six weeks, to honeymoon at Banff and Lake Louise. . . . Ralph Ince, F B O director, suffered a severe ankle sprain and torn ligaments in his leg, playing tennis at his home the other day. This means he can only direct "South Sea Love," and will have to abandon the role he planned to play. Meanwhile Bob Steele is in the hospital with two cracked ribs and a pair of cracked vertebrae, received in a fight in his last picture. . . . Nellie Parker Spaulding, character actress, who has been in Los Angeles for the past few years, dropped into the office the other day, on her way to Machias, Maine, to spend the summer with her mother, who will return to the Coast with her. . . . Marion Davies has left New York to return West to start work on "The Fair Co-Ed." . . . The arrival in New York of Jack Ford, Fox Film director, brings together again the famous triumvirate of Ford, George O'Brien and J. Farrell MacDonald.



Aviation is certainly all the rage these days. Here is Barbara Kent, featured in Universal's "War Eagles," photographed in her skyrocket plane of brand new type, as a Fourth of July attraction.



Big Boy, star of the Big Boy Educational Juvenile comedies, believes in Bigger and Better Firecrackers for the Fourth of July.



James Murray, King Vidor's 'discovery' who plays the leading male role in "The Crowd," for Metro-Goldwyn-Mayer. Exteriors are being filmed in New York City



Ted McNamara, who has been coming up rapidly in comedy roles in features for Fox Films, has another funny characterization in "Colleen," a recent Fox Film



Ray Stinnett and Simon Charninsky, who have just repurchased the Capitol theatre, in Dallas, Texas, in the office of Lou B. Metzger, general sales manager of Universal

Members of Staff in "Spring Fever"

WILLIAM HAINES has a supporting cast that won't appear in the list of screen credits in his first Metro-Goldwyn-Mayer starring vehicle, "Spring Fever." It includes director, assistant director, script clerk—in fact, everybody on the staff except Ira Morgan, the camera man.

In the new picture, a comedy of the golf links which Edward Sedgwick is directing, practically everybody turned actor in the exterior scenes played at the Flintridge Country Club. Vic Orsati, script clerk, and Eddie Brophy, assistant director, played on the field in the background in several of the scenes, and Hugh Cummings, comedy constructor, donned



Student managers at Publix Theatre Managers Training School visit Topics of the Day and Aesop's Film Fables; seated: H. LeTempt, George Byrnes, Charles McDonald, editor-in-chief of Topics, John F. Barry, director of the school, Paul Terry of Fables, Don Hancock, editor of Topics; H. Chatkin; second row: R. Helms, O. Knight, G. Jeffrey, R. McHale, J. McKenna, A. Baker, E. S. Coppock, J. Wright, L. Cowen, G. Broemler, E. Adler, R. Wiegand, L. Finske; third row: H. Howard, L. Goldberg, R. Weitman, C. MacPike, G. Watson and N. Praeger

a tuxedo to play a comedy character in the scenes inside the clubhouse.

Sedgwick himself played a role, doing a comedy bit as one of the frolicking country club members, while assistant cameramen, "grips" and even the "Still camera" man enacted persons in the "Gallery" that followed Haines about the golf links.

Surgeon Coaches Schildkraut

RUPERT JULIAN has been supplanted as director of "The Country Doctor" at the De Mille studio.

But only for a few hours, and upon his own suggestion.

One of the scenes called for a major operation to be performed with Rudolph Schildkraut as the surgeon and Frank Marion as the patient. Julian, like Cecil B. De Mille, is insistent upon realism and so a real surgeon, Dr. Cecil Rhodes, of Culver City, was called in to show Schildkraut the proper technique employed by doctors in a spinal operation.



An amusing parody of the famous Metro-Goldwyn-Mayer Trackless Train at a fair held in Nantes, France, through which the train passed last December on its European tour

Alan Crosland Here

ALAN CROSLAND, Warner Bros. director, has arrived in New York for location work on "The Jazz Singer," starring Al Jolson. Two members of the cast who have important roles—Warner Oland and Otto Lederer—are also in the east for the filming of these special sequences.

Most of Mr. Crosland's work will be done in the Ghetto, which will furnish the exact locale described in Samson Raphaelson's play dealing with the story of a Jewish boy, son of a Cantor, who deserts the traditions of his family to become a singer of jazz songs.

Another group of scenes will be shot at Shubert's Winter Garden at Broadway and Forty-ninth Street. Director Crosland will consume ten days to utilize these two New York locations and then will return to Hollywood to make interiors and other special Vitaphone sequences.



Photograph taken during the visit of Adolph Zukor to Amsterdam: Tuschinski, Jr.; Al Kaufman, general manager Paramount European French Paramount general manager; Farand, head of Paramount's French theatre department; Peereboom, Paramount's Holland branch manager



Scenes in the studios on West Fifty-fourth Street, New York City, where the Fox Case Movietone pictures are produced. At the left is shown the set-up for recording and photographing a piano solo, while at the right is E. I. Sponable, scientific director for Movietone, with the camera and sound recording apparatus

In Memento

BETH O'SHEA, who handles studio publicity at the Fox offices, received a gift last week which she treasures highly.

Felix Reisenberg, the author of "East Side, West Side," which Allan Dwan is now making at the Fox New York studios, has presented her with an autographed copy of his book.



Carl Laemmle, president of Universal, with Eric von Stroheim meets Archduke Leopold of Austria, who was his guest recently. The von Stroheim visit revived rumors that the director was to return to Universal, which have not been denied

Zukor Portrait Shown

A PORTRAIT painting of Adolph Zukor, president of Paramount-Famous-Lasky Corporation, recently finished by Guissepe Trotta at the Victore Salvatore studio in MacDougall Alley, was placed on exhibition at the Howard Young Galleries on Fifth Avenue, for eight days, starting last Monday. Later, it will be presented to Mr. Zukor by the Paramount Pep Club, composed of employes of Paramount, who commissioned the artist to paint the portrait.

The portrait was exhibited in an unfinished state at the Paramount international convention last month. It shows the film executive in one of his characteristic poses, and is almost life-size. Special ceremonies are being planned for the presentation.

Texas Visitors

DAVID R. HOCHREICH, President of Vocafilm Corporation of America, had the pleasure of entertaining two distinguished visitors from Texas early this week.

Sully. B. Roberdeau, of the Austin National Bank, and Bolden Rector, city attorney, of Austin, Texas, called at the Vocafilm offices. These gentlemen are both prominent in the Lone Star city and had expected to have with them Governor Dan Moody. The Governor was delayed because the legislature had not as yet adjourned, but will be in New York next week, and will also be a guest at the Vocafilm offices.

Father & Daughter in F B O Film

FATHER and daughter will appear together for the first time before the camera when filming is begun on "The Bandit's Son," the second of a series of westerns starring Bob Steele at the F B O studios. Lillian Gilmore has been cast to play the leading feminine role in "The Bandit's Son." For the first time, her father, Barney Gilmore, will appear in the same picture with her. He will play the part of a small town banker.



Louis B. Mayer takes Major H. B. Clagett, commanding the Ninth Area Aviation Corps at San Francisco, F. Trube Davison, Assistant Secretary of War, and Lieutenant Erik Nelson, around-the-world flyer, on a tour of inspection of the Metro-Goldwyn-Mayer studios



Robert Flaherty, himself the producer of an Arctic film, "Nanook of the North," congratulates Capt. Jack Robertson (right) on "Alaskan Adventures," released by Pathe

Oldfield Driving to Premiere

BARNEY OLDFIELD, veteran auto racer who has a leading role in Warmen Bros.', "The First Auto," arrived in New York from the coast this week, after driving across continent with his wife and daughter in the Hudson car with which he recently broke the speed record on the Culver City track. He is coming to New York to be present at the world premiere of "The First Auto," scheduled to take place on June 27 at the Colony Theatre.

Moths and Movies

PROPAGATION of giant moths by artificial means was accomplished for the first time by Mrs. Stella Edwards Kummings, of Marion, Ind., a collector and grower for the past 9 years, and reputed to possess the largest assortment of rare specimens in the middle west.

The remarkable feat was accomplished at the instance of the Leo Meehan company, now at work at the Gene Stratton-Porter estate in Rome City, Ind., exterior scenes for the screen version of the Porter novel, "The Harvester," for F B O.



Ann Rork, daughter of the famous producer, Sam E. Rork, who releases through First National, drops in to see Ben Lyon at work while visiting New York in company with her noted father. Miss Rork is a screen star in her own right

Tom Mix, Star Maker

TOM MIX can truthfully be called a connoisseur on the talents of leading women. Tom always chooses some young woman for his pictures who is striving for fame, and he seldom goes wrong on their histrionic ability.

Just a few of his leading women who have reached the heights are: Laura La Plante, Gertrude Olmstead, Colleen Moore, Pauline Starke, Patsy Ruth Miller, Lillian Rich, Esther Ralston, Marion Nixon, Billie Dove, Clara Bow, Olive Borden, Dorothy Sebastian, Helen Costello and others. Dorothy Dwan plays opposite Mix in "The Scourge of the Little 'C'."

On Sales Tour

WHILE the Atlantic flyers are hopping across the ocean, Dale Hanshaw and William M. (Bill) Pizor are crossing the continent, New York bound, in a hop, skip and jump by automobile. They are making stops in all the key cities for Sierra Pictures.



James R. Grainger, Fox Films general sales manager, photographed at the studio with Edmund Lowe and George O'Brien, in their characters of "Hap" Hurley and Eddie "Chick" Cowan, in "Is Zat So?"

Manfred Lee Well Again

MANFRED LEE, publicity and advertising representative of Henry Ginsberg at Sterling Pictures, is back at his desk again after an intensive two-weeks' bout with "the mumps." There seems to be plenty of microbes these days!

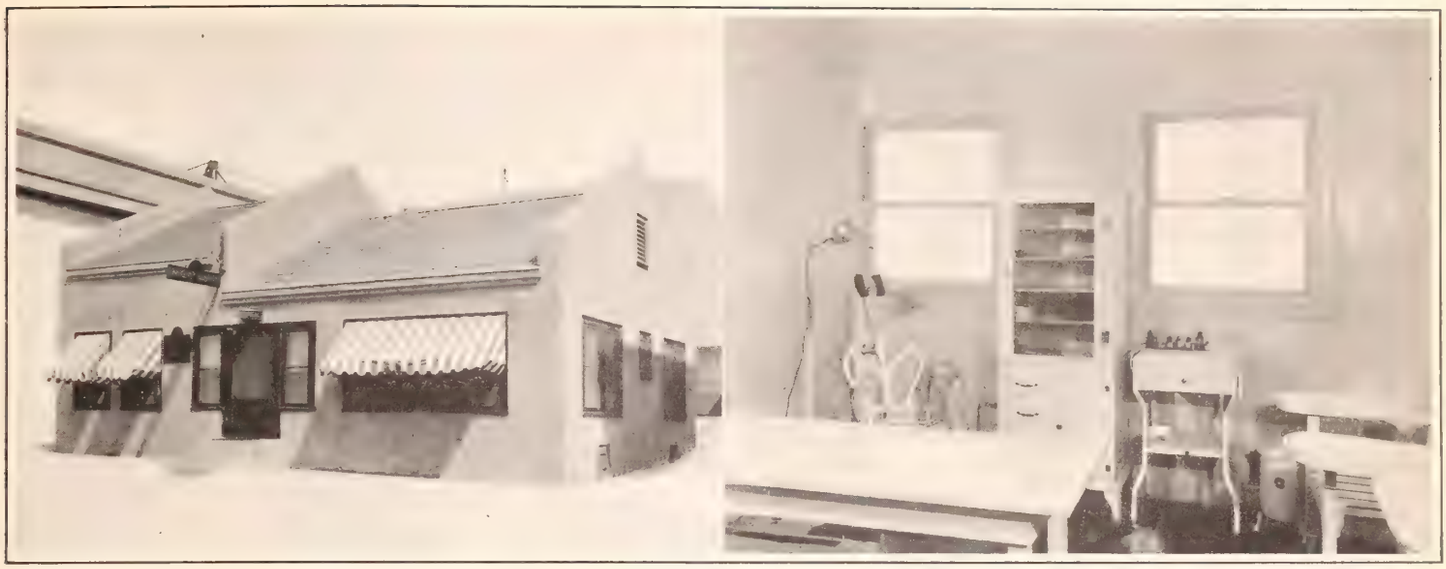
No Gag Man Need Apply

NO gag man was needed on the set during the making of Mack Sennett's forthcoming Pathe comedy "For Sale, a Bungalow." The story was so familiar to everyone in the entire studio that the air was thick with gags and suggestions offered gratis.

Real estate salesmanship as it is practiced in California is the theme of "For Sale, a Bungalow." Since every living human in the city of Los Angeles has at one time or another been a victim of this, the whole studio force contributed bits of personal experience that helped to make the comedy real and amusing.

Atlantic Flyers in Berlin

CHAMBERLIN and Levine, according to Kine Weekly, recently paid a visit to the Ufa studios near Berlin and watched three productions being filmed. They also saw the news pictures taken of their arrival and that evening were guests at the Ufa Palast, where the pictures were shown.



Two views, exterior and interior, of the new emergency hospital erected at the West Coast Paramount studios, in Hollywood. At the left is a general view of the hospital, and at the right the minor operating room.

Safety Always

ONE of the important factors today in the production of motion pictures, and one about which little is written, is the protection of the lives and health of those making the pictures.

Paramount has develped this humanitarian phase of the business until today it has reached perfection. At its mammoth West Coast studio is one of the most modern hospitals extant.

Dr. Emanuel Stern, New York surgeon and medical authority, who is medical director of Paramount, is in charge of the hospitals, medical and surgical staffs and corps of nurses and sanitation experts maintained by the company. As head of the medical department, he oversees the activities of his aides throughout the world.

In telling of the Hollywood branch of his department, Dr. Stern said:

"In the spacious studios and on location miles from the nearest settlement, the humanitarian policy is exercised in the protection of our employes.

"The same attention given the star is afforded the day laborer. No expense is spared in carrying out the company's humanitarian policy.

"At the West Coast studio, Dr. H. J. Strathearn is in charge of our work. During working hours he is on duty at the studio hospital to treat emergency cases, give medical attention to those who are ill and advise employes as to steps to be taken should there be illness in their homes.

"The medical department cooperates with family doctors of employes, and endeavors to reduce costs entailed in illness in the homes. When recommendations are made the concern aids employes in financial straits through deferred payments.

"The hospital is situated at the center of the studio grounds. It contains operating, treatment, rest and waiting rooms for men and women, an office and doctor's room. The equipment of the operating room is unexcelled. In the treatment room two ultra-modern therapeutic lamps are installed. A nurse is always on duty. Ambulance service is provided at all times.

"In the event a major operation should be imperative, or for other cause a patient should require treatment followed by a long stay in a hospital, the Hollywood Hospital, one of the most modern institutions of its kind in the United States, is utilized by Paramount. All first aid cases are taken to the studio hospital.

"The medical department exerts every effort in protecting employes from accident and disease. Daily inspections are made of the studio grounds by attaches of the medical department.

"During a recent epidemic in Los Angeles 1600 persons were vaccinated by Dr. Strathearn and his aides in cooperating with the Los Angeles Health department.

"A safety first committee comprising the heads of several departments of the studio meets frequently and makes recommendations for safety appliances. An inspector examines the studio grounds and structures daily checking over fire prevention measures and various safety appliances.

"First aid outfits are kept on the stages by all property men, and when a company leaves for location a fully-supplied kit is carried by the property custodian, augmenting the regular hospital equipment in the event a picture is made on a large scale, requiring hundreds or several thousand players."

Well Qualified Director

BORN on an Oklahoma Indian reservation, raised on a Texas ranch, and for eight years assistant to Edwin Carewe, Wallace Fox claims environment and training which should particularly fit him to fulfil the role for which he has just been signed by F B O, that of directing Bob Steele in the second picture of his new western series, to be titled "The Bandit's Son."

It was on the Chickesaw Indian reservation, Oklahoma, that Fox first saw the light of day, and he proudly points to the fact that he has real American blood in his veins, being one-eighth Chickesaw Indian. His early years were spent on a ranch near Corpus Christi, Texas, where, if anywhere, he was in a position to pick up the real spirit of the West.

Borzage Vacationing

FRANK BORZAGE, who recently purchased the yacht "Apache" as a birthday gift for his wife, plans to spend his vacation cruising along the coast of Southern California.

The "Apache," a fifty-foot power yacht, will be renamed the "Rena B," in honor of its new owner. The Borzages will be accompanied by Lew Borzages, who assisted his brother in the direction of "Seventh Heaven."

When Is a King Not a King?

THERE'S to story about the Kings. Edwin King, vice-president of F B O studios in Hollywood, has signed Lewis King, brother of Henry King, well known motion picture director, to direct Buzz Barton, F B O's new juvenile western star, in the first of a series of westerns titled "Saddles and Spurs."

Edwin King, however, is no relation to the King Brothers.



If stills are any criterion, Fox Films will have something interesting in its version of "Carmen," the 'perfect opera.' Victor McLaglen and Dolores del Rio are prominent in the cast, as Escamillo and Carmen, and they are seen above in some of the high spots of the story

Ingram's Tower of Babel

EIGHTEEN nationalities, which is believed to be a world's record, are represented in Rex Ingram's production of "The Garden of Allah," now being filmed in Africa for Metro-Goldwyn.

With the exception of Alice Terry, none are Americans, and even Miss Terry isn't an American citizen in the legal sense now, as her husband comes from the Irish Free State. She was born, however, in the Middle West "on the banks of the Wabash far away" as the old song had it, and that makes her American.

Miss Terry's birth place was Vincennes, Indiana, a small town south of Terre Haute. She is, therefore, a Hoosier like George Ade, Booth Tarkington, Whitcomb Riley, Charles Austin Beard, and Thomas Marshall.

If she were eliminated as an American and bracketed with her Irish husband, the place would be filled by Harry Lachman, general production manager, who though a resident of France for twelve years, still claims La Salle, Illinois, as his old home town. He acted in several scenes of the piece.

Rex Ingram for all his years in America is an Irishman still. He was born in Dublin. He went to America at seventeen, later entering Yale. Except for two years in the Flying Corps, he stayed in America until 1925. Since then he has lived in Southern France for his health.

Ivan Petrovich is a native of Novi Sad, Serbia, though he has lived in Prague, Bucharest and Paris for several years.

Mme. Paquerette, who plays the role of Suzanne, was born in Paris. So was Marcel Vibert, who is Count Anteoni.

Cin Leon, the sand-diviner, was born on the German frontier near the small principality of Luxembourg.

Gerald Fielding, playing *Batouch,* his first role, was born in Darjeeling, India.

Fred Bacas, treasurer of the company, who also acts and helps direct the Arabs in the sandstorm scenes, is a native of Syria.

Rabah, the stomach dancer, is a Bedouin Arab from Algeria.

Armand Dutertre, playing *Father Roubier,* was born in Lublin, Poland, 73 years ago.

Ben (Shorty) Macrech is a native of Tunisia.

Humberstone Wright, who plays the part of Lord Rens, is a Scotchman.

Maria Olendo, playing the Algerian washing girl in the monastery scenes, is Portuguese.

Choualek, the bottle dancer, was born in Egypt.

Fred Mariotti, the Arab chief in the picture, comes from Naples, Italy.

John George, the dwarf, was born in Assyria.

Pierre Linevitch, a Petrovich double, is Russian.

Lina Sagrario, an Alice Terry double, is Swedish.

Michael Powell, the funny tourist, is a native of England.

This list does not take into consideration the mechanical and office staffs which contain Dutch, Austrians, Spanish, Finnish, Lithuanian, and almost every nation, in fact—including the Scandinavian.

A Jovial Scotchman

SOME interviews are an unalloyed pleasure; others are but why speak of them at all? A chat the other afternoon with George K. Arthur unqualifiedly came under the "unalloyed pleasure" heading. He was back in New York for the first time in four years, and left here at that time with only a few dollars in his pocket and a world of ability. Happily, after a few lean years, that ability found recognition, so that now, teamed up with Karl Dane, he is "sitting pretty." His training in musical comedy was sound, and success has left him unspoiled and refreshing. More power to him!

Stan's Haircut

WHEN Stan Laurel, Hal Roach featured comedian in Pathe comedies, sails for London the latter part of this month, to visit his father for the first time in eighteen years, he will be forced, by the cruel vagaries of fate, to appear in the parental home with his head shaved. Such is the life of a screen player.

Laurel and Oliver Hardy, well known for their comedy team work, are to appear as convicts in their next production at the Hal Roach Studios, starting immediately. Their locks will be shorn within a day or two. Then, immediately after the completion of this comedy, Laurel will sail, hair or no hair.

Leaving for Europe

MISS ELIZABETH LONERGAN, who represents Kine Weekly and Picturegoer, British trade and fan publications, in New York, sails on July 2 for an extended tour through Europe observing conditions at first hand. She is sailing on the Homeric, and plans to remain for ten weeks.

Lubitsch Reception

OUR BERLIN correspondent, H. Fraenkel, reports an enthusiastic reception tendered to Ernst Lubitsch on his return home after five years' absence.

Many folks went to Hamburg to meet the famous director on board ship, and Berlin has been "talking Lubitsch" all the week. "Dubarry" and "Lady Windermere" have been reissued in their director's honor, and the audience gave him a tremendous ovation. Lubitsch stated that he has given up his plan to go to Marienbad and that he is going to spend most of his six weeks' German stay in Berlin in order to see all his numerous friends and acquaintances.



Colleen Moore, First National star, carries out the Spirit of Independence on her skyrocket steed, which she appears to have well trained.



Naturally, you couldn't keep the irrepressible members of the Pathe "Our Gang" comedy from celebrating the Fourth in noisy and appropriate fashion.

Week in Review

(*Continued from page* 28)

It would be pretty difficult, in fact, for anyone who had been to Hollywood and observed this phenomenon of the world to take seriously such a matter.

One cartoonist has a sketch of a picture star leaving a palatial home in a Rolls-Royce, accompanied by four footmen and directing the liveried chauffeur to drive away to another palace labelled "The Hollywood Alms." Another frantic person follows the car, yelling: "don't forget the Marquis."

Karl Kitchen, who keeps himself picture wise, has this to say in the New York Evening World:

"Speaking of Hollywood and the reported cut in salaries: What if some of the stars refuse to accept the 10 and even 25 per cent. slash? Contracts cannot be scrapped except by mutual consent. And while it may be a hardship for some of the screen screams to worry along on $7,500 instead of $10,000 a week, the players the public really wants to see will still receive salaries as large as the most inflated stipends on the books to-day. The salaries that will be cut will be those of the "also rans" and relatives, who clutter up the payrolls of the big companies and are responsible for the fictitious costs of picture making."

* * * * *

ANOTHER significant current event is the booking of F B O's "Moon of Israel" into the Roxy theatre. It will be recalled that Roxy promised before opening that he would "give a break" to foreign pictures and to those not made by the old line companies. He is making that promise good, which augurs well. The showing which Roxy can give a picture at this house can well go far toward putting it over.

Publix Neighborhood Program in New York Dropped, is Understanding

ACCORDING to reports current this week, and apparently well authenticated, the building program by Publix in neighborhood districts in New York City is being dropped as the result of an agreement with Loew's, Inc. It is understood that the deal involves the booking of Paramount pictures and Publix acts in certain of the Loew houses, many of which practically dominate important districts.

Salary Cut in Doubt as Opposition Grows

Consideration of Individual Cases Instead of Sweeping Reduction is Proposed at Academy Mass Meeting

THE recently announced salary cut throughout the entire production personnel of the industry of from 10 to 25 per cent has resulted in a complicated situation. Some stars and directors have agreed to accept the reduction, a number have flatly refused, and still others are "on the fence," awaiting the verdict of the majority.

At a mass meeting before the Motion Picture Academy of Arts and Sciences on Wednesday night in Hollywood, the favored proposal was that the action be deferred until August 1, to permit of consideration of individual cases, rather than a sweeping reduction taking in all persons, regardless of their value in relation to their salary.

The reduction is generally construed as a move to make possible needed production financing by impressing the banks with the industry's intentions to place pictures on a sounder economic basis. A leading financial ticker service this week said:

"Cut of 10 per cent in salaries by Paramount Famous-Lasky Corporation, followed by other companies, has called the attention of Wall Street to a problem that the film industry has been contending with for some time—the unduly high cost of film production and overhead. The present action can be compared with the action taken three years ago in 1924 in shutting down the Hollywood studios for a short time in order to bring home to stars and directors the need for economy. . . . After having carefully built up its cash and working capital to a strong position, Paramount during its period of expansion has again allowed indebtedness to the banks to accumulate. With its summer production season, which requires the heaviest drain on funds at its height, this position is not a favorable one. Considerable money will also be required to meet demands of various construction enterprises under way."

Kingorams Obtains Byrd Flight Film Rights

Newsreel Organization to Have Exclusive Showing of Pictures Taken During Trans-Atlantic Hop of America

IMMEDIATELY after Commander Richard E. Byrd and his three companions hopped off for Europe in the America, Kingorams, Educational's newsreel, announced that it has an exclusive contract for pictures of the flight to Paris and return. These will be the first pictures actually taken during an Atlantic flight.

If Byrd carries out his intention to fly back to this country in the America within a short time, he will bring with him the films made and also the camera record of his landing in Paris by the six Kingorams cameramen stationed there, which will be the first motion pictures ever to be carried across the Atlantic by airplane. Noville is experienced in this work, having made the pictures of the earlier stages of Commander Byrd's polar flight.

The take-off was covered for Kingorams by six men on the ground and one in the air, in addition to Noville.

Special pictures of Maitland and Hegenberger in a take-off were held in readiness in the New York office of Kinograms, and these were released simultaneously with the start of the Pacific hop, so that both trans-oceanic hops were represented in Kinograms on the same day.

$3,000,000 Site Bought for Studio City

What is announced as a $20,000,000 films production colony is to be located in the San Fernando Valley, the first move being the recent purchase of a 503 acre tract at Ventura boulevard and Laurel Canyon, at a price said to be around $3,000,000, by the Central Motion Picture District, Inc.

The first studios to definitely locate on this site are the Mack Sennett studios, which will start construction immediately. Other companies will be announced shortly, it is said.

Prominent executives included in the syndicate are Milton E. Hoffman, president; Gilbert H. Beesmyer, vice-president; Harry H. Merrick, vice-president; B. P. Schulberg, Hector Turnbull, Roy Pomeroy, Bernard Fineman, Fred Harris, Noah Beery, Mack Sennett, Walter Finglen, James R. Canterbury, Jr., Marlow H. Merrick and Karl and Will Thompson.

Blackstone Decision is Affirmed in Indiana

After five years of litigation, the appeal of the Blackstone Theatre Corporation, South Bend, Ind., the verdict awarding $5,000 to Metro-Goldwyn-Mayer has been affirmed by the Supreme Court, which has denied the defendant's application to transfer the case to that court.

Suit was started in 1922 when the exhibitor, after playing one picture under a Goldwyn fifth year franchise contract, disposed of the theatre without making, it was claimed, any provision for taking care of the remaining pictures. The case was tried by jury October 30, 1923, and a verdict for Goldwyn of $5,000 rendered. The defendant appealed and the judgment was affirmed. Appeal to the Supreme Court followed.

Burt New is Appointed Connolly Successor

Burt New, for the past year a member of the legal staff of the Motion Picture Producers and Distributors of America, has been appointed Washington representative of that organization, succeeding Jack Connolly, who has resigned to join Fox Movietone. Mr. Connelly has represented the motion picture industry in Washington for twelve years.

Mr. New was born in North Vernon, Indiana, the son of Judge Jeptha E. New, an eminent lawyer.

Lichtman Off for Coast to Confer on Program

Al Lichtman, United Artists' vice-president and general manager of distribution for United States and Canada, left New York Wednesday, June 29th, for Los Angeles, there to join Joseph M. Schenck, president and chairman of the board of directors of United Artists Corporation.

D. Rossheim Managing Head British 1st Nat'l

DAVID ROSSHEIM has been appointed by E. Bruce Johnson, manager of the First National foreign department, to succeed J. Frank Brockliss as managing director of the British First National organization. Mr. Brockliss recently resigned in order to center his activities upon other interests which were gradually commanding more and more of his attention.

Mr. Rossheim has been identified with First National for the past four years. During the twenty years he has spent in the United Kingdom, Mr. Rossheim has been engaged in the import and export business and is well qualified for his new post.

Vitaphone Activity in Hollywood

Two Stages Operating; Elaborate Plans for "Jazz Singer"; Filming and Recording Method Detailed

By Edwin Schallert

THE first Vitaphone films have been made in Hollywood. They are short subjects—a preliminary to the first big test of this sound-recording innovation with the production of "The Jazz Singer," starring Al Jolson.

One can survey the results of the experiments and the benefits accruing from the establishing of a Vitaphone studio in the picture-producing center—benefits that will undoubtedly prove very important for this innovation combining sound with motion pictures.

Warner Brothers already have two stages in operation, and two more under way on their property on Sunset Boulevard. The stages are sound-proof construction. They are of moderate size. They possess many advantages over the equipment of the Manhattan Opera House in New York, where all Vitaphonized pictures have been made heretofore.

Warner Brothers are to try a new line of experiments, particularly for "The Jazz Singer." They are planning to use dialogue in certain scenes of this production—dialogue with musical accompaniment. Al Jolson will sing jazz songs, and in the culminating episode the famous "Kol Nidrei."

The effectiveness of this culminating episode hinges, of course, upon the celebrated Jewish chant. Jolson as a stage star in the plot, renews the call of blood, and takes the place of his dying father, a cantor, in the synagogue. There was a deep appeal to this denouement on the stage. It is hoped to preserve this on the screen through the Vitaphone.

I watched two of the Vitaphone prologues in the making. One was called "A Night at Coffee Dan's," an impression of an evening of entertainment in a famous San Francisco resort. The other was a Spanish-California atmospheric act, designed to be used with the picture "Old San Francisco."

There are very definite purposes behind the production of these Vitaphone acts. First of all they are to serve as a new form of embellishment on picture programs, wherever it is possible to use them, and this means wherever Vitaphone is installed in a theatre. Second, they are planned to develop the Vitaphone technique, especially along photographic lines, which so far have been somewhat deficient—to make Vitaphone productions truly productions in a pictorial sense. Thirdly, it is felt that they may lead to the discovery of much new talent, particularly among those who have had camera experience. All this is preparatory to the production of Vitaphone features like "The Jazz Singer."

Warner Brothers now have a projection room that is equipped with Vitaphone. Records are played here frequently even during the running of the daily rushes. It serves to relieve the monotony, and gives to a degree, at least, the feeling of a theatre presentation.

In this projection room I saw one day a test Vitaphone film that had been made with Buster Collier. He did a song number, and evidenced a surprisingly good voice. What interested me more, however, was his demeanor before the camera. He had an ease of manner that was missing in the case of the majority of Vitaphone performers that I had seen previously. He was camera wise. The result was salutary. It took away the stiffness that is characteristic of many Vitaphone performances, and if anything the voice as it came through the loudspeaker possessed a new reality. I think this was because the action coordinated more satisfactorily.

For the novelty of it, I took part in a Vitaphone scene as atmosphere one day, and can look back on this as a very unique experience. Relating it may be of interest to the readers of Motion Picture News, because so little has been told as yet of Vitaphone film-making.

The stage on which the company worked was, as I have indicated, somewhat smaller than those to which one usually is accustomed nowadays in Hollywood. The walls were covered with sound-proof felt-like paper. Otherwise the general construction was not unusual.

Various other differences were, however, to be noted in the equipment. One of these differences was a glass-enclosed compartment, with a sort of bay-window effect, projecting from one of the sidewalls at some height from the floor. Still another was a moveable sound proof booth enclosing the camera.

The compartment projecting from the wall, I learned upon inquiry contained the recording apparatus, and was called the "mixer." The name originates from the fact that oftentimes the waves of sound are received from two different sources, namely two different microphones, and that the volume from each of these has to be separately regulated—thus "mixed" or blended. It could, of course, be received from even more than two microphones, but that is the number now ordinarily used.

In the scene in which I took part the orchestra was not photographed but played behind a curtain, and the music which they rendered was recorded in a different microphone from that which caught the voices of the singers in a cabaret scene on which the camera was focused. The orchestra had to be toned down perhaps a trifle to combine correctly with the singing. It would have crowded the picture to have photographed them in the scene, and it is doubtful if they would have added anything to its pictorial interest. Hence the reason for having them play off scene.

Lighting arrangements differ materially on the Vitaphone set from those on the ordinary set. At times, incandescents are used exclusively—very bright ones—this being an innovation. In some experiments these incandescents have been supplemented by mercury bank lights, but lamps that have to be trimmed noisily cannot be used. Even the bank lights that are adjacent to the microphone have to be shut off occasionally because of their humming, so sensitive is the recording apparatus to every slight noise.

Vitaphone recording has to be done continuously. A performance has to last at least six minutes. It is preferable perhaps for it to run six minutes or multiples of six, like twelve or eighteen, but it can run somewhat less or more than these multiples.

The act must be routined thoroughly so that there are no halts in its progress. The film is made in special lengths even up to 1000 feet, and consequently the camera magazines are about twice the normal size.

A scene that runs as much as 150 feet in the ordinary process of film-making is, of course, a rarity. This means a little over two minutes. The Vitaphone scene in which I worked lasted nine.

Everything has to be silent on the set as the recording starts. The effect is uncannily like that at a prayer-meeting or spiritualistic seance. There are no directions issued except possibly by hand motion once a scene is started. There is a moment of silence after it is finished. This is so no noise extraneous to the performance will intrude. Even a whisper is recorded.

Vitaphone is a very sensitive contrivance but not so difficult to regulate as it might seem. The recording and photographing moved smoothly while I was on the set, and I spent nearly a day there on one occasion. There was only one halt in the action when the film broke, and the act then had to be carried through from the beginning.

There is one decided advantage over the motion picture in sound recording. The record can be played back immediately. Two impressions are made for this purpose in wax. One of these is preserved for the matrix from which the final hard record is moulded. The other record is played, and, of course, is destroyed in the process. This enables some estimate to be made of the performance without delay, whereas the film requires a day at least for developing and printing.

The Vitaphone prologue for "Old San Francisco" showed the possibilities pictorially that may be arrived at with a stage properly equipped as regards photography. Even though short, I imagine it will prove quite effective. The setting was a plaza in front of an old Mission, the company being garbed in romantic and picturesque costumes suggesting early Spanish California.

There was chorus singing off stage by a choir. This was followed by a vocal solo by Sam Ash, formerly with "Rose-Marie" company, and a dance by Lina Basquette, former child star at Universal, and now the wife of S. L. Warner, who is in charge of

the Vitaphone productions. The act closed with excerpts from "Carmen" and a march of the soldiers in brilliant Spanish uniforms, and playing trumpets and other brass instruments, while those taking part in the fiesta joined the procession.

Eddie Peabody, who has been a favorite at the Metropolitan Theatre in Los Angeles, famous for his banjo-playing, has also made a record, and there is another called the Pullman Porter act. These were all turned out in the course of a few weeks, directed by Bryan Foy the son of Eddie Foy, and it is apparent that there will be no handicaps interfering with ample production.

The future of Vitaphone, with the new scope of activities, offers much food for interesting speculation. I noted among film salesmen who visited recent conventions on the Coast that there was much interest in and conversation about the experiments in the brief reproduction of sound with pictures. This took in Movietone as well as Vitaphone, and the belief was expressed by many visiting delegates that all the larger companies would eventually become interested in one or the other of these devices.

During conversation with Sam Warner, he mentioned that the number of installations totaled 135—this being several weeks ago—and that Vitaphone was being installed in theatres at a very rapid rate now.

For the most part this equipment will be used in the smaller theatres later, which are regarded as a most promising field for Vitaphone and other sound-producing inventions. It seems pretty well conceded that these devices eventually will become a necessary adjunct of every theatre's equipment—not for continuous use, but as the occasion and opportunity arise.

It goes without saying that Jolson's association with Vitaphone will greatly stimulate its future. "The Jazz Singer" will also test, if only perhaps in a rudimentary way the idea of talking pictures. There will be no attempt as yet to treat a motion picture as a spoken drama; what dialogue there is in "The Jazz Singer" will probably be purely incidental, and as previously stated will be accompanied by music. This is a deft innovation. The scenes in which it will be used will probably be those between Jolson and his father. It will indeed be an accomplishment to have a permanent record of the voice and personality of one of the stage's great comedians. For this reason, it may be taken for granted that "The Jazz Singer" will be a very elaborate production.

There would seem to be a great chance with Vitaphone to bring to the screen grand opera, comic opera and musical shows. This is the eventual goal sought in the enterprise. Probably this sort of entertainment will be produced at first in tabloid form. Later on full-length productions will be made. However, this is well in the future.

Like the films the Vitaphone has an advantages over the stage. It can present a singer when he is in the best of voice, and can retake any other type of performance until the necessary perfection has been attained. It is not subject to casual influences, and changing conditions as is the performance in the flesh, any more than the motion picture itself is. This means much for its future.

Warner Brothers are staking much on the present Vitaphone experiments. They are investing $300,000 to $400,000 in equipment at their Coast studio, stages, laboratories, etc. They are into the game with a vengeance, and have already made very striking headway in a field in which they primarily are pioneering.

Pearson, Storey Back From Pacific Coast

ELMER PEARSON, vice-president of Pathe Exchange, Inc., and J. E. Storey, assistant general manager in charge of short subject production, arrived in New York aboard the Twentieth Century on Wednesday, June 22nd, where Messrs. Pearson and Storey have been attending the various conventions of the Pathe and DeMille interests and remained on the Coast after the convention for a week or more surveying Coast studio activities and arranging details of the forthcoming season's program.

Report Shows Industry's Income

Amusement Corporations File With Bureau of Internal Revenue Capital Stock Returns for 1925

CAPITAL stock returns for the year 1925 were filed with the Government by 314 motion picture producers and 5,376 amusement corporations, statistics of income just made public by the Bureau of Internal Revenue show.

The returns of the producers showed assets of $7,303,966 in cash, $19,648,462 in accounts receivable, $3,022,026 in notes receivable and $42,945,210 in inventory; fixed property, investments, etc., totaled $25,860,055. Their liabilities included $28,849,688 in accounts payable, $15,957,970 in notes payable, $4,126,011 bonded debt and $2,771,174 in mortgages. Some companies reported a surplus, others a deficit, companies reporting the par value of their common stock showing a surplus aggregating $15,987,043, other corporations showing a surplus reporting $47,567,996, and companies reporting deficits showing $16,323,468. The aggregate value of the capital stock was put at $70,825,469, and the fair taxable value $69,970,469, the tax collected totaling $69,970.

The amusement companies showed assets of $36,952,415 in cash, $46,535,930 in accounts receivable, $11,939,041 in notes receivable, $9,257,388 in inventory and $482,311,634 in property investment. Liabilities were $66,067,250 in accounts payable, $65,041,829 in notes payable, $38,234,658 in bonded debt and $99,591,953 in mortgages. Surpluses shown totaled $229,360,658 and deficits $52,772,362. The aggregate value of the capital stock was put at $371,824,402, the taxable fair value at $354,474,402 and the tax was $354,474.

Returns were also filed by 53 producing companies and 466 amusement companies which furnished no financial statements. The reports of the former showed surpluses of $1,184,093 and deficits of $34,437, the aggregate value of their capital stock being put at $374,250 and its taxable value at $275,200. The reports of the amusement companies showed surpluses of $403,037 and deficits of $866,558, the aggregate value of the capital stock being put at $3,167,242 and the fair taxable value at $1,879,350.

"U's" Serial Production Schedule Well Advance

THREE of Universal's five chapter-pictures for next season have already been completed and the two others are now entering production. It is expected that the entire line-up of serials will have been completed by fall.

The two serials just completed are "The Trail of the Tigers" starring Jack Daugherty in a story by Courtney Ryley Cooper, and "The Scarlet Arrow," starring Francis X. Bushman, Jr., in a northwest mounted police story by Howard Clark. "Blake of Scotland Yard," the first Universal serial on the current production schedule, was completed more than a month ago.

The two serials now going into production are "Haunted Island" another chapter starring Jack Daugherty and "The Vanishing Rider," in which William Desmond will be starred.

South African Company Plans New Theatres

The Cinemas South Africa Film Corp., Ltd., recently established in opposition to the African Theatre, Ltd., and its affiliated company, African Films, Ltd., which are reported in South Africa to virtually control film business, is reported to be planning new theatres.

In Johannesburg the company has been showing films in the Town Hall, and will continue to do so for the present, although a first-rate motion picture theatre is to be erected when a suitable site has been purchased.

Halls have been secured in several towns on long leases, the most notable being King's Hall, Durban, seating 1,100, which is being entirely altered and rechristened as "King's Kinema." The Trades Hall, Benoni, seating 1,000, has been secured on six years' lease. The Town Halls of Boksburg, Brakpan and Springs, each of about 1,000 capacity, have also been secured on leases of five years. Negotiations are also under way for suitable buildings in other centers, principally Cape Town and East London.

Newport Casino Will Have Choice Musicians

Twenty-four musicians, picked from the New York Philharmonic and Philadelphia Symphony orchestras, comprise the orchestra for the Casino Theatre, which is now undergoing remodeling at Newport, R. I., under the direction of William Vanderbilt and other New York millionaire summer colonists who are backing the new theatre enterprise. There are to be afternoon concerts as well as the Sunday evening concerts. Macklin Marrow, of New York City, will be the leader of the orchestra. The concerts started Tuesday, and will continue daily for ten weeks. In former years Henri Cinrad and an orchestra from New York have given the concerts.

Shubert Theatre, Boston, Granted More Damages

The Street Commission of Boston, on recommendation of Corporation Counsel Frank S. Deland, has granted additional damages to the Shubert Theatre on Tremont Street, opposite the Metropolitan Theatre, as the result of land damages from a street widening project. On March 27, 1925, the city awarded the theatre $48,000 damages. This has been increased by an additional $57,000, making a total of $105,000, one of the largest awards made by the city for street widening in years. It was necessary for the lobby to be practically rebuilt.

Columbia "U" Student Sells Story to F B O

Several weeks ago, Joseph P. Kennedy, president of F B O Pictures Corporation, announced that the company was in the market for original stories from college students. As a result, the F B O scenario department has been flooded with manuscripts.

From the many stories received from the colleges throughout the country, one has been selected as worthy of production. The winning story is called "Operator X C P A," and was written by George S. Lybecker, a student in the School of Photoplay Composition at Columbia University, New York. The story will be used as a vehicle for one of the company's Western stars—Tom Tyler or Bob Steele.

Auto Kills Arline Connors, Five-Year Old Actress

Arline Connors, aged five years, child actress, playing with her parents, Mr. and Mrs. John W. Connors, and their two older sons in an acrobatic act, was killed beneath an auto near the stage entrance of the Capitol Theatre at Hartford, Conn., where they were appearing. Their home is in Danville, Ill. The little girl had completed her act and went to the street to watch a group of children at play. She joined in with them and ran into the street of the auto, operated by Edward Burns, of Hartford. He took her to the Hartford Hospital, where she died a few minutes after arrival.

New Theatres Scheduled For Canada

New Era in Building Started After Five Year Lull; Construction on in Many Localities

CANADA is apparently entering upon a theatre building era once more. In many of the larger centres of the Dominion new moving picture palaces have been announced and construction is well under way in many instances.

Some 10 years ago a theatre boom was in evidence largely because of a race between Famous Players Canadian Corp. and the Allen Theatre Enterprises, the latter eventually going into bankruptcy. One result of this situation was that quite a few cities and towns became over-seated and, accordingly, theatre construction was at a standstill for five years or more.

Building operations are again in evidence. One of the largest houses under way is the Orpheum at Vancouver, B. C. Famous Players is building cinemas at New Westminster, Trail and Kimberley, B. C. T. H. Moorehead of Brampton, Ontario, is building a $100,000 theatre at Brantford, Ontario. Detroit interests are said to be undertaking a hotel and theatre project at London, Ontario.

The Bloom and Fine Circuit of Toronto has two suburban houses under way there. Famous Players has just opened the handsome Runnymede Theatre in Toronto and there is intimation that Famous Players will complete its large theatre in Ottawa, which has stood "as is" for four or five years, to replace the Russell Theatre which will probably be torn down pretty soon.

Ald. W. A. Summerville of Toronto has opened the attractive new Eastwood Theatre as a companion house for his Prince of Wales Theatre, Toronto. A site has been procured at Hamilton, Ontario, for a new moving picture theatre. The owners of the Capitol Theatre, Trenton, Ontario, are considering the erection of a house in Kingston, Ontario.

The Major Theatre Company, Toronto, has undertaken the erection of a $75,000 theatre in Silverthorne, a suburb of Toronto. With the completion of the new bridge from Buffalo, N. Y., to Bridgeburg, Ontario, a theatre is being built at Bridgeburg to be known as the Regent. The Ukrainian Society, 473 Queen Street West, Toronto, is building a theatre there to cost $59,000.

These and other projects indicate considerable theatre activity in Canada.

Not long ago Famous Players Canadian Corp., Toronto, acquired nine additional theatres in Vancouver, B. C. Announcement is made that the managers of the nine houses are as follows:

Victoria, J. W. Ackery; Windsor, G. Corrievau; Broadway, J. Copley; Regent, R. Lackey; Kerrisdale, E. C. Lackey; Alma, J. Moore; Dominion, Charles Stevenson; Grandview, J. V. Winning, and Fraser Theatre, A. Young.

Woodhull at N. Carolina

Addresses M.P.T.O.A. Convention Meeting, Wrightsville Beach; Talks on Unification of Exhibitors

TAKING the position that present readjustment within the motion picture business makes exhibitor organization most essential in effecting a stabilizing influence with the public, National President R. F. Woodhull, of the Motion Picture Theatre Owners of America delivered a very interesting address at the convention of the Motion Picture Theatre Owners of North Carolina at Wrightsville Beach today.

State President Charles Picquet introduced Mr. Woodhull as a missionary from the North who came to the Southland to preach the doctrine of peace when practicable and militant aggression when necessary.

The convention was well attended and much enthusiasm manifested during the proceedings. After Mr. Woodhull and Chairman A. Julian Brylawski of the National Board of Directors explained all of the elements of National organization, its advanced moves in unifying the whole industry and determination to advance and develop the interests of independent Theatre Owners and all within the business.

A resolution was unanimously passed approving of the Motion Picture Theatre Owners of America, directing that an application be made for the admission of the State of North Carolina and pledging the fullest measure of support to the National body. The resolution follows:

"Whereas the National Convention at Columbus was productive of aims and plans that we believe will make for constructive progress in National organization.

"Therefore be it resolved that the Theatre Owners Association of North Carolina in convention assembled at Wrightsville Beach, June 27th, go on record as being in entire sympathy with the aims and aspirations of the National Association and pledge their loyal allegiance, moral and financial support upon their reinstatement as a member state unit of the Motion Picture Theatre Owners of America."

Binghamton Houses Gave $2,370 to Flood Relief

The Buffalo Film Board of Trade reports that the Binghamton, N. Y., theatres collected $2,370.90 for the Mississippi Valley flood sufferers.

This raises the total of the Buffalo Territory to $14,057.27.

Equipment Meeting July 18

Hotel Pennsylvania in New York Will Hold Assembled Delegates of Theatre Equipment Association

THEATRE Equipment Association is rapidly preparing its plans for the coming convention to be held at Hotel Pennsylvania, July 18 and 19.

This promises to be a very worthwhile meeting. Program details are being arranged by the special committee composed of Messrs. Walter Green of the National Theatre Supply Company New York City; J. C. Kroesen of the Edison Lamp Works, Harrison, N. J., and Irving Samuels of the Automatic Devices Company of Allentown, Pa.

Details of the program will be announced in the very near future.

The principles of this Association have just recently been endorsed by Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. Mr. Hays in endorsing this movement says as follows:

"Any Movement to encourage exhibitors to give their patrons the best service possible is of course, one to be encouraged. The most representative motion picture theatres to-day are those which give their patrons every comfort and convenience. Their projection is perfect, their music inspiring, and to the entire family their favorite theatre becomes a community center rather than just a place for finding amusement."

The officers and directors of the Theatre Equipment Association include some of the best known men in the industry. They are as follows: John H. Hertner, of The Hertner Electric Company, Cleveland, Ohio, president; S. A. Louis, of the Rialto Theatre Supply Company, Minneapolis, Minn., vice-president; S. S. Behrends of the Movie Supply Company, Chicago, Ill., treasurer; I. L. Nixon of the Bausch & Lomb Opt. Company of Rochester, N. Y.; J. E. McAuley of the J. E. McAuley Mfg. Co., Chicago, Ill.; Walter Green of the International Projection Company, New York City, N. Y.; Irving Samuels, of the Automatic Devices Company, Allentown, Pa.; J. C. Brown, Amusement Supply Company, Tampa, Fla.; C. D. Struble of the National Theatre Supply Company, Chicago, Ill.

Five New Theatres Scheduled for Denver Territory

DENVER will soon have five new motion picture theatres. The largest, the New Metropolitan, a Publix theatre, is well on the way to completion and should be ready for opening early in the fall. This theatre will of course be the very latest in construction and up to the Publix standard in every respect. Over in north Denver at West 44th Ave. and Tennyson the new "Berkley" will be erected by Frank Culp, a well known theatre owner and manager of Denver. The Berkley will cost $125,000.00 and will have a seating capacity of 1,000 seats. The design will be along the plan of the construction of the new Aladdin, which is at present Denver's newest and finest. An organ will be installed in the Berkley at a cost of $25,000. Construction was started last Tuesday morning. September 1st is the date set for completion. Mr. Culp is interested in fourteen other theatres throughout the Denver territory.

W. J. Carter is the builder of another theatre now under construction at West 10th Ave. and Santa Fe Drive. It is expected to cost in the neighborhood of $100,000 and will have a seating capacity of 1,000.

Last Tuesday the city zoning commission approved the application of Michael McEahern for the erection of a theatre at West 44th Ave. and Yates Street.

The suburban theatre which is attracting the most interest is the "Hiawatha," a 900 seat house being erected by Gordon B. Ashworth, former owner of the Federal theatre. The Hiawatha is located at 6th and Downing Streets. Mr. Ashworth's idea for design came from Longfellow's famous poem, Hiawatha. The theatre will be an architectural materialization of the story of this stalwart Indian, the idea being also followed in the decorative system with rich Indian coloring throughout. Construction of the theatre is well under way. Mr. Ashworth hopes to have it completed about the middle of next August.

Says Banned Scenes Shown in Canadian Houses

Count Roussy de Sales, chairman of the Quebec Board of Moving Picture Censors, Montreal, has declared that he would have to employ an army of inspectors to watch the screens in Quebec to prevent the showing of scenes which had been deleted by the Quebec censors. He declared that he had found scenes reinserted in pictures after they had been censored and that prosecutions had taken place.

In answer to requests for information as to a censorship guide for the Province of Quebec, the chairman declared that he eliminated scenes depicting infidelity, free love, double life, seduction of girls, auction of girls, adultery, white slavery, nude women or women in suggestive poses, close-up of girls in one-piece bathing costume, prolonged kissing and passionate love.

Further, he declared that the Quebec censors were more severe on religious matters than on sex scenes. Count Roussy referred in this connection to mock marriages, religious burlesques, ridicule of creed or clergy, and the placing of a priest in a compromising position.

Report of Robert Kane Leaving F. N. Denied

Richard A. Rowland, general and production manager of First National Pictures, emphatically denies the report that Robert Kane is to cease producing for First National.

Mr. Rowland states that Mr. Kane's product will be an important part of the Showman Group of 1927-28. There will be five pictures from the Kane Studios, including "The Golden Calf," an Aaron Davis Liberty Magazine story; "Harold Teen," based on Carl Ed's famous cartoon strip; "French Dressing," a glamerous tale of an American youth enjoying life in Paris and two other pictures, the titles of which will be announced soon. "Broadway Nights," the curent Kane production, is starting off big in the first run theatres throughout the country and "For the Love of Mike," a story of New York life, is scheduled for release July 31.

Mr. Rowland states that the Kane productions have been highly satisfactory in every respect and that there has been no thought of a break in the cordial relations. Mr. Kane dismissed the report of his leaving First National as being ridiculous. He said that plans for his biggest production season are firmly established.

"Blues" Licked in First Sunday Closing Skirmish

Blue Law advocates of Grinnell, Iowa, who did their best last week to close theatres in the town on Sunday met defeat in the first round of the Sunday closing battle when the city council removed the last impediment to a renewal of the theatres' licenses on July 1.

Mayor W. G. Ray, editor of the Grinnell Herald, cast the deciding vote when the council deadlocked on the proposition, 3 to 3. Behind the blue movement in Grinnell are the W. C. T. U. and various church people. The city council meeting last Monday night received a resolution which would have restrained the city clerk from renewing the licenses of the theatres. A special meeting was called at the request of theatre managers to allow them to present their side of the case.

Gotham Closes for Buffalo and Pittsburgh Localities

Contracts covering the distribution of the 1927-28 series of Gotham releases for the two territories surrounding the key cities of Buffalo and Pittsburgh were closed this week. A new distributor is added to the Gotham line-up in R. C. Fox, president of the R. C. Fox Exchanges of Buffalo with branches in Albany, Rochester and Syracuse. The Gotham representative in the Pittsburgh territory, comprised of West Virginia and Western Pennsylvania, is J. C. Alexander of The Columbia Film Eervice.

Alabama Council Goes on Record for Clean Pictures

The forty-third convention of the Alabama Council of Christian Education was held in Montgomery, Ala., the past week, with 25 counties represented, and has gone on record for clean motion pictures in the State.

Council's Revocation of Building Permit Upheld

The city council's revocation of a building permit for a motion picture theatre in Minneapolis after the permit had once been approved, was upheld, Saturday, by Judge E. A. Montgomery, who refused David Onan a writ of mandamus against the city and the city building inspector. Onan's application for a permit was granted by the council last January, and on the strength of the council's action he leased a Washington avenue site for 50 years, and began tearing down the building then occupying the site. Later on he heard that the council had rescinded its action. Judge Montgomery held that the council, in dismissing Onan's petition, "acted in the exercise of its best judgment and discretion for the best interest of the city." He allowed a 30-day stay for an appeal.

United Artists May Fight Cancellation of Booking

United Artists seems determined not to allow the cancellation of the booking for "The Night of Love" for the Metropolitan Theatre, Owatonna, Minn., at least not without a fight. Miss Maude Riggs, operator of the theatre, was requested by the mayor of Owatonna not to show the picture after he had received protests from various organizations. Miss Riggs agreed, and notified the Minneapolis United Artists office of the situation, and asked them to cancel the booking. The manager of the branch office consulted the home office, and acting on their instructions he refused to cancel the booking and shipped the film according to schedule. Miss Riggs refused the shipment, but United Artists seems unready to give up the fight, and it is thought that the matter will be taken to the arbitration board.

Cast Being Chosen for "A Man's Past"

A cast is being chosen at Universal City for "A Man's Past," the first Universal picture starring Conrad Veidt. Arthur Edmund Carewe has been engaged to play a rôle, as has been Ian Keith and George Siegmann.

George Melford is to direct the picture, which is an adaptation of Emil Forst of the Russian play "Diploma."

"U" Wins Loving Cup in La Prensa" Contest

UNIVERSAL PICTURES CORPORATION was the winner of the silver cup offered in the "La Prensa" competition staged recently in Cuba in connection with the twentieth anniversary celebration of the Republic of Cuba. "La Prensa" is the leading daily newspaper in Havana and the contest was to indicate the motion picture company whose pictures and stars are most popular in the island republic. The winning of the cup also included a Diploma of Honor.

Universal won a similar popularity contest in Cuba in 1923, run by another newspaper, "El Mundo."

College Screen Aspirants Start Work in First National's "Drop Kick"

THE ten college boys who were selected as the most promising screen material out of the 376 tests given at thirty-three colloges and universities by First National Pictures and College Humor, arrived in Los Angeles Tuesday morning, June 21st, ready to try their luck before the motion picture camera. Their first assignment will be to appear in the college sequences of Richard Barthelmess' new picture, "The Drop Kick."

On their arrival, the college boys were met by a welcoming delegation from First National's Burbank Studios, headed by production officials. The studio reception committee was accompanied by representatives of the Hays organization and an official committee from the newly organized Academy of Motion Picture Arts and Sciences.

Seider Jersey M.P.T.O.A. President; Reports In

R. F. (Pete) Woodhull Addresses Convention Delegates on Organization and Unity

THE convention of the Motion Picture Theatre Owners Association of Jersey, held last week had for its highlights the reports of the various committees and addresses by R. F. (Pete) Woodhull, national president of the M. P. T. O., and Joseph Seider, the latter elected president of the Jersey unit. The convention was well attended for, in addition to the business sessions, considerable time was devoted to amusement.

Mr. Woodhull spoke on organization and unity, stressing the hope that exhibitors throughout the country would appreciate the meaning of unity and give to the organization the support it deserves, enabling the association to hold together. He also touched on the prospect of the national body securing a business manager and voiced the hope that each state unit would soon be in a position to have its own legal business manager.

Mr. Seider addressed the convention on the service which the motion picture theatre should give the public, stating that cooperation between exhibitor and the community is necessary for the good and welfare of both, especially in the small town. At the conclusion of his address Mr. Seider was dissuaded by Mr. Woodhull from carrying out his resignation as member of the board of directors of the national organization. The newly elected president of the Jersey unit stated that he would be in his office for rendering service to members of the M. P. T. O., each Tuesday and Thursday.

Reports from committees included that on arbitration which found that the question of arbitration for and by New Jersey, contract in equalities and the 60 day protection reported to be demanded by The Stanley Fabian Corp. are interwoven with the question of the admission of producers Theatre Chains into our organization. The committee reported that the suggestion of Messrs. Woodhull, O'Toole and Brylawski to attempt a solution through negotiation be adopted. It also recommended the appointment of a committee to meet with the Stanley Fabian Corp. to take up with them the question of protection, and that this committee report back to the New Board of Directors.

It was also suggested that the question of approving or disapproving the actions of the National Convention, the payment of national dues by the organization, and admission of Producer theatres, be referred to the New Board of Directors.

It was resolved that all members of the M. P. T. O. of New Jersey include, in all newspaper, program and slide advertisements, announcement of the fact that the exhibitor is a member of the M. P. T. O. N. J.; also that the organization obtain immediate release of the L. Jacobson reels and that the board of directors of the association be raised from nine to twelve members; also that Leon Rosenblatt be elected honorary president of the M. P. T. O. N. J.

Officers and directors were elected as follows:

Joseph M. Seider, Hightstown, N. J., President; Vice-Presidents—Henry P. Nelson, Elizabeth; E. Thornton Kelly, Fort Lee; Joseph Bernstein, Jersey City; Charles Hildinger, Trenton. Treasurer, Louis Rosenthal, Orange. Secretary, Leon Rosenblatt, Bayonne.

Directors—Chairman, Sidney Samuelson, Newton; Peter Adams, Paterson; George Brenner, Jersey City; Louis Gold, Newark; Ben Harris, Newark; I. M. Hirschblond, Toms River; W. C. Hunt, Wildwood; Leo Juskowitz, New Brunswick; I. A. Roth, Morristown; Benj. Schindler, Camden; Samuel Stiefel, Bridgeton; Frank L. Warren, Princeton.

"Ham and Eggs" New Name for Warner Comedy

"Ham and Eggs" will be the title given on release to Warner Bros.' extended-run production, which heretofore has been called "Ham and Eggs at the Front."

This comedy special of the negro troops in France is now under way on the Coast, with Roy Del Ruth directing.

Governor Fisher Reappoints Censor Board of Pennsylvania

THE reappointment of all three members of the Pennsylvania Board of Motion Picture Censors was announced by Governor John S. Fisher, at the Capitol in Harrisburg, on June 24th. The personnel of the board is: Harry L. Knapp, Philadelphia, chairman; Mrs. Katherine A. Niver, Charleroi; Henry Starr Richardson, Philadelphia.

The Governor's announcement set to rest reports that Mrs. Niver might not be retained—based solely on considerations of political expediency. It is known from accurate but unofficial sources, that the Governor several months ago was considering appointing another woman to her place, but he finally determined to retain her. There was at no time any thought that Mr. Knapp and Mr. Richardson would not be kept on the board.

The term for which the censors were reappointed is four years. The board now constitutes a bureau in the Department of Public Instruction, where it was placed by a Legislative enactment during the administration of Governor Pinchot, who was Governor Fisher's immediate predecessor. Prior to that the board was independent of any department.

Universal's Capitol, Atlanta, Opens

Premiere of $1,500,000 House Is Brilliant Event; Film and Civic Notables Present

THE Capitol theatre, Atlanta, newest and biggest link in Universal's chain of theatres was opened to the public on June 27 with a premiere performance attended by many persons prominent in film and civic circles. Many novel and special features were on the program for the opening night and the audience was addressed by Governor Walker of Georgia and Mayor I. N. Ragsdale of Atlanta. The theatre has a seating capacity of 2,500 and the cost is said to be $1,500,000.

Featured on the opening program were the latest Reginald Denny production, "Fast and Furious," the International Newsreel and "Snookums Cleans Up," the latest "Newlyweds and Their Baby" Comedy. Pantages vaudeville comprised five acts headed by Cissie Loftus and Adolph Verdi's Capitol orchestra, led by Dave Love as guest conductor, as well as selections by James Alderson, the Capitol's concert organist, made up the rest of the regular program.

The special premiere festivities included the presentation of a group of screen favorites, among them being two of Atlanta's own, Walter Hiers, comedian, recently seen in Universal pictures, and Ethlyne Clair, the Mrs. Newlywed of the Newlyweds comedies and now a Universal Jewel principal. Among the film officials taking part in the ceremonies were Paul Gulick, director of publicity for the Universal Pictures Corporation and personal representative for Carl Laemmle; Dan Michalove, general manager of the "U" theatre chain, whose far-sightedness and energy was principally responsible for the new theatre's construction; Willard Patterson, supervisor of Universal theatres in the South-east, and Martin L. Semon, manager of the new house.

Governor Walker of Georgia and Mayor I. N. Ragsdale of Atlanta were guests of honor and welcomed the new amusement palace for the people of the state and the city. Only one performance was given on the opening night. Thousands of Atlantans were turned away, unable to be accommodated for the first show.

The new theatre occupies a site on Peachtree street, Atlanta's Broadway. It is incorporated in the Candler project, sponsored by Asa G. Candler, Jr., the Coca-cola millionaire, which also includes the big Davison-Paxon department store.

The theatre proper stands on a plot 100 by 160 feet, with a large parking space adjoining. The interior decoration is according to the Adams design, with old ivory, apple-green and coral as the color scheme. The highly glazed and polished ornamentation is especially effective. Starrett and Van Vleck were the architects.

Sterling Deal Closes Two Key Centers

Arrangements have been finally completed by Sterling for the closing of territories for the distribution of the Sterling program of eight pictures for the new season. Two important key cities have been closed in Philadelphia, where the De Luxe Film Company, under the leadership of Oscar Neufeld, will handle the Sterling program; and in St. Louis, where Jack Weil, of the Gotham Pictures Exchanges, has arranged to distribute the Sterling pictures.

Robert Woodhull in Position With Vocafilms

David R. Hochreich, president of the Vocafilm Corporation of America has appointed Robert ("Bob") Woodhull, son of R. F. ("Pete") Woodhull, president of the Motion Picture Theatre Owners of America, as assistant to Julian M. Solomon, director of advertising and publicity.

Young Woodhull, as house manager of the Baker Theatre, Dover, N. J., handled all of the local publicity and exploitation. His work with Vocafilm will be on trade paper and New York newspapers.

Taxes Cause Polish Exhibitors to Close Down

The exhibitors of Bromberg, Poland, are reported to have closed their houses as protest against exorbitant taxes by the Municipality. According to the French trade press, these taxes in that locality reach 60 per cent of the gross receipts.

Elise Bartlett, Wife of J. Schildkraut, in Films

Elise Bartlett, in private life Mrs. Joseph Schildkraut and well known for her work in the spoken drama, has finally succumbed to the lure of the camera and will appear with Rudolph Schildkraut in "Harp in Hock," a story of the Ghetto which Renaud Hoffman is directing. Bessie Love, Joseph Striker and May Robson are also in the cast.

Miss Bartlett is prominent in the New York Theatre Guild and was more recently a member of "The Firebrand" company which played at the El Capitan Theatre.

New "Blue" Ruling in Pa. Bans Sunday Baseball

A decision that was eagerly awaited by the motion picture theatre owners throughout Pennsylvania, in view of its probable bearing on the holding of Sunday motion picture shows in that state, which are now banned under the blue laws of 1794, was rendered by Justice Schaffer, of the State Supreme court, on June 25, when he ruled against Sunday baseball games, basing his decision on the same ancient statute that relates to theatrical amusements on Sundays.

Dorthy Devore Making Airplane Comedy

DOROTHY DEVORE, Educational comedienne, is making an aviation picture as her initial appearance in her new star series for Educational. She started working on the comedy under the direction of Norman Taurog, former director of Lloyd Hamilton and Lupino Lane.

This two-reeler will be laid in and around an aviation field iwth the star in a thrill sequence aboard one of the planes at Clover Field, Los Angeles. Glem Cavender and Stanley Blystone will be seen in the principal supporting roles.

Pa. Issues Regulations Governing Theatre Exits

The Bureau of Industrial Standards of the Pennsylvania Department of Labor and Industry, of which J. M. Sandel is director, has just made public new regulations, which have been mailed to architects, governing the number of exits required in motion picture theatres and other theatres of the state, based on the various seating capacities. The minimum number and location of exits for main floors and balconies are prescribed as follows:

For fire-resistive and non fire-resistive buildings with seating capacity up to 250, there shall be four exits, two at the front and two at the rear near screen or stage; from 251 to 500 seats, five exits, two at front and three at rear.

In fire-resistive buildings one additional exit must be provided for each 250 seats or fraction thereof, in excess of 500 seats, and in non fire-resistive buildings there shall be one additional exit for each 200 persons or fraction thereof, in excess of 500 seats.

The location of additional exits for theatres with over 500 seats must be approved by the Secretary of Labor and Industry. For balcony capacities between 100 and 250 persons at least one exit shall lead directly to the street and for capacities of 250 persons or more at least two exits shall lead directly to the street. All exits shall be not less than five feet in width in the clear, leading full width to unobstructed outlets to the street.

M. P. T. O. Administrative Committee Meets July 6

An important meeting of the administrative committee of the Motion Picture Theatre Owners of America will be held at the National Headquarters, 745 Seventh Avenue on Wednesday morning July 6, commencing at 11 o'clock, daylight saving time.

This will be the first meeting of the committee since the Columbus convention and a complete program for the organization will be laid out. Lines of procedure associated with the reception of Chain Theatres on a Nation-wide scale will be agreed upon and other business transacted.

National President R. F. Wodhull issued the call for the meeting previous to leaving for the convention of the Motion Picture Theatre Owners of North Carolina.

The members of the Administrative Committee are: Joseph Walsh, Hartford, Conn.; M. E. Comerford, Scranton, Pa.; J. H. Michael, Buffalo, N. Y.; William James, Columbus, Ohio; Jack Miller, Chicago, Ill.; L. M. Sagal, New Haven, Conn., and Nathan Yamins, Fall River, Mass.

Lynn Farnol Eastern Agent for Goldwyn

Lynn Farnol has been signed by Samuel Goldwyn as Eastern Press Representative, with headquarters in the Samuel Goldwyn offices, New York City.

Farnol has been press representative for the Actors' Theatre and George Tyler. He accompanied the "Trelawney of the Wells" company on its recent transcontinental tour, and while in Los Angeles Farnol was engaged by Mr. Goldwyn. He has already assumed his duties.



Walter P. Lindlar, newly appointed exploitation manager for First National

Walter Lindlar New F. N. Exploitation Manager

An announcement comes from C. F. Chandler, director of advertising and publicity for First National of the appointment of Walter Lindlar as exploitation manager of the organization to succeed Allan S. Glenn, who recently resigned to assume the post of managing director of the Circle theatre in Indianapolis.

Mr. Lindlar has a background of experience which embraces a long schooling in journalism, a close association with the legitimate stage in the capacities of press agent and company manager. For several years he was with Paramount, which company he left three years ago to join First National, serving first as field man. Later, as the activities of the exploitation division increased, Mr. Lindlar was brought into the home office as assistant to Mr. Glenn; he was employed in that capacity up to the time of Mr. Glenn's resignation.

More Selections for Emil Jannings' Support

The following additions have been made to the cast of Emil Jannings' second picture for Paramount, which is tentatively called "Hitting For Heaven": Johnny Morris, Ernest W. Johnson, George Kotsonoras and Jack Burdett.

Johnson was for four years property boy at the Paramount Hollywood studio, but because of his low comedy face will forsake the property room and face the Kleig lights for a rôle in the Jannings picture.

Ufa Presenting Eight Films in France

The Alliance Cinematographique, S. A., UFA's French company, has presented eight films for 1927-28 programs, say advices from Vice Consul Harold L. Smith, Paris, France, made public by the Department of Commerce.

Pathe Ball Club Licks First National 19-12

The rooster can crow triumphantly now, for the boys of the Pathe Movie Club turned in a victory last Saturday over the First National outfit running up the decisive score of 19-12. For the first time in years Ed Eschman donned his baseball uniform and pitched a game that brought home the bacon.

In the first inning, he walked three men and then got out of a bad hole without being scored on, staging a barehanded catch. Errors and walks allowed First National to pile up a lead in the second, but then Pathe started hitting. The final tabulation was 19-12. Second hero honors went to George Snyder, who twice doubled up men at first base after difficult catches in left field and who came into the melee in the eighth when Eschman's arm started in to creak.

The standing of the teams of the Movie League follows:

Pathe won 3, lost 1; Fox won 3, lost 1; Warner Bros. won 3, lost 1; First National won 3, lost 1; United Artists won 1, lost 3; Consolidated won 0, lost 4.

Salisbury, Md., to Have New 1,000-Seat House

A new theatre to cost about $120,000 is to be built at Salisbury, Md., after the plans by Edward Canby May, architect, Wilmington, Del. The seating capacity will be 1,000 persons.

An ordinance was passed recently by the Mayor and City Council of Salisbury, Md., which prohibits motion picture and other theatres to open on Sundays. The punishment provided in the ordinance includes fines of from $50 to $500 and, at the discretion of the court, thirty days imprisonment, in the county jail.

Maryland already has a "blue" law which forbids the opening of moving picture and other theatres on Sundays. And when special permission is granted no admission charges can be made on the days performances are given.

"Blue" Laws Will Be Made Political Issue Next Year

Sunday closing and other "blue" laws will be made a political issue next year, it has been announced by the Association Opposed to Blue Laws which is to form an anti-blue law party to participate in the next campaign, the News correspondent from Washington, D. C., reports.

It is planned to hold a national convention of the proposed party, at which a platform will be outlined. No candidates will be offered, but the blue law opponents will classify the candidates of the major parties and will oppose those favoring blue law legislation.

Columbia Signs Leads for "The Swell Head"

Casting started this week on Columbia's last production of the present season, when Johnnie Walker and Eugenia Gilbert were signed for leading rôles in "The Swell Head," which was scheduled under the working title of "Sidewalks of New York."

Special Presentation for "Moon of Israel"

Roxy Devotes More Than Usual Time to Staging Program Around New F B O Special Picture

F B O'S "Moon of Israel" was afforded more than the usual time spent by S. L. Rothafel in planning surrounding programs for the productions exhibited at the Roxy Theatre; the master showman started work on the presentation for this feature two days ahead of his regular schedule, devoting ten days to the preparation of the musical program and various presentation units so that when the run opened on June 25 the feature exhibition was preceded by one of the most beautiful stage spectacles ever on view in the "cathedral of the motion picture."

In addition to the atmospheric prologue Roxy presented "Watchman, What of the Night?" an exotic divertissement, and "The Moth and the Flame," a dance number by Maria Gambarelli, the "Gamby" of Roxy's radio broadcasting.

"Moon of Israel" depicts the story of the deliverance of the Jews from Egyptian bondage by way of the Red Sea, with the Book of Exodus as its background; it is a spectacle finishing with a big climax, showing the crossing of the Red Sea and the drowning of Pharaoh's army.

An entire Egyptian city was built, at an approximate cost of over half a million dollars. Over 30,000 extras were used throughout the film. Maria Corda, who is now playing the lead role in "Helen of Troy" at the First National Studios, portrays Merapi, Moon of Israel, while Arlette Marchal, now with Paramount, plays the Princess Userti. Michael Curtiz directed from the novel by Sir H. Rider Haggard.

The Maccabee Soccer Football Team, who arrived in New York recently from Palestine, and have been playing against leading soccer teams in this country and Canada, were invited by Roxy to be his guests at the Monday night screening of "Moon of Israel" F B O's gigantic spectacle of the enslavement of the Jews, which opens at the world's largest playhouse on June 25th.

Paramount Films in Work

Production Plant in Hollywood Actively Engaged at Present Time With Eight New Pictures

EIGHT pictures are under way at the Paramount studio on the West Coast and four more will be started with the next ten days and four others within a month. Jesse L. Lasky is back again at his supervisory post and a current of activity is felt on all of the different lots.

In production for some time have been "Swim, Girl, Swim," starring Bebe Daniels; "Shanghai Bound," a Richard Dix vehicle; Clara Bow's "Hula," "Nevada," a Western starring Gary Cooper, and "Tell It to Sweeney," co-starring Chester Conklin and George Bancroft. Emil Jannings' second starring film for Paramount, tentatively titled "Hitting for Heaven," was started last Monday under the direction of Mauritz Stiller. Thomas Meighan renewed his association with James Cruze this week when he began taking direction for his featured role in "First Degree Murder," a temporary title. In Meighan's supporting cast are: Marietta Milner, Wyndham Standing, Fred Kohler, Charles Hill Mailes, Gunboat Smith, Duke Martin and Nancy Phillips.

Foremost among the picture about to be placed into work is "Beau Sabreu," companion story to "Beau Geste," in which John Waters will direct among others Gary Cooper, Evelyn Brent, Noah Beery, Roscoe Karns, Frank Reicher, Joan Standing and Arnold Kent. Adolphe Menjou's forthcoming production following "Service For Ladies" and entitled "A Gentleman of Paris," will be launched within a few days. About the same time Esther Ralston will begin working on an Owen Davis story under the direction of Joseph von Sternberg and Florence Vidor will start "A Celebrated Woman," with Frank Tuttle at the megaphone.

Work also was begun this week on Pola Negri's newest starring vehicle, tentatively titled "Sun Kissed." The story will be directed by Rowland V. Lee, who wrote it. Jean Hersholt is the only featured member of the cast thus far announced.

Recomputation of Sydco's Tax for 1921 Ordered

Recomputation of the 1921 tax of the Sydco Photoplay Corporation has been ordered by the United States Board of Tax Appeals, Washington, D. C. The company is lessee of a theatre property at Westchester avenue and 161st street, New York.

The company sought a redetermination of the income and profits-tax liability for 1921 for which the Commissioner of Internal Revenue had determined a deficiency of $3,718.14. It was alleged the commissioner had failed to include in the computation of invested capital the value of a leasehold acquired with capital stock; in failing to allow as a deduction from income an aliquot part of such leasehold value due to the exhaustion of the lease; in failing to include in invested capital the value of the furniture, equipment and fixtures acquired with capital stock; and in failing to allow proper depreciation on furniture, equipment and fixtures thus acquired.

The board upheld the contentions of the taxpayer and ordered a recomputation of the tax.

Janet Gaynor Starred in "Two Girls Wanted"

JANET GAYNOR, who eceived recognition in "Seventh Heaven," and who is said to have a wonderful role in "Sunrise," has been raised to stardom by Fox Films and will play the foremost role in "Two Girls Wanted," the Broadway stage success by Gladys Unger. The film is now in work at Fox Films West Coast studio under the direction of Alfred E. Green. With Miss Gaynor in the picture are Glenn Tryon, Ben Bard, Marie Mosquini, Joseph Cawthorne, Doris Lloyd, Alyce Mills and William Tooker.

Duncans Will Make Nine Months' Tour With Film

The Duncan Sisters will make a nine months' tour of key cities in the United States, singing and dancing in motion picture theatres where their film "Topsy and Eva" is being played, following their screen debut at Grauman's Egyptian Theatre, Hollywood, Thursday evening, June 16th, and subsequent daily appearances on the stage with their film during the Egyptian run.

Already the Duncan Sisters have been booked for personal appearances with "Topsy and Eva" in Boston, Buffalo, Detroit, Indianapolis, St. Louis and Chicago. In all of these cities they have played for extended runs in "Topsy and Eva" on the stage.

The Duncans and the film "Topsy and Eva" are scheduled for the Metropolitan, Boston; the Buffalo, Buffalo; the Michigan, Detroit; the Indiana, Indianapolis; the Ambassador, St. Louis; and a week each at the Chicago, Tivoli and Uptown Theatres in Chicago. All these film bookings announced are in Publix Theatres, and extend in playing time from August 6th to October 9th, 1927.

Louis R. Sarecky F B O Supervising Editor

Louis R. Sarecky, formerly assistant manager of Paramount's Astoria studio, has joined the production forces at the F B O studios in Hollywood as supervising editor. Mr. Sarecky will become familiar with the studio production staff and the new season's product before actually assuming charge of units.

Mr. Sarecky brings to his new position seven years of experience in the production of motion pictures. While he was with Paramount in the East he held the positions of location manager, production manager, and assistant studio manager.

Support Chosen for Negri in "Sun Kissed"

This week the supporting cast for Pola Negri's "Sun Kissed," her latest starring vehicle for Paramount, was chosen by Paramount officials. The players are Kenneth Thompson, Jean Hersholt, Christian J. French, Sammy Blum, Ben Hendricks, Jr., Hope Harriman, Sally Blane and Adre Tourneur.

Changes in Theatre Circles of Steubenville, Ohio

Transfer of property at 5th and Market streets, Steubenville, Ohio, announcement that a new Strand Theatre will be built by the Tri-State Amusement Company there, and that the three local theatres of the company have been merged with a four-state co-operative organization were new developments in mid-west theatre circles recently.

A. G. Constant has announced that two sites in the city are under consideration for the location of the Strand and that the house would be provided with stage facilities.

Mr. Constant is now vice president in the Affiliated Theatre Utilities Corp., a co-operative group of 104 theatres in 50 cities and towns of New York, Pennsylvania, Ohio and West Virginia. The Tri-State Amusement Co. joined the group on June 14, their three theatres in Steubenville and two in East Liverpool becoming members.

Six theatres in Wheeling, the Strand in Follansbee, theatres in Toronto and Yorkville, are among those in that district which have merged. The company headquarters are in Buffalo, N. Y., where six theatres are controlled by the group, and they will also establish offices later in Pittsburgh and Cleveland. N. D. Dipson, Batavia, is president; A. G. Constant, Steubenville and George Panakotoukis, Jamestown, N. Y. are vice presidents; Mike Manos, Greensburgh, Pa., is treasurer.

Mr. Dipson and Fred Zimmerman, recently in Steubenville closing the transaction, predicted that their string of theatres will grow easily to 500 and lauded the idea of group purchasing as a step forward in showmanship.

New Producing Firm Incorporates in California

Incorporating for $100,000 a new motion picture corporation has been formed in California for the production and financing of motion pictures. The officers are: Al Nathan, president and general manager; E. K. Conrad, vice-president; C. H. Voss, secretary, and O. C. Staby, treasurer. The officers also constitute the board of directors. Mr. Nathan has been producing the Sunkist Comedies for Bray Productions. The new concern will start a new series of two-reel comedies and also feature length productions and will be interested in financing bonafide contracts. The offices are in the California Studios, 1420 Beachwood Drive, and Mr. Al Nathan will be in full charge of productions.

Ohio Showmen to Build Eight New Theatres

B. C. Steele, E. C. Flanigan and Sam Rosenthal, Ohio theatre owners, are in the midst of an extensive theatre building program. They are building a 2,000-seat house in Alliance, to be called the Morrison, which will be completed in August; the Kent theatre in Kent, another 2,000-seat house, which will open in August, and they are now about to close for two more theatres, locations to be announced as soon as details are settled. Steele stated that they plan to have no less than eight new houses in northern Ohio by the end of next year.



Herbert Crooker, who has been advanced to the post of Eastern representative of B. & H. Enterprises, making Johnny Hines comedy features for First National

Herb Crooker Made B and H Eastern Representative

Herbert Crooker, who joined B and H Enterprises a year ago as director of advertising and publicity for the Johnny Hines pictures for First National, has been appointed Eastern representative of that organization by C. C. Burr. In his new capacity, Mr. Crooker will look after the interests of Johnny Hines in New York as well as supervise all advertising and publicity matters.

Mr. Crooker's connection with pictures goes back to the old Triangle Company, where he was in the publicity department. He publicized Jess Willard, Charles Dillingham's stage productions, and then went to Pathe, where he remained for five years, specializing on the Harold Lloyd pictures, writing syndicate stories and fictionizing serials for newspaper circulation. A post in the motion picture department of The Morning Telegraph followed, after which he became managing editor of Theatre and Drama Magazine. Before coming with Burr and Hines he was stage and screen editor of the New York Times Mid-Week Pictorial.

"Sorrell and Son" Unit at Work at Keaton Studio

Monday, June 13, Herbert Brenon transferred his entire "Sorrell and Son" company from the United Artists studio to the Buster Keaton studio, Hollywood, where additional sets had been constructed for the picturization of Warwick Deeping's best selling novel. Mr. Brenon is filming interiors in both studios before departing with his entire company on July 16th for England, there to photograph exteriors on the original sites depicted in the novel.

Brenon has signed Lionel Belmore, character actor, to play an important part. H. B. Warner, Nils Aster, Alice Joyce, Mickey McBann, Norman Trevor, Anna Q. Nilsson, Louis Wolheim, Mary Nolan and Paul McAllister are also in the cast.

Sills Offers Prize for Story Idea

Milton Sills, First National star, believes that the sales force knows better than anyone else what exhibitors and the public want in the line of stories. They sell the pictures, are in daily contact with exhibitors and have first-hand knowledge of the type of story that attracts people into the picture theatres.

He has therefore offered a prize to the member of First National's sales organization—branch manager, salesman, booker, bookkeeper, clerk or stenographer—who, before December 31, 1927, suggests the best idea for a story for him. Sills will pay $500 for an idea that is accepted by the judges. If the idea is susceptible of being developed into a special production he will pay $1,000 for it.

The judges are Florence Strauss, scenario editor; Richard A. Rowland, general and production manager; Ned E. Depinet, general sales manager; A. W. Smith, Jr., Eastern sales manager; Mr. Sills himself, and Lynde Denig, publicity editor.

The suggestion does not have to be an original idea, though original ideas will be considered on a par with a suggested book or play that may be suitable as a Sills vehicle. All communications should be addressed to Florence Strauss, of the First National home office.

"7th Heaven" to Remain at Harris Until Sept. 4

The Fox Film Corporation and the Messrs. Shuberts have completed arrangements whereby "7th Heaven," the screen version of John Golden's successful stage production, will remain at the Sam H. Harris Theatre in New York until the evening of Sunday, September 4, 1927.

On Labor Day the picture will be transferred to another Broadway house which Fox has leased for the season of 1927-28. This theatre, the name of which will be announced later, will house two Fox features, "Sunrise" and Carmen."

Gilda Gray Leaves for Coast to Start Picture

Gilda Gray left New York City last Monday evening, June 27, for the Pacific Coast with the expectation of not returning East until next summer. Upon her arrival at Hollywood, the Samuel Goldwyn star will begin work on "The Devil Dancer," the first feature that she will make under Mr. Goldwyn's auspices. As in "Cabaret" and "Aloma of the South Seas," dancing will form a major part in Miss Gray's vehicle.

G. P. Morgan Goldwyn's Eastern Business Mgr.

Samuel Goldwyn this week announces his appointment of Guy P. Morgan as Eastern business manager of the affiliated Goldwyn interests. Among his first duties will be the handling of the sales contracts on "The Magic Flame" and "The Devil Dancer." He will make his headquarters at the Samuel Goldwyn New York offices at 729 Seventh avenue.

Nine New M-G-M's Coming

Within Few Weeks Several Major Productions Will Be Launched at the Culver City Plant

NINE film productions which will be among the major offerings to come from the Metro-Goldwyn-Mayer plant in Culver City during the coming season, are soon to be placed into actual work.

The first of these will be "In Old Kentucky," a story of the blue-grass region which John M. Stahl is to direct. Dorothy Farnum did the adaptation and scenario. Within two weeks Fred Niblo will begin the direction of "The Enemy," the Channing Pollack play that will serve as Lillian Gish's next starring vehicle. The scenario has reached its final stages in the hands of Willis Goldbeck.

"Rose Marie" and "The Fair Co-ed" will be the next two films to get under way. The first, adapted from the musical comedy of the same name, will be directed by William Nigh with Renee Adoree in the leading feminine role. When it is presented in the theatres it will have the complete musical score of Rudolph Friml and Herbert Stothart. The use of the lyrics by Otto Harbach and Oscar Hammerstein 2nd was also secured by M-G-M. Sam Wood will direct Marion Davies in "The Fair Co-ed," a screen version of the ten-year old musical comedy by George Ade.

A story about the Panama Canal to which was formerly applied the title of "The Glory Diggers," has been finished by Laurence Stallings. "The Big Ditch" is the new name of the production, which goes into production this summer, according to tentative plans.

Tod Browning will again direct Lon Chaney following the completion of "Mockery" in a story of a haunted house which has been scenarized by Waldemar Young. The story is an original by the director. "Lovelorn," a Cosmopolitan production will also go into work soon under the direction of John P. McCarthy. "Be Your Age," scenarized by Florence Ryerson and Colin, from a farce by Frederic and Fanny Hatton, "Single Beds." George K. Arthur and Karl Dane will be co-starred in a farce comedy, as yet untitled, as soon as they complete their roles in "The Trail of '98." Production on "Love" will be resumed shortly with Greta Garbo and John Gilbert in the leads. The picture was halted because of Miss Garbo's illness.

Theatre Progress in S. A.

Latin-American Countries Making Rapid Strides Says Carlos Jiminez, Pathe Foreign Department Agent

TREMENDOUS strides in theatre construction is claimed for the South American countries by Carlos Jaminez, Pathe representative of the foreign department, who has just returned from a sales trip through the Southern continent.

According to Mr. Carlos the movie fans of these countries are demanding the highest type of entertainment. As many as six of his company's two-reel comedies are shown on one program.

"The South American market now using practically ninety per cent of American pictures, is opening up possibilities for every type of American picture. The American salesman is welcomed with opened arms, wined and dined, provided he is not over aggressive on his first visit. The South American exhibitor considers the visit of a salesman of a social nature. He never snaps out "no" for an answer. If unwilling to buy, he at least prolongs the visit and diplomatically dismisses the film representative."

In Colombia Mr. Carlos found the picture fans to be rabid, indeed. One Colombia cowboy, seated in the gallery, began firing at a villain who was fast overcoming a heroine. The fans of the Latin-American countries are particularly fond of Westerns with their fast action.

"Camille" Nationally Released on Sept. 4

SEPTEMBER 4 has been selected by Ned E. Depinet, general sales manager of First National as the general release date of the Joseph M. Schenck production starring Norma Talmadge and entitled "Camille." The production moves this weeks to the Rivoli in New York after its run of eight and one-half weeks at the Globe Theatre at a $2.00 admission scale of prices.

Seven bookings were received in a bunch last week from the Pittsburgh exchange for the Talmadge film. They are for the following theatres: Grand, Pittsburgh; Liberty, East Liberty; Liberty, Wheeling; Columbia, Johnstown, Pa.; Strand, Altoona, Pa.; Strand, Erie; and Victory, McKeesport, Pa. The Libson Circuit has booked it for release week for showing at the Capitol, Cincinnati and in Columbus and Dayton. "Camille" will open for an extended run at McVicker's Theatre, Chicago, and the Garrick in Minneapolis.

Daphne Pollard Signed for Mack Sennett Comedies

Daphne Pollard, a personality on the vaudeville stage, has been persuaded by Mack Sennett to enter the comedy producer's offerings which Pathe releases. "Why Is A Bathing Girl?" is to be the title of the first one scheduled for production.

According to Sennett's present plans, the series is to be a study in evolution—the evolution of bathing girl comedies. The pictures are to burlesque the picture comedy idea, with Miss Pollard doing a travesty on bathing beauties.

F B O Making "In a Moment of Temptation"

The cast of "In a Moment of Temptation" has been announced as complete and preparations are being made at the F B O studio to begin actual filming on the Laura Jean Libbey story under Phil Carle's direction. The leading roles are played by Charlotte Stevens and Cornelius Keefe. Also included in the cast are Kit Guard, Tom Ricketts, Grant Withers, Marie Walkamp, John McKinnon and others. Miss Stevens is now engaged at the F B O studio in "The Coward" which will be finished within a few days and Keefe recently completed the lead in "Hook and Ladder No. 9" at F B O.

Hines Preparing "A Pair of Sixes" for Screening

With "White Pants Willie," his latest First National picture in the cutting room, Johnny Hines and his producer, C. C. Burr, are now busily engaged with their staff of scenarists and comedy constructors whipping "A Pair of Sixes," Edward Peple's stage play, into shape for the screen. Charles Hines will direct the comedy at the Tec Art studio in Hollywood, marking his fourteenth picture for his comedian brother. No selections as to Hines' supporting cast have been made.

Milestone to Direct "The Garden of Eden"

Louis Milestone has been borrowed from Caddo Productions Company and will be assigned to direct Corinne Griffith in her first picture for United Artists, "The Garden of Eden." The picture will be produced under the supervision of John W. Considine.

Casting is progressing rapidly at the lot, and it is anticipated that the production will get under way in about four weeks. Hans Kraly is adapting the story. Mr. Milestone has just completed the cutting of "Two Arabian Knights."

"Buzz" Barton at Work on "Saddles and Spurs"

A capable cast has just been assembled to support Buzz Barton, new 13 year old Western star in his first picture, "Saddles and Spurs," work on which will commence shortly under the direction of Louis King.

Lorraine Eason, who has just completed the "Beauty Parlor" series of comedies with Al Cooke and Kit Guard at F B O, will play the feminine lead, opposite Sam Nelson. David Dunbar will play the heavy. Frank Rice will appear as the old timer who pals around with Buzz, and William Ryno will play the girl's father.

Hoffman to Produce "Harp in Hock" for De Mille

Renaud Hoffman has been signed by De-Mille to produce "Harp in Hock" for De-Mille Pictures. Hoffman produced 14 pictures last year.

Rudolph Schildkraut and Junior Coghlan will be featured in "Harp in Hock." The story is an original by Sonya Levien.

Suspect Plot in Transportation of Fight Films

Considerable excitement prevails in Cleveland over proposed charges of conspiracy by federal authorities against those who brought into Ohio motion pictures of the Dempsey-Tunney championship prize fight which were scheduled to go on exhibition June 26 at the Bandbox, Empire and East 9th Street theatres.

It is stated that the man who brought them into Ohio paid a $500 fine and spent two days in jail. Now the department of justice agents are investigating whether a conspiracy charge is justified. If they find evidences of conspiracy, United States marshals will probably stop exhibition of the fight pictures here.

S. W. Manheim of the Manheim Amusement Company, which operates the Bandbox and Empire theatres, said that officials have no power to confiscate the fight films.

H. L. Sellers, Pioneer Pa. Exhibitor, Dead at Home

Harry L. Sellers, pioneer motion picture theatre owner in Steelton, Pa., died on June 19, at his home in that borough, at the age of 55. Mr. Sellers started in the picture business more than twenty years ago when he opened the Standard theatre, and several years later he opened the Strand, which is Steelton's largest theatre. A few years ago he retired from the theatre business, selling both the Strand and Standard to Charles Newbaker, who is understood to have been acting in the purchases for "Tom" Nelley, Republican political leader of Steelton, who owns the houses today.

Mr. Sellers was survived by eight brothers and sisters. He was buried on June 23 in Mt. Olivet Cemetery, New Cumberland, Pa., one of the pallbearers being Charles Newbaker, his successor in the operation of the Strand and the Standard.

"A Fighting Eagle" Rod La Rocque's Next

Rod LaRocque's newest starring picture for DeMille, originally titled "Brigadier Gerard," will be released under the title "A Fighting Eagle." The screen story is an adaptation of Conan Doyle's "The Adventures of Gerrad." Douglas E. Doty wrote the film version of the story.

Phyllis Haver heads the supporting cast, which also embraces in conspicuous roles Sam De Grasse, Sally Rand, Max Barwyn and Clarence Burton. Donald Crisp is handling the megaphone.

Archie Mayo Gets Warner Contract

Warner Bros. have added Archie Mayo to the list of directors who are working exclusively for their organization. Mayo signed this week a contract with the company extending over a long period of time. His addition to the Warner roster resulted from his fine work with Irene Rich's latest vehicle, "Dearie." His next assignment will be May McAvoy's new starring picture, "Slightly Used," on which the cameras are now ready to grind.

Syd Chaplin Vehicle Added to M-G-M List

METRO-GOLDWYN-MAYER will add to its new season's product one production starring Sydney Chaplin. It is expected that the production will be one of the most important releases on the M-G-M schedule for 1927-28, which embraces 243 long and short features.

In the past two years Sydney Chaplin hasturned out "Charley's Aunt," "The Man on the Box," "Oh, What a Nurse" and "The Better 'Ole."

April Record Month for Film Exports to Australia

A new record in motion picture exports was made in April when shipments to Australia totaled 3,275,511 feet valued at $86,288, this being the first time exports to any one country during a month touched the 3,000,000-feet figure.

The month's exports, as reported by the Bureau of Foreign and Domestic Commerce, totaled 27,240,114 feet, with a value of $804,778, against 23,190,397 feet, with a value of $753,990, in March, and 25,932,445 feet, with a value of $989,161, in April, 1926.

Shipments during the month included 20,599,245 feet of positive film, valued at $559,429, against 18,363,509 feet, valued at $483,726, in March; 663,844 feet of negatives, valued at $122,606, against 757,158 feet, valued at $156,615, and 3,847,147 feet of raw stock, valued at $93,235, against 2,765,657 feet, valued at $88,145. Shipments to non-contiguous territories for the month totaled 2,129,878 feet, valued at $29,508, against 1,304,073 feet, valued at $25,404.

H. L. Robinson General Auditor "U" Theatres

Dan Michalove, on the eve of his departure for Atlanta to attend the new Capitol Theatre opening, announced the addition to the staff of the Universal Chain Theatres of Herbert L. Robinson, long associated with Paramount and Publix. Robinson started this week as the general auditor for the Universal theatre organization.

Robinson formerly was associated with Michalove, now general manager of Universal theatres, when Michalove was Director of Theatres for S. A. Lynch and later with the Southern Enterprises. The new Universal auditor has been in the motion picture industry since 1917 when he started in as auditor in the Paramount exchange in Dallas.

Ruling Restricts Employment of Minors on Pa. Sta

According to a recent ruling issuing from the Department of Justice of Pennsylvania it has been held that no minor actor under 14 years of age can be employed on the stage, either in photoplay or other theatres in Pennsylvania under any circumstances, and that no minor between 14 and 16 years of age may be employed in a theatre without a certificate of employment from the Department of Labor.

Beth O'Shea Off on European Trip

Miss Beth O'Shea, of the Fox Films staff, has resigned to go to Europe, where she will handle assignments in the foreign motion picture field for several magazines. Miss O'Shea has been covering the New York studios and writing magazine and newspaper publicity for Fox for the past three years. She goes abroad on the Canadian Pacific liner Montcalm, sailing out of Montreal on July 1. Miss O'Shea plans to return about October 1.

On the day her resignation became effective the entire publicity staff assembled in the office of Vivian M. Moses, director of the department, to present Miss O'Shea with a handsome bag as a token of the esteem in which she is held by her colleagues.

Bring Out Movie Edition of Rupert Hughes Story

Arrangements have been completed between First National, Grosset & Dunlap, reprint publishers, and the original publishers of Major Rupert Hughes writings, for Grossett & Dunlap to bring out a photoplay edition of "The Patent Leather Kid," the big special which First National has made from the Hughes short story, starring Richard Barthelmess. It will be illustrated with stills from the picture, and the book will include several other short stories by Major Hughes, together with a foreword on the screen version of "The Patent Leather Kid."

Alfred Santell directed this new Barthelmess picture.

Trial of $1,000,000 Damage Suits Begun in Boston

Trial of suits involving a total of more than $1,000,000 damages started this week in Boston where 87 actions have been filed against the Boston Elevated, the Paramount-Famous Lasky Corporation and John F. Bowditch growing out of an explosion of films which were being carried in a bag on an elevated surface car in the Park street subway in Boston Jan. 3, 1925. When the explosion occurred many people were injured in the fire and panic that followed.

Of the 87 cases, only three will be tried at this time in an effort to establish liability. Judge Williams is presiding over the hearings, which will probably extend over a fortnight or more.

Flagpole Publicity Stunt Stopped by Boston Police

After spending two days and two nights at the top of the flagpole of the Metropolitan Theatre, Boston, Frank ("Sparrow") Holl, who started out to break the record of Shipwreck Kelly by attempting to remain at the top of the pole for fourteen days, was obliged to come down to earth by order of the Boston police department. The publicity stunt proved more successful than anticipated. It resulted in traffic blocks in Tremont Street and on Stuart Street and several minor accidents resulted when motorists tried to lean from their cars to see what it was all about.

U. A. Release Program Set

Five Pictures Have Already Been Shot, Four in Process of Filming and Six More About to be Placed Into Work

ON Tuesday, June 21, United Artists began the selling of its new season's line-up of 17 pictures, two pictures per month to be the general run of the releases from August, 1927 to March, 1928. Word to launch the campaign was sent out by Al Lichtman, vice-president and general manager of distribution for United States and Canada. In Mr. Lichtman's opinion the array of releases "is the most formidable in quantity and quality ever released by United Artists." During the summer, Joseph M. Schenck, United Artists president, will remain in Hollywood supervising production and studio activities. Mr. Schenck's listing of the new United Artists product and the various release dates follow:

"My Best Girl," a Mary Pickford vehicle adapted from a Collier's magazine story and soon to be published in novel form. Charles "Buddy" Rogers is leading man, and Isabelle Sheridan is in the cast; Charles Rosher is the photographer. The film is now shooting and will be released October 8, 1927. Norma Talmadge's "The Dove," already finished, has in its cast Noah Beery, Gilbert Roland, Fritz Feld, Olga Baklonova, Eddie Borden, Michael Vivitch and Harry Myers. Oliver Marsh was the photographer. Release January 21, 1928. Gloria Swanson's "Sadie Thompson," which Raoul Walsh is about to place into production, will be issued November 12, 1927. "The Garden of Eden," starring Corinne Griffith, will be filmed shortly by Director Lewis Milestone. October 22, 1927, in its release date.

"The Circus," Charlie Chaplin's new comedy, is two-thirds finished and is tentatively scheduled for February 4, 1928. "The Gaucho," a new Douglas Fairbanks' vehicle, is now in its fifth week of work under F. Richard Jones' direction. It will be released on February 18, 1928. Supporting Fairbanks are Eve Southern, Lupez Valez, Gustav Von Seyfertitz, Charles Stevens, Nigel de Brulier, Fred de Silva and Charlotta Monti. 200 riders will be a feature of this film. Antonio Gaudio is in charge of the cameras. November 26, 1927 is the release date for John Barrymore's "Tempest," based on an original story by Vladimir Nemirovitch-Dantchenko. It will be directed by Frank Lloyd with Joseph August presiding over the cameras. Greta Nissen is leading lady and Louis Wolheim a supporting player. Production on the story which Fred de Gresac is adapting will start in July.

"College," starring Buster Keaton with Anne Cornwall the feminine lead, has been finished and is set for September 10, 1927. Dev Jennings and Bert Haines were cameramen for Keaton. Another finished film is "The Magic Flame," co-starring Ronald Colman and Vilma Banky, and scheduled for September 24, 1927. George Barnes photographed the film. "Sorrell and Son," now being filmed by Herbert Brenon, is to be released on December 3, 1927. James Wong Howe is Brenon's photographer. The company sails for England on July 16 to film exteriors. "La Piava," the tentative title of D. W. Griffith's new production which features Estelle Taylor and based on a story by Karl Vollmoeller, is to be started on July 1. Release January 7, 1928. Fred de Gresac is doing the adaptation. A completed picture is "Topsy and Eva," featuring the Duncan Sisters. It is an August 6, 1927 release. In the cast are Gibson Gowland, Nils Asther, Marjorie Daw, Henry Victor, Murtle Ferguson. John Boyle was cameraman. "Two Arabian Knights," is finished and will come to the public on August 20, 1927. Cast includes Mary Astor, William Boyd, Louis Wolheim, Ian Keith, Michael Vavitch, De Witt Jennings. Barney McGill did the photography. "The Darling of the Gods," Morris Gest's first screen production, will be released on March 24, 1928. Gest is now in Europe selecting an international cast, after which the picture will be placed in work. "The Devil's Island," Gilda Gray's first picture for Samuel Goldwyn, will be filmed shortly and is programmed on the releasing schedule for December 17. "Ramona," an Inspiration Edwin Carewe production to star Dolores Del Rio, is listed as a January 14, 1928 release. "Laugh, Clown, Laugh," a Fred Niblo production, will be released on March 10, 1928.

"The Blood Ship" at Roxy

Rothafel Contracts With Columbia Pictures for World Premiere of Sea Epic; Well-Known Cast

S. L. (ROXY) ROTHAFEL this week concluded negotiations with Joe Brandt, president of Columbia Pictures and Jack Bellman, Columbia franchise holder in New York and Northern New Jersey, for the showing at his "cathedray of the motion picture" of "The Blood Ship," one of Columbia's "Perfect Thirty" which will be released during the coming season. In commenting on the deal Mr. Rothafel said "I'm shelving a picture I have already bought to play 'The Blood Ship.'" The arrangement is seen as a forerunner of the attitude toward the newer national distributors by the foremost exhibitors of the country.

Reports emanating from the Columbia studios on the Coast during production of the picture convinced Columbia executives that it had something out of the ordinary in the picturization of Norman Springer's tale of the sea which bears the same title as the film. When the first print was received in the home office in New York Messrs. Brandt and Bellman arranged to screen it for "Roxy"; following the projection Mr. Rothafel stated "It is one of the finest sea pictures I ever had the pleasure of viewing. It ranks with the best product of any of the leading companies."

George B. Seitz directed the production in which Hobart Bosworth plays the lead, Jacqueline Logan and Richard Arlen (loaned to Columbia by Paramount) are co-featured and the supporting cast includes Walter James, Fred Kohler, Arthur Rankin, James Bradbury, Sr., Syd Crossley, Chappell Dossett and Blue Washington.

"Life of Riley" Title of New Murray-Sidney Film

"The Life of Riley" is the title of the Charlie Murray-George Sidney production now in work at First National's Burbank studios. The original title announced for this production was "East Side, West Side."

Photography was started on "The Life of Riley" three weeks ago, and it is well along. E. M. Asher is production manager, while William Beaudine is holding the directorial reins. Besides the stellar team, the cast to date includes Myrtle Stedman, Sam Hardy, June Marlowe and Stephen Carr.

Monte Blue to Star in "Across the Atlantic"

Warner Bros. will star Monte Blue in a production to be called "Across the Atlantic." The picture will be number three of the series of four Blue vehicles for release during 1927-28. The star is now at work on the first, "The Bush Leaguer," which will be finished shortly. Within a short time he will begin work on "One Round Hogan," and upon the completion of that prize-fighting story will start making "Across the Atlantic."

Warners Cast Bobby Agnew in "Slightly Used"

Bobby Agnew has been chosen by Warner Bros. for the juvenile lead in "Slightly User," in which May McAvoy is starred, with Conrad Nagel playing principal support. The picture is now about to be put into production on the coast, with Archie Mayo directing. Melville Grosman is responsible for the story and adaptation.

"Mockery" New Title of Lon Chaney Film

"Mockery" has been selected by Metro-Goldwyn-Mayer as the title of Lon Chaney's current starring vehicle, now in production at the studio under the direction of Benjamin Christensen, Scandinavian director, who made "The Devil's Circus" and other pictures. The new film deals with the recent Russian Revolution.

Pauline Garon Starts "Eager Lips"

Pauline Garon, First Division player, started working this week on "Eager Lips," the first of three Garon productions that will be released by First Division Distributors, Inc. I. E. Chadwick, president of the Company, is personally supervising the production. Betty Blythe and Gardner James head the supporting cast.

Filming La Rocque Vehicle With Panchromatic Stock

Panchromatic film stock once more is being utilized exclusively in the photography of "A Fighting Eagle," Rod LaRocque's newest starring picture for Cecil B. DeMille.

Arthur Miller, chief cameraman on this production, is using "panchromatic" for both exteriors and interiors. Previously in most cases this film stock has been used only for exterior "shots," with ordinary film used for the photography of interior scenes. It has been found that the qualities which make panchromatic ideal for the filming of sunsets or unusual cloud effects, where vivid colorings are encountered, make this stock also ideal for the photographing of softly blended and harmonized interior color schemes. Unusual care must be exercised, however, with the lighting of interiors when panchromatic is used, according to Miller.

Decrease in 1926 Export of Films Into Ireland

According to available statistics, motion picture film imports into the Irish Free State during 1926 totaled 6,357,312 linear feet, which were valued at £37,230, as compared with 6,450,209 feet, valued at £45,796 during the previous year, or a loss last year of nearly 93,000 linear feet and over £8,500. Great Britain is the source of almost all of the film imports into the Irish Free State, though most of the film sent from there is of American origin.

Additions to Cast of New Meighan Vehicle

Several additions have been made to the cast of "First Degree Murder," Thomas Meighan's next starring vehicle, which James Cruze is directing for Paramount. They include Montague Shaw, Luke Cosgrave, Shirley Dorman, George Harvey, Charles Hagen, Richard Bartlett, Frederick Lee and Frank Whitson.

Carl Laemmle Sails for Europe

CARL LAEMMLE, president of Universal, sailed early Wednesday aboard the S.S. Berengaria for three months' stay in Europe. He will inspect the newly acquired Universal exchange systems on the Continent and probably will visit Italy and Rome. He will also spend some time at his boyhood home, Laupheim, Germany, and in the various capitals of Europe. His itinerary will be similar to that of previous years.

The Universal chief was accompanied by his children, Miss Rosabelle Laemmle and Carl Jr.; by Mr. and Mrs. Maurice Fleckles of Chicago; by J. J. Geller, his personal representative; J. H. Rose, his private secretary, and by servants.

The Laemmle party will return to the United States early in October. A large group of Universal officials and co-workers of the popular film head were at the pier to give him a rousing send-off.

In and Out of Town

CARROLL S. TROWBRIDGE, general representative for Al and Charles Christie, has returned to his New York office after spending a month with his associates at the Christie studio in Hollywood.

PAUL GULICK, head of Universal's publicity department, officially represented his organization at the opening of the Capitol Theatre, Atlanta, Ga., last Monday evening. The occasion marked Mr. Gulick's first visit to Atlanta.

WINFIELD R. SHEEHAN, vice-president and general manager of Fox Films, sailed June 28th on the S.S. Berengaria for Europe, where he will look over foreign plays and stories with a view to production in this country. He will visit the Fox studios in Berlin during his trip.

KENNETH HAWKS, supervisor of Fox production, and J. G. Blystone, have left New York for Banff, Canada, to start work on "Pajamas," which will feature Olive Borden.

AFTER many conferences with the officials of Fox Films, John Ford, the director and Philip Klein, scenarist, have returned to Hollywood.

CLAYTON P. SHEEHAN has just sailed for Europe aboard the Paris, and will supervise the sales work of foreign offices during his trip.

VIVIAN M. MOSES is making a trip to Richmond, Virginia, where she will remain over the 4th.

Morality Campaign in K. C. Has No Goal

The Society for the Supression of Commercialized Vice in Kansas City has started a campaign which has no goal. The society has asked the co-operation of women's clubs for the purpose of stamping out immoral shows, but thus for no theatre or class of theatres has been designated as the objective for the onslaught. All of the legitimate houses in Kansas City, with the exception of those theatres which use vaudeville and stage presentations in conjunction with first-run pictures, are closed, which leads theatre owners wondering what the society can have in mind, as no hint ever has been made that immorality existed in the stage presentations at motion picture houses. That it is "just another publicity gag" seems to be the unanimous opinion of most showmen.

New Universal House Will Be Built in Milwaukee

Universal Chain Theatrical Enterprises, Inc., is to add another theatre to its big chain in Milwaukee, according to announcement just made by Dan Michalove, general manager of the corporation.

Ground has been bought and construction will start immediately on an 1,900-seat house at Third and Centre Streets. The theatre will cost $370,000. Financial arrangements on the deal were made by Arthur J. Straus, local capitalist.

Cosmopolitan Will Screen Two More Comic Strips

"Bringing Up Father," the McManus strip, will form the basis of a screen story to be produced by Cosmopolitan. "Dumb Dora," a strip created by Chick Young, is to inspire a second vehicle for release by Metro-Goldwyn-Mayer.

The first Cosmopolitan production to be put under way in the immediate future will be "Lovelorn," which Hunt Stromberg will produce with John P. McCarthy at the megaphone. This vehicle, written for the screen by Bradley King, is based on a story by Beatrice Fairfax.

Another Cosmopolitan picture to get into early production will be a screen version of Frederick O'Brien's "White Shadows of the South Seas." It will be known on the screen as "White Shadows." Robert Flaherty has been selected as director.

Minneapolis Council Bars All Carnivals from City

The Minneapolis city council unanimously passed a resolution this week barring all carnivals from the city. The action was a temporary one, taken until a permanent ordinance could be prepared. This permanent ordinance will be ready in about two weeks, and its passage, which is regarded as a certainty, will mean that the traveling carnival companies can no longer count on the hospitality of the city.

Last week's resolution followed on the heels of a Ferris wheel accident in which four persons were injured, two of them critically.

More Players Signed for Columbia Film

The latest additions to "Sally In Our Alley," a forthcoming Columbia film, are Alec Francis, Kathlyn Williams and William H. Strauss. Alec Francis will play the part of an East Side merchant. "Sally In Our Alley" is being directed by Walter Lang.

Talley Heads Fox News and Varieties

ACCORDING to an announcement by Winfield R. Sheehan, vice-president of Fox Films, on the eve of his sailing for Europe, Fox News and Fox Varieties are consolidated into one department under the direct supervision of Truman H. Talley, who has been director-in-chief of Fox News for the past three years.

In addition to Mr. Talley's promotion, Mr. Sheehan announced that James E. Darst, for many years news editor of Fox News under Mr. Talley, will become associate director of Fox News and Fox Varieties, his particular work being the editing of the Varieties. Edmund Reek, who was Mr. Darst's assistant, becomes news editor of Fox News, in charge of the camera activities of the New York and American staff. John T. Spurgeon will continue as foreign editor in charge of the foreign camera staff. Edwin Harvey has been appointed to the post of make-up editor.

Exhibitors Service Bureau

House Staff Ad Contest

Novel Idea Proves Value to Box Office and Organization Spirit at Rex Theatre

ORGANIZATION contests, open to members of the theatre staffs and regarded by organization executives as one of the most productive means of promoting greater harmony and efficiency of the working force, have been turned to a highly utilitarian purpose by James M. McKoy, manager of the Rex Theatre, Spartanburg, S. C.

McKoy recently conducted one of his advertising contests, with a cash prize as the award for the successful usher or doorman in a competition based on individual advertising stunts executed by them in behalf of a picture attraction.

In working out the idea, McKoy zoned off the city and allotted one section to each member of his staff. Each competitor was expected to accomplish in his particular section some exploitation for the picture.

The conditions rested on new locations and the worth of the location as a seat-selling medium rather than just circus display methods. The prize was a $5 gold piece.

The results obtained were highly gratifying—the idea proving one of definite selling value for the theatre, as well as advancing the organization spirit among the employees, all of whom, being interested in their jobs were as a consequence glad to try their hands, and ideas, at practical showmanship along advertising lines.

As a matter of fact, the efforts put forth by the entire organization of the Rex were so spirited that McKoy decided to give a prize of $2.50 to each one of the competitors.

The value of the work done had more then passing value, for upon the completion of the novel contest the manager of the Rex found that he had broken into locations previously closed to his advertising and had added to the active list of positions for displays many sections which had been more or less dormant. Moreover, the box office figures showed the effect of the exploitation.

The picture which benefited by this exploitation was "The Night of Love." McKoy gave the attraction another excellent boost through a tie-up in which he interested the young people's societies of a local church.

Members of the church societies staged a prologue for the picture. The cast of the production numbered 30 people, among whom were two who are considered to have the best voices in town. The young people not only furnished the costumes for the prologue but in addition did some special newspaper advertising as well.

Novel Window Display Made for "Demi-Bride"

Where others had failed, Manager James H. McKoy was able to get a window display with a department store on account of its timeliness when "The Demi-Bride" showed at the Rex Theatre, Spartanburg, S. C.

McKoy made up the bride's window with all regalia and had church windows for a backing. On one side of the improvised altar, a pipe organ was built out of cardboard rolls and beaverboard. The organ was gilded as well as the windows that formed the background.

The entire bride's party was in the window and, at one end of the long window, bride's accessories were featured.

Throughout the whole display, stills placed in frames furnished by the store were very prominent.

Broadway Witnesses Parade of "First Autos"

A parade of sixty-three antiquated motor vehicles made the various grades from Dyckman Street to City Hall as best they could in a demonstration which attracted wide notice to the opening of the engagement of "The First Auto" at the Colony Theatre, New York. Barney Oldfield, famous race driver, and one of the featured players in the picture, led the parade, which culminated in a contest in which prizes were awarded the best specimens of "first autos."

First prize went to the owner of a 1900 model Knox car, while a Cadillac of the same year carried off second honors. The judges were Mayor James Walker, Barney Oldfield, H. K. Maples, president of the New York Auto Club, and the Automobile Editor of the Daily Mirror.

Prominent in the pageant was the original "999," now an exhibit in Henry Ford's museum, which was mounted on a truck. This is the car which Oldfield drove at the then record-breaking speed of a mile a minute in 1902. It is being exhibited by Warner Brothers in connection with the picture in New York.

Novelty Cards for Autos Sell "4th Commandment"

A clever means of ballyhooing "The Fourth Commandment" was originated by James P. Ryan, manager of the Palace Theatre, Muscatine, Ia. Ryan cut fifty hearts, 12 x 12 inches in size, and sixty, 22 x 24 inches in size, from red cardboard. On these he stenciled borders of roses and the title of the picture with the playdate.

Through personal friends he planted all of these hearts on the spare tires of pleasure cars and delivery trucks, and for a week previous to the showing he had a constant ballyhoo for his show in every part of the city.



A realistic and amusing lobby display exploited "McFadden's Flats" (First National) at the Liberty Theatre, Marysville, Cal. Manager W. M. Cornwell of the Liberty designed the layout



Another example of the attractive lobby displays which feature Cornwell's exploitation for pictures playing the Liberty, Marysville. The display shown above featured "The Yankee Clipper" (P. D. C.)



Sam E. Bleyer, manager of the Park Theatre, Meadville, Pa., evolved an unique ballyhoo idea to visualize the title of "Long Pants" (First National) as shown in the photo above

Local Choir Featured on Bill at Scranton Capitol

A LOCAL singing organization, prize-winner in a contest for choral singing, takes rank among the recent outstanding attractions, which have appeared at the Capitol Theatre, Scranton, Pa., under the direction of Thomas D. Soriero, in charge of the Comerford houses in that city. The Hyde Park Choir, made up of Scranton people, and under the direction of Luther Bassett, well known as a director of vocal organizations, appeared as a guest attraction for the first three days of the week of June 19 at the Capitol and, due to local interest in the choir, there was a great response on the part of Scrantonians.

The Hyde Park Choir was featured in a vigorous newspaper publicity and advertising campaign, and became the focal point of interest created for the program of the theatre the first part of the week.

As the choir is a non-professional organization, no salary cost was saddled on the theatre for this attraction. The event was of marked local significance, and the management gave such wide publicity to the appearance of the Choir at the Capitol that the organization was rewarded and the people of the town were given opportunity to hear the choristers under the most favorable circumstances in conjunction with the Capitol program at the usual charge of admission.

The leading numbers performed by the choir were "The Storm" and "Orpeum and His Lute," the compositions which the Hyde Park organization was returned the winner. Naturally there was keen interest on the part of Scranton people to hear the organization perform the numbers in which this musical organization, representing the city, made its successful bit for the first prize in the inter-city competition held at Utica.

The Choir was presented on the stage in a special setting stuggesting the interior of a church. The singers took their places in the choir loft, in graduated tiers and elevated slightly above the stage level.

School Graduates Invited Guests at Theatre

Manager Charlie Morrison got in solid with the Senior High School graduating class when he invited the 165 members to see "Lovers?" at the Arcade Theatre, Jacksonville, Fla.

Mechanical Lobby Display Exploits "Resurrection"

A mechanical display, erected in the lobby of a closed theatre, was used with good effect as exploitation for the showing of "Resurrection" at the Florida Theatre, St. Petersburg, Fla., recently by Manager Charles N. Amos.

The display consisted of a rectangular piece of beaverboard with numerous stills pasted all over it. The name of theatre and play dates appeared at the top and at the bottom, extending from one end to the other, with the title of the picture, "Resurrection."

A rectangular opening a little above the center of the beaverboard display was used for the mechanical operation. The figures in the display, resembling Russian peasants, were mounted on a belt that kept continually moving, while an electric blower, two fans and a large vacuum cleaner were used to make it snow. A pipe running from the blower (which was located at the bottom of the display), to the top, caused the snow to fall. The fans kept the snow whirling and the vacuum cleaner picked it up and shot it into the blower.

The display was lighted at night by concealed lights; the lights playing on the falling snow gave it a wonderful effect.

Merchant Tie-up Features Stage Act at Tivoli

Manager E. R. Rogers featured his stage hit in conjunction with the showing of Florence Vidor in "The World at Her Feet," when that film showed at the Tivoli Theatre, Chattanooga, Tenn.

Alexander Keese and his Troubadours furnished the stage show in a Spanish setting entitled "Bits of Spain."

One of the local coal companies carried banners on all their trucks reading, "Buy Your Coal from Penn Coal and Coke Co., and Get a Ticket to The Tivoli, presenting Alexander Keese and his Troubadours with Feature Stage Acts and Pictures."



Theatre displays in France. Above is a photo showing the excellent atmospheric lobby used at the Cameo Theatre, Lille, France, as an attractor for the showing there of "La Boheme" (M-G-M)

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Belle of Broadway, The	—	2	10	—	61	5,877 Ft.
Lone Wolf Returns, The	—	1	11	—	68	5,750 Ft.
PARAMOUNT						
Ace of Cads	2	5	22	2	64	7,786 Ft.
Afraid to Love	3	7	14	2	58	6,169 Ft.
Aloma of the South Seas	1	4	27	3	68	8,512 Ft.
Blind Alleys	1	5	14	2	64	5,597 Ft.
Blonde or Brunette	1	4	21	1	65	5,872 Ft.
Cabaret	—	5	19	5	70	6,947 Ft.
Campus Flirt	—	2	23	13	79	6,702 Ft.
Canadian, The	2	9	19	—	56	7,753 Ft.
Casey at the Bat	1	15	40	8	66	6,040 Ft.
Cat's Pajamas	—	3	19	5	72	5,863 Ft.
Children of Divorce	1	6	23	8	70	6,662 Ft.
Diplomacy	4	8	15	—	54	6,950 Ft.
Eagle of the Sea, The	—	7	22	—	63	7,250 Ft.
Evening Clothes	2	4	19	1	63	6,287 Ft.
Everybody's Acting	1	6	15	4	66	6,139 Ft.
Fascinating Youth	—	3	27	2	69	6,882 Ft.
Fashions for Women	3	7	15	3	60	6,296 Ft.
Fine Manners	1	8	24	1	62	6,435 Ft.
Forlorn River	—	11	22	1	61	5,992 Ft.
Great Gatsby, The	4	7	10	1	53	7,296 Ft.
Hold That Lion	2	9	23	5	64	5,811 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
It	—	—	24	25	85	6,452 Ft.
Kid Boots	1	2	37	3	70	5,650 Ft.
Kid Brother, The	5	3	41	8	68	7,654 Ft.
Kiss in the Taxi, A	1	9	22	3	63	6,439 Ft.
Knockout Reilly	—	3	30	5	72	7,080 Ft.
Lady of the Harem	2	6	13	—	57	5,717 Ft.
Let It Rain	1	10	18	6	65	6,052 Ft.
London	3	4	7	—	51	5,584 Ft.
Love 'Em and Leave 'Em	1	9	12	1	57	6,075 Ft.
Love's Greatest Mistake	—	12	13	—	56	6,007 Ft.
Man of the Forest	—	3	25	5	70	5,187 Ft.
Mantrap	—	7	21	1	64	6,077 Ft.
Mysterious Rider, The	—	3	19	1	65	5,957 Ft.
Nell Gwyn	5	5	16	2	58	6,741 Ft.
New York	1	3	20	—	64	6,877 Ft.
Padlocked	—	3	26	3	70	6,700 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Popular Sin, The	2	3	19	—	62	6,244 Ft.
Potters, The	—	2	21	1	69	6,680 Ft.
Quarterback, The	1	—	33	15	78	7,114 Ft.
Ritzy	—	2	11	—	65	5,306 Ft.
Rough House Rosie	—	1	9	—	67	5,952 Ft.
Senorita	—	3	13	5	73	6,634 Ft.
Show Off, The	1	3	24	3	68	6,196 Ft.
Sorows of Satan, The	5	10	14	3	56	8,691 Ft.
So's Your Old Man	1	4	25	6	70	6,347 Ft.
Special Delivery	1	4	14	1	63	5,524 Ft.
Stranded in Paris	—	1	27	2	71	6,106 Ft.
Telephone Girl, The	2	4	19	1	63	5,455 Ft.
Tin Gods	—	3	26	7	73	8,568 Ft.
Too Many Crooks	1	5	5	—	52	5,388 Ft.
Variety	1	5	21	12	74	7,804 Ft.
Wedding Bills	—	4	11	—	62	5,869 Ft.
We're in the Navy Now	—	2	24	20	82	5,519 Ft.
Whirlwind of Youth, The	—	2	8	1	67	5,886 Ft.
You'd Be Surprised	5	12	19	—	53	5,994 Ft.
You Never Know Women	—	8	15	—	60	6,064 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	5	—	52	4,879 Ft.
Bigger Than Barnum's	2	7	22	3	64	5,391 Ft.
Breed of the Sea	1	2	10	—	62	6,450 Ft.
Cowboy Cop, The	—	2	8	1	67	4,385 Ft.
Don Mike	—	2	10	2	70	5,723 Ft.
Her Father Said No	2	2	6	—	54	6,908 Ft.
Her Honor, the Governor	1	4	9	3	65	6,709 Ft.
Kosher Kitty Kelly	1	8	16	2	58	6,103 Ft.
Laddie	1	2	30	4	70	6,931 Ft.
Lone Hand Saunders	—	2	21	6	74	5,447 Ft.
Magic Garden, The	—	3	9	2	68	6,807 Ft.
Mother	—	1	8	1	70	6,934 Ft.
Moulders of Men	1	1	8	—	62	6,442 Ft.
One Minute to Play	—	6	26	8	73	7,713 Ft.
Out of the West	—	1	13	—	68	4,609 Ft.
Regular Scout, A	2	—	11	3	69	5,601 Ft.
Rose of the Tenements	5	1	4	—	42	6,678 Ft.
FIRST NATIONAL						
Affair of the Follies, A	—	3	20	4	71	6,433 Ft.
Amateur Gentleman, The	3	5	15	2	60	7,790 Ft.
Babe Comes Home	—	3	7	—	61	5,761 Ft.
Blonde Saint, The	1	5	14	1	62	6,800 Ft.
Convoy	—	2	7	1	67	7,724 Ft.
Don Juan's Three Nights	1	2	7	1	69	6,374 Ft.
Duchess of Buffalo, The	2	7	13	1	58	6,940 Ft.
Easy Pickings	1	3	10	—	60	5,400 Ft.
Forever After	—	2	16	8	77	6,330 Ft.
Into Her Kingdom	1	4	18	2	66	6,477 Ft.
It Must be Love	—	6	26	3	67	6,848 Ft.
Just Another Blonde	1	3	14	—	62	5,602 Ft.
Ladies at Play	—	5	14	2	66	6,119 Ft.
Lady in Ermine	—	9	17	—	60	6,400 Ft.
Long Pants	—	2	14	—	66	5,550 Ft.
Lunatic at Large, The	3	2	9	—	55	5,521 Ft.
Masked Woman, The	2	2	8	—	57	5,434 Ft.
McFadden's Flats	—	4	25	14	77	7,846 Ft.
Men of Steel	—	4	27	5	71	9,153 Ft.
Midnight Lovers	2	6	8	—	53	6,100 Ft.
Mismates	1	6	13	—	59	6,856 Ft.
Notorious Lady, The	1	4	9	2	63	6,040 Ft.
Orchids and Ermine	—	10	14	8	68	6,734 Ft.
Overland Stage, The	1	3	14	3	72	6,392 Ft.
Pals First	—	6	13	—	65	6,834 Ft.
Paradise	1	—	13	1	69	7,090 Ft.
Perfect Sap, The	1	2	11	—	62	5,982 Ft.
Prince of Tempters, The	—	1	18	1	70	7,780 Ft.
Puppets	—	6	17	—	62	7,486 Ft.
Savage, The	1	4	16	3	67	6,275 Ft.
Sea Tigers, The	—	1	18	3	73	5,606 Ft.
See You in Jail	3	1	7	2	61	5,800 Ft.
Senor Daredevil	—	3	22	8	75	6,402 Ft.
Silent Lover, The	—	10	13	1	59	6,500 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Stepping Along	1	3	13	2	66	7,038 Ft.
Strong Man, The	—	5	19	1	65	6,882 Ft.
Subway Sadie	—	2	24	5	73	6,727 Ft.
Syncopating Sue	1	6	18	1	62	6,770 Ft.
Tender Hour, The		3	6	1	68	7,400 Ft.
Three Hours	1	7	16	—	59	5,774 Ft.
Twinkletoes		2	24	3	71	7,833 Ft.
Unknown Cavalier, The	1	4	15	5	66	6,595 Ft.
Venus of Venice	1	11	12	2	57	6,324 Ft.
White Black Sheep, The	2	4	16	3	65	6,798 Ft.
FOX						
Ankles Preferred	1	4	14	2	65	5,498 Ft.
Auctioneer, The	—	4	12	2	67	5,686 Ft.
Bertha, the Sewing Machine Girl	1	1	9	1	63	5,242 Ft.
Blue Eagle, The	1	6	17	3	65	6,200 Ft.
Broncho Twister, The	—	1	11	1	70	5,435 Ft.
Canyon of Light	—	7	14	6	68	5,399 Ft.
City, The	1	4	6	1	56	5,508 Ft.
Country Beyond, The	—	1	13	2	72	5,363 Ft.
Cradle Snatchers	—	1	8	1	70	6,281 Ft.
Desert Valley	—	1	8	1	70	4,731 Ft.
Family Upstairs, The	1	3	17	3	68	5,971 Ft.
Fig Leaves		3	12	3	70	6,498 Ft.
Flying Horseman, The	—	1	21	1	70	4,971 Ft.
Great K. & A. Train Robbery, The	—	1	21	7	76	4,800 Ft.
Last Trail, The	1	5	13	2	63	5,190 Ft.
Love Makes 'Em Wild	1	4	9	—	60	5,508 Ft.
Lily, The	2	5	6	—	51	6,268 Ft.
Marriage License	1	5	11	—	58	7,168 Ft.
Midnight Kiss, The	1	4	7	—	56	5,025 Ft.
Monkey Talks, The	1	4	11	—	59	5,500 Ft.
More Pay—Less Work	—	3	10	1	66	6,027 Ft.
Music Master, The	—	3	17	4	71	7,754 Ft.
No Man's Gold	—	2	29	7	74	5,745 Ft.
Return of Peter Grimm, The	—	4	15	1	66	6,961 Ft.
Summer Bachelors	—	3	12	4	73	6,782 Ft.
Thirty Below Zero	1	4	11	3	66	4,691 Ft.
Three Bad Men	—	2	24	15	80	8,710 Ft.
What Price Glory	—	3	12	6	74	11,400 Ft.
Whispering Wires	1	—	9	3	73	5,946 Ft.
Wings of the Storm	—	4	11	1	64	5,244 Ft.
Womanpower	1	3	15	2	66	6,240 Ft.
METRO-GOLDWYN-MAYER						
Altars of Desire	1	6	18	—	61	6,037 Ft.
Bardleys the Magnificent	—	—	18	7	78	8,536 Ft.
Battling Butler	1	6	21	4	66	6,970 Ft.
Big Parade, The	—	—	8	4	80	12,550 Ft.
Blarney	7	8	9	—	45	6,169 Ft.
Boy Friend, The	3	3	13	1	60	5,584 Ft.
Demi-Bride, The	—	4	23	8	73	6,886 Ft.
Deserts' Toll	—	3	13	—	64	5,376 Ft.
Exit Smiling	9	5	3	—	35	6,461 Ft.
Faust	3	6	18	3	62	8,110 Ft.
Fire Brigade	1	7	23	8	69	8,716 Ft.
Flaming Forest, The	—	5	27	3	68	6,567 Ft.
Flesh and the Devil, The	—	4	36	16	78	8,759 Ft.
Frisco Sally Levy	—	2	7	1	67	6,900 Ft.
Gay Deceiver, The	3	9	12	1	54	6,624 Ft.
Heaven on Earth	—	4	7	—	59	6,301 Ft.
Johnny Get Your Hair Cut	—	5	21	7	72	6,781 Ft.
La Boheme	2	4	18	5	68	8,781 Ft.
Little Journey, The	1	4	14	—	61	6,088 Ft.
Lovers	—	4	13	3	69	5,291 Ft.
Love's Blindness	2	7	9	3	60	6,023 Ft.
Magician, The	4	6	13	1	55	6,960 Ft.
Mare Nostrum	—	3	23	3	73	9,476 Ft.
Mr. Wu	—	2	28	6	73	7,603 Ft.
Red Mill, The	3	6	19	3	62	6,337 Ft.
Rookies	—	4	18	6	72	6,640 Ft.
Scarlet Letter, The	—	5	17	6	71	8,229 Ft.
Show, The	1	5	21	5	68	6,308 Ft.
Slide, Kelly, Slide	—	4	27	13	76	7,865 Ft.
Taxi Dancer, The	—	8	11	1	60	6,289 Ft.
Tell it to the Marines	—	1	28	23	83	8,800 Ft.
Temptress, The	—	7	20	11	73	8,221 Ft.
There You Are	—	3	15	—	65	5,652 Ft.
Tillie the Toiler	—	1	7	2	73	6,160 Ft.
Tin Hats	—	4	34	8	70	6,598 Ft.
Understanding Heart, The	—	4	8	2	66	6,657 Ft.
Upstage	—	6	15	3	66	6,048 Ft.
Valencia	4	5	21	2	61	5,580 Ft.
Waltz Dream, The	3	3	16	2	63	7,322 Ft.
Waning Sex, The	—	3	34	5	71	6,025 Ft.
War Paint	—	1	17	4	73	5,032 Ft.
Winners of the Wilderness	—	1	8	1	70	6,343 Ft.
PATHE						
Devil Horse, The	1	2	18	3	69	5,853 Ft.
PROD. DIST. CORP.						
Bachelor Brides	1	3	13	—	62	6,612 Ft.
Clinging Vine, The	2	3	12	1	61	6,420 Ft.
Corporal Kate	—	3	8	4	72	7,460 Ft.
Fighting Love	—	—	11	—	70	7,017 Ft.
Flame of the Yukon, The	1	2	12	—	63	5,800 Ft.
For Wives Only	—	3	7	1	65	5,800 Ft.
Getting Gertie's Garter	—	3	11	2	68	6,859 Ft.
Gigolo	1	2	10	2	64	7,295 Ft.
Her Man O'War	—	3	11	—	64	6,106 Ft.
Last Frontier, The	—	5	21	—	64	7,964 Ft.
Man Bait	—	1	9	1	70	5,947 Ft.
Nervous Wreck, The	2	5	9	2	59	6,730 Ft.
Nobody's Widow	—	2	8	—	64	6,421 Ft.
Pals in Paradise	—	2	8	—	64	6,695 Ft.
Rubber Tires	2	2	6	—	54	6,303 Ft.
Sea Wolf, The	1	2	16	—	64	6,763 Ft.
Sunny Side Up	1	4	6	—	55	6,007 Ft.
Yankee Clipper, The	—	1	13	2	72	7,920 Ft.
Young April	1	4	14	1	63	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue, The	—	1	17	10	80	9,380 Ft.
Black Pirate, The	3	9	22	12	69	6,388 Ft.
General, The	2	5	13	1	60	7,440 Ft.
Love of Sunya, The	—	6	18	5	69	7,311 Ft.
Night of Love, The	—	2	22	12	78	7,600 Ft.
Resurrection	—	2	15	6	75	9,523 Ft.
Son of the Sheik, The	—	2	26	24	83	6,685 Ft.
Sparrows	7	11	19	6	58	7,763 Ft.
Stella Dallas	1	6	27	10	72	10,157 Ft.
Winning of Barbara Worth, The	—	5	20	8	73	8,560 Ft.
UNIVERSAL						
Buckaroo Kid, The	1	2	10	2	67	6,167 Ft.
Butterflies in the Rain	1	11	10	1	55	7,319 Ft.
Cheerful Fraud, The	3	5	13	1	58	6,968 Ft.
Denver Dude, The	—	4	10	3	68	5,292 Ft.
Flaming Frontier, The	1	7	21	10	71	8,829 Ft.
Fourth Commandment, The	—	4	11	—	62	6,863 Ft.
Held by the Law	2	2	13	—	62	6,929 Ft.
Her Big Night	—	2	11	1	67	7,603 Ft.
Ice Flood, The	—	2	15	—	66	5,747 Ft.
Love Thrill, The	—	4	7	—	59	6,038 Ft.
Marriage Clause, The	—	—	17	7	79	7,680 Ft.
Michael Strogoff	—	4	15	3	69	9,315 Ft.
Midnight Sun, The	—	8	21	2	64	8,767 Ft.
Oh Baby	1	6	10	—	56	7,152 Ft.
Old Soak, The	—	2	19	2	70	7,445 Ft.
Poker Faces	2	1	23	4	70	7,808 Ft.
Prisoners of the Storm	1	5	14	1	62	6,102 Ft.
Red Hot Leather	—	6	4	—	52	4,555 Ft.
Runaway Express, The	1	5	8	3	64	5,865 Ft.
Sensation Seekers, The	—	2	10	1	68	7,015 Ft.
Silent Rider, The	—	—	10	2	75	5,879 Ft.
Spangles	1	2	13	—	63	5,633 Ft.
Take it from Me	5	4	13	4	60	6,649 Ft.
Taxi, Taxi	1	3	7	1	61	7,173 Ft.
Texas Streak, The	—	1	16	4	74	6,367 Ft.
Whole Town's Talking, The	—	3	9	—	63	6,662 Ft.
Wild Horse Stampede, The	2	1	6	2	64	4,776 Ft.
Yellow Back, The	2	1	6	—	52	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	21	7	78	6,954 Ft.
Better Ole	—	3	13	10	78	9,481 Ft.
Broken Hearts of Hollywood	1	2	10	—	62	7,770 Ft.
Don Juan	—	2	14	9	76	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Finger Prints	—	3	10	—	60	7,031 Ft.
Hills of Kentucky	—	1	14	1	70	6,264 Ft.
Millionaires	—	2	9	—	65	6,903 Ft.
My Official Wife	2	4	13	1	61	7,846 Ft.
Private Izzy Murphy	1	1	14	8	78	7,889 Ft.
So This is Paris	3	5	8	1	58	6,135 Ft.
Third Degree, The	—	1	20	2	70	7,647 Ft.
What Every Girl Should Know	—	3	7	—	61	6,281 Ft.
While London Sleeps	—	4	7	1	63	5,810 Ft.
Wolf's Clothing	2	4	4	2	57	7,068 Ft.

Studio Briefs

Gregory La Cava, now directing Chester Conklin and George Bancroft in "Tell It to Sweeney," has signed a new contract with Paramount.

Neill Neilly has replaced Budd Fine as the villain in "Gentlemen Prefer Scotch," a Fox two-reel comedy based on a story by Arthur Greenlaw and Sam White. Jules White is directing. Nick Stuart and Sally Phipps portray the boy and girl leads. The picture is being supervised by George E. Marshall.

Oliver Eckhardt will play in the Fox two-reel comedy based on O. Henry's story, "Suite Homes," which is now in production in Hollywood. Ernie Shields, Anita Garvin, Marjorie Beebe and Harry Cornella had been announced previously. Zion Myers is directing from a scenario by Max Gold.

Fatty Alexander, Kewpie Ross, and Fat Karr are back from a vacation with additional poundage on their frames and have started work in "Wanderers of the Waistline," the first of their third series of Standard Fat Men comedies which will be released again this season by F B O. This will be the twenty-sixth picture for the three.

Richard Arlen has been selected to play the leading role opposite Esther Ralston in her forthcoming Paramount production, "The Glory Girl."

King Vidor's Metro-Goldwyn-Mayer unit, which has spent the past several weeks in New York obtaining scenes for "The Crowd," left for Buffalo last week, to take shots in Niagara Falls. Although the Vidor party stopped at the Falls on its way East from the coast, the time schedules and bad weather combined to prevent satisfactory conclusions. It is possible that Vidor and his party may return to Manhattan before leaving for Los Angeles. Special lenses and various innovations were used in procuring the mass and scenic effects Vidor desired.

With the completion this week of "Splashing Through," the 19th of "The Collegians" series, Carl Laemmle, Jr., who wrote and supervised the entire production, announced that the 20th and final episode would be filmed immediately. The second ten form the New Collegian Series and are to be released during 1927-28. Nat Ross is directing.

Marjorie Beebe, petite red head comedienne, has started work in a Fox two-reel comedy, "Why Blondes Leave Home." The leading male role opposite her is taken by Richard Walling; Dorothea Walbert and Harry Dunkinson are cast in supporting roles. Gus Meins is directing from the story and scenario by Henry Dunn.

Frank Urson has started direction on "Beautiful But Dumb," Vera Reynolds' latest starring vehicle under the personal supervision of William C. de Mille studios.

Roy D'Arcy has just been assigned a role in "Romance," the Conrad novel which is to be directed by John S. Robertson as a starring vehicle for Ramon Novarro. Marceline Day is the featured feminine lead. Adaptation and continuity of the story has just been completed by Josephine Lovett.

Having completed the "East Side" scenes from "East Side, West Side," now being produced at the Fox New York Studio, Allan Dwan is turning his attention to the "West Side" portions of the Felix Riesenberg story. The large Ghetto set is now giving way to elaborate Park Avenue interiors on the same stage. Dore Davidson and Sonia Nodalsky are "Pa" and "Ma" Lipvitch; George O'Brien and Virginia Valli, Holmes Herbert, June Collyer and Frank Dodge are the others.

Genara Spagnoli, Russian actor, has been added to the cast of "Terror," Lon Chaney's new Metro-Goldwyn-Mayer starring vehicle, on which Benjamin Christensen, Danish director, is now engaged. Spagnoli, as his name indicates, is Italian by birth, having been born in Russia.

Production was started this week on "Shanghai Bound," Richard Dix's latest picture for Paramount, which Luther Reed is directing.

Dale Hanshaw has purchased for Sierra Pictures, an original story, "The Wild Ace" by L. V. Jefferson. A cast will be assembled under the direction of Horace B. Carpenter.

Oliver Eckhardt will play the part of Uncle in the Fox two reel comedy based on O. Henry's story, "Suite Homes," which is now in production in Hollywood. Ernie Shields, Anita Garvin, Marjorie Beebe and Harry Cornella had been announced previously. Zion Myers is directing from a scenario by Max Gold, with George E. Marshall supervising.

For her new United Artists Picture, "My Best Girl," Mary Pickford has as cameraman Charles Rosher, who photographed virtually all of the recent Mary Pickford films.

Shooting on "My Best Girl" will be completed in August, Miss Pickford said this week. The picture is now in its fourth week of production at the United Artists Studio, Hollywood. Sam Taylor is Miss Pickford's director. The story of "My Best Girl," written by Kathleen Norris, will appear serially in Collier's Magazine.

Warner Bros. have borrowed from Metro-Goldwyn the services of Conrad Nagel for the lead opposite May McAvoy in her next starring vehicle, "Slightly Used" on which work will start as soon as Miss McAvoy completes her current role as feminine lead with Al Jolson in "The Jazz Singer." Archie May has been designated to direct "Slightly Used." Story and the adaptation are both by Melville Grosman.

Roy Burns, one of Cecil B. DeMille's assistants during the filming of "The King of Kings," is assistant director Frank Urson making "Beautiful But Dumb," William C. deMille's first production as associate producer with Cecil B. DeMille. Burns takes the place left vacant by William J. Cowen who temporarily left the DeMille lot to become first assistant director for Douglas Fairbanks.

In order to assure comedy relief in "Bride of the Night," Fox screen version of "Prince Fazil," Director Howard Hawks has added Hank Mann and Dale Fuller to the cast. Charles Farrell and Greta Nissen have the principal roles, with Mae Busch, Vadim Uraneff, Tyler Brooke and Myrna Loy in supporting parts.

Lloyd Bacon finished this week the supervision of cutting and editing Dolores Costello's latest starring vehicle, "The Heart of Maryland," which he directed for Warner Bros. The picture is now ready for shipment east in anticipation of a July release date.

"The Heart of Maryland" brings Dolores Costello in a story of Civil War days. The cast surrounding the star includes Jason Robards, Helene Costello, Warner Richmond, Myrna Loy, Paul Kruger, Carrol Nye, Charles Edward Bull, Walter Rodgers and James Welch.

May Robson and Bessie Love who had featured roles in "Rubber Tires" find themselves again cast in featured roles in "Harp in Hock," now being made under the direction of Renaud Hoffman for DeMille Pictures. They will work with Rudolph Schildkraut and Junior Coghlan. Joseph Striker, Elise Bartlett, Louis Natheaux and Lillian Harmer are also in the cast of this story which was adapted by Sonya Levien.

An old-fashioned carnival company with its side shows, shell games and like accessories is one of the features of "The Life of Riely," the E. M. Asher production now being filmed by William Beaudine for First National. The show, with its 'big top' and wagons, occupies a conspicuous place on the First National 'lot' at Burbank.

Warner Baxter and other members of "The Coward" company, including Sharon Lynn, leading lady, and Alfred Raboch, director, left the F. B. O. studios this week for Big Bear Lake, in the mountains above San Bernardina, California, where they will inaugurate filming of Arthur Stringer's story of the same name.

This story was published a short time ago in Hearst's International magazine. The exterior scenes will be filmed in the huge pine forests surrounding Big Bear Lake. Others of the cast include Freeman Wood and Raoul Paoli.

Allan Dwan has added seven celebrities to the payroll of "East Side, West Side," which he is now producing at the Fox Films New York Studio.

In "East Side, West Side" are Dore Davidson, Sonia Nodalsky, John Miltern, Holmes Herbert, John Dooley and Frank Allsworth.

Key City Reports

New York City

BUSINESS along Broadway has evidently settled down to a quiet, average summer pace, with no startlingly high grosses but with the influx of tourists and the end of school terms holding the figures up satisfactorily.

No records were broken, although the general average of picture quality might be said to have been somewhat higher than the week previous.

The Roxy was up over the $100,000 mark again, showing "Alias the Deacon," which was excellent for the season.

The Capitol, holding "The Unknown" for a second week, made a splendid showing, conditions considered. The Paramount, with "Ritzy," regarded as a weak picture, was still under the $70,000 mark, but holding its own, aided by the extended engagement of Paul Whiteman.

The Mark Strand, using Van and Schenck as stage headliners to buck the Whiteman opposition, did an average week with "Framed."

Three new pictures opened for runs—"The Way of All Flesh" at the Rialto, **"Old San Francisco" at Warners, and** "The First Auto" at the Colony—with the first two showing a likelihood of considerable success. The last named seems to be regarded as not so strong.

Cleveland

THE weather stays clear and cool, the pictures are coming along fine, business is getting better and better, and everybody's happy. That's the local report for last week. Suburban houses still report that business is poor, and the report from out of town in the neighboring districts is rather gloomy, still there are fewer houses closed than ever before in the summer and the first-run houses are doing almost mid-season business.

"When a Man Loves" did very big business at the Stillman Theatre. It went even better than "Don Juan," which was one of the outstanding engagements of the season. It was presented with Vitaphone synchronization and Vitaphone specialty numbers. It is being held for another week. **"Prince of Head Waiters" was also a big success.** The story, the cast and the direction all combined to make this a film with popular appeal. **"See You in Jail" pleased the large attendance all week at the State.** Just the kind of light, amusing tale to satisfy a summer-time complex. **"Ritzy" done in Elinor Glynn style, pleased the Keith Palace audiences,** as it is a strictly box office attraction. Surrounded by a good vaudeville bill headed by Wanda Hawley in a sketch, business was better than it has been for several weeks. **"Lost at the Front" played its third and last week at the Cameo, and held up strong during the entire engagement.** The Cameo has been specializing in comedy features, and has built up a large clientele as the "laugh headquarters" of the movies. **The Park Theatre did a good business with "Tracked by Police."** These dog pictures always play to full houses. **"No Control," did not get a good send-off by the critics, but the paying guests liked it** both at Keith's East 105th St., where it played all week, and at Reade's Hippodrome, where it played the first half of the week. **"Birds of Prey," with Priscilla Dean as one of the birds, did better than average** at the Hippodrome the last half of the week. The Circle Theatre is playing a season of revivals with daily changes and reduced prices.

Philadelphia

BUSINESS at the downtown theatres in Philadelphia tapered off a bit during the past week.

The Stanley, with **Clara Bow in "Rough House Rosie," augmented** by the sixteen Tiller Sunshine Girls and Edna Thomas, singer of negro spirituals, **had a fairly satisfactory week.**

The Stanton continued to do good business with "The Better 'Ole." The Vitaphone unit, however, was not transferred from the Aldine, where the picture had previously run, to the Stanton.

Business at the Fox with Alma Rubens in the "Heart of Salome," was somewhat below its previous weeks. The program was augmented by Muriel La France, soprano, the Littlefield Dancers, Chico, syncopating harpist, and Herman Timberg in a small revue.

The Arcadia with "Rolled Stockings," had mediocre business to report for the week.

Florence Vidor in "The World at Her Feet," at the Karlton did a little better, but receipts were nothing to brag about.

The Palace, with Ramon Novarro and Alice Terry in "Lovers," had fairly satisfactory business.

"See You in Jail" at the Victoria, **even with an elaborate lobby display, did only fair business.**

The Capitol, however, with Milton Sills in "The Sea Tiger," reported good business.

Central Pennsylvania

THE John Barrymore film play, **"Don Juan," at Loew's Regent, and Clara Bow, in "Rough House Rosie,"** in the Victoria, **enjoyed such outstanding popularity during the past week** in Harrisburg that some of the offerings in other theatres suffered somewhat from the box office viewpoint.

In the Colonial the feature film was **"Three Hours," starring Corinne Griffith.** Notwithstanding the actress did some very clever histrionic work, the play could not compare in pulling power with either "Don Juan" or "Rough House Rosie" with which it had to contend for box office honors. **Many** who saw it thought "Three Hours" was too gloomy throughout and needed the injection of comedy element to make it really satisfactory entertainment.

The timely title of the play offered at the Broad Street theatre was **"The Flying Fool,"** and although Manager Feldser frankly advertised that Colonel Lindbergh was not pictured in the play, **many patrons were drawn to the theatre because of the great vogue for anything relating to flying.**

San Francisco

A WEEK of good average business was enjoyed at the motion picture houses in San Francisco during the past week. This applies to both downtown and residential theatres, generally speaking.

"Slide, Kelly, Slide," continued to draw at the St. Francis Theatre for a second week. **"Tillie The Toiler," drew well at Loew's Warfield,** which together with the presentation acts drew many. But what is supposed to have drawn the largest crowd there was the fact that it was the last appearance of Rube Wolfe, who stayed over another week.

"The Love of Sunya," together with Fanchon & Marco's presentation act, drew crowds, as did their special appearance for two nights in person. **"Too Many Crooks" shown at the California Theatre did fairly good.** At the Cameo Theatre, **"Men of Daring" drew an average crowd.**

"The Heart Thief" at the Golden Gate Theatre, together with a very high class vaudeville also drew. At the Pantages Theatre **crowds were attracted by both the picture, "The Count of Monte Christo" and the vaudeville** acts. **The people enjoyed "Out of The West" and "Much Mystery," as well as vaudeville** at the Union Square Theatre.

In the residential houses, **"Spangles" was** liked at the Wigwam Theatre by the people who **also were pleased with the musical comedy. "Evening Clothes" was well thought of** at the Coliseum Theatre, as were the special orchestra numbers.

Albany

FROM the standpoint of attendance at the motion picture theatres in Albany and Troy, last week presented a series of contrasts. In Troy, business started off exceptionally good on Sunday when an all day rain forced thousands to the theatres with the result that **"A Million Bid" did exceptionally well** on Sunday and apparently pleased the people to the extent that by word of mouth it was advertised and the Troy theatre found little to complain of during the four days the picture held forth. **The last three days found "Cradle Snatchers" doing fairly well** when the weather turned cool. **At the Lincoln theatre, "Drums of the Desert" running for the week failed to bring anything above ordinary business. "The Four Horsemen" was brought back** to Proctors' Rourth Street house the fore part of last week **and drew exceptionally well,** without any particular regard, apparently being paid to weather conditions.

Theatre owners in Albany characterized last week's business as "terrible." **Probably the best week's business was done by the Mark Strand with "A Million Bid"** and three selections by the Vitaphone. **The Leland took a slump in "The Secret Studio" while the Mark Ritz did nothing**

with "The Broncho Twister." The Clinton Square ran to small crowds due to weather conditions and also the fact that the street in front of the theatre is in a torn up condition.

Seattle

SPRING weather, warm and sunny, coupled with some mediocre motion pictures at the leading first run houses, knocked the box office down to a rather low level in this city for the last seven days.

Probably the best drawing card in town was the Blue Mouse Theatre with a new Vitaphone show and the feature picture "A Million Bid." The picture was just fair in audience appeal, but the Van & Schenck and Mary Lewis numbers on the Vitaphone program put the bill across to big business. The same show is held for a second week.

At the Fifth Avenue Theatre "Tillie the Toiler" played to average houses. It was a pleasing picture, but far from a big production or a big box office success. The Fanchon-Marco revue headed by Leon Vavara, former Orpheum attraction, was weak. Business just average for the engagement.

The Coliseum this week began its summer policy of two changes weekly, playing "Afraid to Love" and "See You in Jail." Under the new policy, this house will present the weaker pictures of the large producers, and a change in box office tempo is noticeable already. **The Coliseum, ordinarily the leading box office house, did just fair with the two above-named films.**

"The Tender Hour" at the United Artists was just a fair drawing card, building up a little over recent films at this house, but still far below normal. **"Heaven on Earth" at the Columbia did a consistently fair business** throughout the engagement, with a strong supporting film and musical program.

"Quarantined Rivals" at the Embassy and "The Last Frontier" at Pantages were average attractions only.

Boston

AN anticipated lull in the down town theatres failed to materialize last week in spite of perfect vacation and out-of-door weather. While there was no perceptible falling off in the evening attendance, there was a marked increase in the matinees and the week has been, as a whole, exceptionally good for this season.

Down town Boston theatres are reporting good business at all performances. **At the Modern and Beacon, the Twin Houses, "Don Juan" closes this week after three weeks' run in each. This is the first time that any feature has ever been held over even a second week in these houses.**

The Metropolitan Theatre provided a ten-feature de luxe program during the week which resulted in a jump in the box office receipts over any week of the summer season. "Barbed Wire" was the feature with a John Murray Anderson presentation. Gene Rodemich and his orchestra, the Metropolitan Grand Orchestra, organ features and especially interesting short subjects and news reels.

Loew's State's showing of "Tillie The Toiler" apparently was a signal for a general rush to the box office and one of the best weeks of the season was the result. Phil Spitalny and orchestra continue as the musical feature.

Boston's only road show, "The King of Kings" completed its second week with receipts far above expectations and its run at the Tremont Theatre will continue for some time to come.

"Babe Comes Home" is playing simultaneously in the Scollay Square Olympia, Washington Street Olympia and Central Square, Cambridge, Theatres **to good business. At the Fenway,** another Publix theatre, **"Chang" is the** mystery **film enjoying its new England premiere.**

Loew's Orpheum is showing "Lovers" and is in addition holding amateur week for Boston talent but on a bill entirely different from anything heretofore attempted for the amateurs. The fifty amateurs have been organized into a Revue and the results have justified expectations.

"Ankles Preferred" is proving a popular film at the Keith-Albee Boston Theatre **while "White Gold"** is being shown at the University and Exeter Theatres. Bills at the other houses are equally as good.

This week brings to a close another legitimate theatre, leaving only the Colonial open.

Baltimore

Carnivals staged for the benefit of the Babies' Hot Weather Fund at the various public parks in Baltimore, and a Bohemian athletic meet at the Stadium, combined with several hot days, put a crimp in the business at the moving picture houses in that city during the week beginning Monday, June 20.

Despite that, however, **"The Night of Love," with Ronald Colman and Vilma Banky, went over very good** with the patrons at Loew's Valencia, **and at Loew's Century "Knockout Reilly," with Richard Dix, proved a good drawing card.**

"The Brute," with Monte Blue, did fairly good business at Warners' Metropolitan up **until the last two days of the week. "Moulders of Men" did fairly well** at the Garden **with five acts of vaudeville,** and **"The Price of Honor" did pretty good** at Keith's Hippodrome, **also with five acts of vaudeville.**

"Wedding Bills," with Raymond Griffith, did not stand up so well, doing less than fair business at the New Theatre, while **"Broadway Nights," with Lois Wilson and Sam Hardy went over poorly** at the Rivoli.

The Embassy was out of the running during the week due to some trouble in booking arrangements.

Kansas City

AN uncertain week of weather in Kansas City last week did not result in an uncertain week of box receipts by far. With a fairly strong lineup of pictures, most of the first run houses did a better business than the preceding week, which was about normal.

At the Newman, Lon Chaney in "The Unknown," drew good all week, the total attendance being above the average. **At the Royal Clara Bow in "Rough House Rosie" played its second week to better than average crowds. The "Passion Play" at the Liberty got away to a rather average start, but picked up** as the week wore on.

Billie Dove in "The Tender Hour" did a better business than the preceding week, as did Tom Mix in "Outlaws of the Red River" at the Pantages theatre. **John Barrymore in "Don Juan," in conjunction with the Vitaphone at the Globe, did one of the biggest weeks that house ever has known.**

Minneapolis

BUSINESS **was unusually good at the Minneapolis picture theatres last week, and one house even broke a record of a year's standing.** This house was the State, which featured the semi-annual Finkelstein & Ruben Kiddies' revue, a juvenile song and dance act recruited from Twin City talent. This act was elaborately presented, and was one of the most successful ever put on by F. & R. **The film feature was Reginald Denny in "Fast and Furious," which proved to be very popular.** The combination of light comedy and children's revue proved to be as nice a one as any exhibitor could ask for.

John Barrymore, in "The Beloved Rogue," did a fair week's business at the Strand. **The Lyric showed "The Telephone Girl," with Madge Bellamy, and had a very good week** as a result. **A re-showing of "The Scarlet Letter," this time at the Grand, resulted in a good business** for that theatre.

The Hennepin-Orpheum featured "The Price of Honor," with Malcolm McGregor and Dorothy Revier, **and the film may have helped business a bit. The same may be said for "Matinee Ladies,"** with May McAvoy, which was shown at Pantages.

Business in the neighborhood houses continues to be very good. When the warm summer days come, people seem to prefer going to the nearest theatre instead of making the trip downtown. **The Loring, Lagoon, Rialto, and Lyndale all experienced good weeks last week. Among the pictures which were shown at these theatres were "Taxi Dancer," "Rookies," "Fire Brigade," "Evening Clothes," "Blind Alleys," "Fighting Love," "Love of Sunya," "Venus of Venice" and "Children of Divorce."**

The Shubert stock company closed for the summer last week, after presenting Blanche Ring in "Cradle Snatchers." Much of the Shubert's patronage will be diverted to the movies the next few weeks. Pantages has decided to remain open for the summer, which means just so much more competition for the picture theatres.

Milwaukee

AN unusually good week was enjoyed by down town theatres last week, due without doubt to the extensive exploitation of the Saxe theatres for their Jubilee week. The Saxe brothers' 25 years as exhibitors were celebrated by a gala week in all Saxe theatres of the state, and the Milwaukee theatres especially benefited by unusually good patronage. Over one hundred exploitation stunts were carried out in addition to wide advertising of Jubilee week.

The Wisconsin theatre with "Naughty but Nice" as the attraction of the program, drew excellent patronage during the entire week. **The Strand with "See You in Jail" was very well attended,** and **crowds flocked to see "Captain Salvation"** at the Merrill. The Alhambra showing **"Fast and Fur-**

ious'' also enjoyed good patronage, as did the Garden showing ''Rich Men's Sons.''

The neighborhood houses of the Saxe chain stimulated business in the outlying sections and all theatres benefited accordingly. ''Knock Out Reilly'' was the feature at the Savoy, Tivoli and Milwaukee and drew good business. The Colonial drew gratifying receipts with the ''Demi Bride.'' The Tower and Modjeska theatres showing ''Children of Divorce'' found patronage very satisfactory.

Salt Lake City

THE average downtown theatre business for the past week was very good with weather conditions being settled and fair after a very cool and unsettled spring and early summer having been had here.

Clara Bow in ''Rough House Rosie,'' went over exceedingly well. A stage offering, in connection with the picture program here, billed as ''The Aeolian Harp Ensemble'' was also well received. ''Venus of Venice'' starring Constance Talmadge, is said to have brought capacity houses to the Victory. The double feature program at the American was a drawing card as usual for this large house; the feature being: Ken Maynard in ''The Overland Stage,'' and Johnny Hines in ''All Aboard.'' The first run showing at the Gem the past week was Bessie Love and Harrison Ford in ''Rubber Tires,'' a comedy which proved to be good entertainment. The opening picture which was shown at the new Rialto, (formerly the Kinema) a second run house, was ''The Winning of Barbara Worth,'' and a tremendous business was enjoyed. Helene Chadwick in ''Stolen Pleasures'' was the feature picture shown at the Orpheum in addition to the Ackerman Harris vaudeville, with the second run of ''Upstage'' being offered at matinees only. The usual large crowds attended the Orpheum performances. Reginald Denny in ''Fast and Furious'' was very well received at the Pantages in connection with the vaudeville program and splendid business has been experienced.

Second run theatres report business to be picking up noticeable as do the local suburban houses. ''The Midnight Sun'' is said to have gone over especially big at the Star, a second run house here, according to Manager Andy Floar.

Oklahoma City

''ROOKIES'' was a perfect box office picture at the Criterion Theatre last week. Business was splendid. There was some extra newspaper advertising done on this picture, and there was also a midnite preview of it the Saturday before the picture was shown.

Lewis Stone, in ''Prince of Head Waiters,'' drew rather well at the Empress all week. The star has a big following at this theatre.

''The Beloved Rogue,'' with John Barrymore, pleased some of the audiences that saw it, and didn't go over so well with others. As far as we could tell the business done on it was good. ''Rolled Stockings,'' which showed at this theatre the latter part of the week, was pretty good as a business getter. There seem to be enough of the younger crowd to make a fair showing at the box-office.

''Fast and Furious,'' with Reginald Denny, went over alright at the Liberty the first part of the week for no reason at all, except a certain amount of people like ''speed'' plays and Denny is a drawer at this theatre. ''Bertha, the Sewing Machine Girl'' was so melo it was amusing. This picture played the last half the week to not quite average business.

The weather, which was cool and rainy the first part of the week, helped the theatre business wonderfully, but the heat the last half was responsible for a falling off in the attendance.

Ottawa

THE theatres of Ottawa, Ontario, and Hull, Quebec, had things pretty much their own way during the week of June 20, although business was hurt for all of them by a humidity wave one day of the week.

Manager J. M. Franklin, of B. F. Keith's Theatre, Ottawa, found that patrons were enthusiastic about ''The Whirlwind of Youth,'' starring Lois Moran, this picture doing much better than ''Rubber Tires'' of the previous week. There was a big week at the Regent where Manager Ray Tubman had ''Tillie the Toiler.'' This was well liked, and business was also helped here by Famous Players' Screen Opportunity Contest, local young ladies appearing nightly in a competition for a trip to Toronto and other prizes. War comedies are popular in Ottawa and there were excellent crowds at the Centre Theatre for ''Lost at the Front.'' At the Imperial Theatre, however, ''The Love Thrill,'' starring Laura LaPlante, was only fair. James Moxley, manager of the Francais Theatre, had steady patronage for three features during the week, these being ''Three Bad Men,'' ''Private Izzy Murphy'' and ''Eagle of the Sea.''

At the Eden Theatre, Hull, there were good crowds for ''Take It From Me,'' Manager Donat Paquin having one of the best recent runs for this Reginald Denny picture. Anne Q. Nilsson in ''Easy Pickings'' was the attraction for the first half of the week at the Laurier Theatre and it was good pickings for the box office.



"Topsy and Eva"—United Artists, Egyptian Theatre, Los Angeles

Examiner: "Rosetta Duncan a discovery. Her pantomine, transition from nonsense to pathos something that has been needed in comedy field. Rosetta is to screen what Al Jolson is to stage, a blackfaced artist without equal. 'Topsy and Eva' carries interest through to end. Due entirely to Duncans, whose charm and vivacity would support much less frail scenario structure. 'Topsy and Eva' makes us eager to see Duncans in other comedies."

Record: "Have seen many first night audiences at Egyptian wax exceedingly enthusiastic, but never one as much so as last night, when it paid tribute to Vivian and Rosetta Duncan as they did their stuff."

Daily Express: "Going to be strong draw. Will be great entertainment for juveniles especially."

Illustrated News: "Their remarkable stage work that won for popular Los Angeles girls international fame was remembered and compared by critical first night audience and verdict was that Vivian and Rosetta Duncan had risen to new heights of dramatic and comic entertainment in this, their first motion picture. . . . Eccentric acting of Rosetta Duncan as Topsy filmed to good advantage. Her novel antics sustained fun of picture throughout. Vivian Duncan, as sweet little Eva, shared honors with her sister. . . . Certainly 'Topsy and Eva' has lost none of charm in screen adaptation and provides pleasant comparisons for those who saw stage version and in words of song, 'Remember.'"

"Lovers?" — Metro-Goldwyn-Mayer, Philadelphia

Evening Ledger: "It is not too sweeping statement to say that most motion picture stories run along parallel lines with train of thought following action. 'Lovers?' sets out at entirely different tangent, dealing primarily with thoughts, suspicions and their subconscious effect. Result engrossing, intense. . . . Picture that holds unflagging interest. . . . Such picture demands most of actors. Superb cast fulfills every requirement. Novarro plays with touch of youth, idealism, sincerity that makes of it part that is not easily forgotten. . . . Wife is played by exquisite Alice Terry and perfect trio completed by Edward Martindel, who puts sympathy and understanding into role. . . . Direction admirably restrained, tribute to John M. Stahl, photography work of beauty. . . . Moments which are gripping. Duel exceedingly well done. . . . Scenes of exquisite tenderness. . . .

Public Ledger: "Adroitly handled story. . . . Alice Terry's blond beauty pictorially effective."

Bulletin: "Beautifully posed and photographed. . . . Duel of style to create thrill. . . ."

"Old San Francisco"—Warner Brothers, Warner Theatre, New York City

Sun: "Excellent thriller, skilfully acted, directed and lighted. Of particular melodramatic excellence was earthquake. Much credit should be given to Alan Crosland for clever way in which he has fashioned this bit of melodrama. Good entertainment."

Graphic: "Beautiful star, good direction, romantic story sprinkled with intrigue and coated with variegated emotions, able cast, San Francisco fire, exceptional sets—with these was concocted 'Old San Francisco.'"

Journal: "Box-office entertainment. Miss Costello exquisite. Photoplay lavishly mounted. Oland does excellent work."

Evening World: "Earthquake and subsequent fire shown in most convincing manner. No question that little expense was spared in making it realistic."

Times: "Roaring melodrama. Interesting and ingenious. Miss Costello competent and attractive as heroine."

Herald-Tribune: "Miss Costello called upon to do more acting than ever she has done before and she rises to occasion magnificently. We should like to sing separate hymn of praise for each member of cast and for Director Crosland."

News: "Dolores Costello exquisite! Earthquake thrilling!"

Telegraph: "Sound drama. 'Old San Francisco' should hit nation's box-offices like earthquake!"

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

I KNOW a really first class theatre manager. Although only 28, he knows every wrinkle of the job and can iron it out. Has an intimate knowledge of exploitation-advertising and is a tireless worker with a fund of good ideas. He's steady, but ambitious. That's why he's beginning to look around. Any theatre chain or large first run house will pick a winner if they snap him up. Will go anywhere. For his name, etc. write Box 900, Motion Picture News, New York City.

MANAGER or general manager open for position. Vaudeville, musical comedy, good film buyer publicity and best references from last employers. Box 790, Motion Picture News, New York City.

MANAGER — having sold my interest in theatre, I desire to make other connections. Have eight years' experience in buying and booking film, also exploitation. An inquiry might prove interesting to you. Box 800, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

SINGERS — experienced for theatre singing. Men and women. Write salary and other data. Address: Chicago Musical College, 64 E. Van Buren, Chicago.

PICTURE HOUSE wanted in Northern Indiana or Western Michigan. Lease or purchase. Give full particulars. Box B. B. Motion Picture News, 845 S. Wabash, Chicago.

WANTED to lease picture theatre in town of 3,000 to 15,000. Have cash. Give all information in first letter. Box 475, Motion Picture News, New York City.

For Sale

FOR SALE: 2100 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

POSTER ARTIST, high-class lobby displays and presentation creator desires change. Married, age 35. Write Box 450, Motion Picture News, New York City.

FOR SALE: Bargain. Quitting business. One remodeled urban movie camera four four hundred foot magazines, 3.5 lens, tripod tilt and pan head, one hundred dollars. Box 94, Charleston, W. Va.

BIG BARGAIN to quick buyer: 1,100 upholstered chairs, 600 upholstered chairs. In A-1 condition. Immediate delivery. Amusement Supply Co., Inc., 729 7th Avenue, New York City.

For Lease

REX INGRAM CINE STUDIOS on French Riviera, with six company capacity. Exprtly staffed. Free for the next six months. Hollywood climate. Europe greatest studios. Latest Hollywood equipment. German American, French, English and Italian hits filmed there this year. Near every place of interest your script might call for. Stages as low as 12 a day. For full data, reservations, etc., cable: Metrorex Nice, France; or write Harry Lachman, Rex Ingram Cine Studios, Nice, (A. M.) France.



A popular star and a famous character of the comic strips are the selling points which theatres are stressing in their exploitation for "Tillie the Toiler" (Metro-Goldwyn-Mayer). Prepared material is proving popular with advertising men. Ads. used by the following theatres—Pantages, San Diego; Allen, Cleveland; Loew's, Buffalo; Pantages, Salt Lake City; Riviera, Omaha

Time To Love

Griffith Comedy Very Amusing

(Reviewed by E. G. Johnston)

KEEN satirist that he is, Raymond Griffith continues along his way—this time aiming his arrows in the direction of duello—as that practice is or was conducted on the greenswards of France. And with the very good direction of Frank Tuttle, and the assistance of such capable performers as William Powell and Vera Voronina, a picture has been made that certainly ought to be good for a generous quantity of satisfying laughs. A number of the sequences are extremely funny; particularly, those dealing with the captive balloons and the mock duels.

As Raymond Casanouva, a disillusioned Parisian boulevardier, Griffith is first seen with suicidal intent on the edge of a bridge. His leap lands him in the boat of the charming Countess Elvire, and they fall in love—so intensely, that the boat almost drifts over a dam. Elvire's father, an old fellow powerfully interested in seances, has been instructed by his favorite spirits to marry his daughter to the Marquis de Daddo, a very good friend of Casanouva's. Thus, the triangle is formed. In the course of events, Casanouva blithely fights several duels for his friend—and to the consternation of Elvire, eventually arranges another duel with the Marquis. With gendarmes hot on the trail, Casanouva and Elvire hide in a basket which later proves to be part of a balloon to be used as an anti-aircraft target.

The Cast: Raymond Griffith, William Powell, Vera Voronina, Josef Swickard, Mario Carillo, Pierre de Ramsey, Helene Giere, Alfred Sabato. Directed by Frank Tuttle.

THEME: Satire on the duello with romance interwoven.

PRODUCTION HIGHLIGHTS: Direction and good work of entire cast. Duels and balloon sequence.

EXPLOITATION ANGLES: Play up names of featured players, comedy angle, and use title for catch lines.

DRAWING POWER: For the better class downtown and neighborhood trade.

Produced and distributed by Paramount.
Length, 4,926 feet. Released June, 1927.



Interesting episodes from "Broadway Nights," a current First National release



These stills from Paramount's "The Way of All Flesh" reflect the conflicting human emotions portrayed in this drama

Babe Comes Home

The Bambino Scores In Amusing Comedy

(Reviewed by Laurence Reid)

SEVERAL years ago Babe Ruth made a picture which was very much to the bush league. He failed to reach first base in the celluloid stadium. But the Bambino has come up again after this long time lapse—and proceeds to demonstrate that he knows his stuff. "Babe Comes Home" is an amusing comedy which tells its little story crisply enough, like the way its star smacks the ol' apple.

Through skillful direction and an ability to adapt himself to the situations, whether serious or humorous, the Babe registers all the necessary emotions. Don't take it from us that he is liable to cause Chaplin, Lloyd, *et al.*, to do a fade-out. Yet, if he wanted to quit the diamond and crash the movies for keeps he would more than make good.

The plot of the Babe's picture revolves around a plug of tobacco. Babe's uniform is always dirty from dust and tobacco juice. The laundress who washes it every week is so provoked over his untidy habits that she cautions him in a letter to come clean. So he gives up the cut plug and goes into a batting slump from which he doesn't emerge until the girl gives him a chew. It will appeal through the acting of the Babe, Anna Q. Nilsson and the assortment of amusing gags.

The Cast: Babe Ruth, Anna Q. Nilsson, Louise Fazenda, Arthur Stone, Ethel Shannon.

THEME: Romantic comedy of baseball player and laundress, the latter causing him to give up chewing tobacco. Goes into a batting slump until the cut plug is restored to his hip pocket.

PRODUCTION HIGHLIGHTS: The scene in amusement park. The episodes of Babe and heroine looking over future home. The cuspidor sequence. The moment when Babe cleans up his team-mates in clubhouse. The acting of Babe. The local color of game. The captions.

EXPLOITATION ANGLES: Play up Babe Ruth and his fame with the bat. Play special performances for ball-players. Attire ushers in baseball uniforms. Stress the comedy.

DRAWING POWER: Should draw through magnetism of star's name and personality. Suitable for big or little time.

Produced and distributed by First National.
Length, seven reels. Released, June 1927.

The Way of All Flesh

Jannings Proves Master of Characterization

(Reviewed by Harold Flavin)

STARK tragedy, realistic to the nth degree, not unmixed with touches of symbolism—a character portrayal that shows a depth of human understanding possessed by few artists—a performance that runs the gamut of human emotions—all on view in Emil Jannings' first American-made production. Unlike "The Last Laugh" this picture will intrigue the interest of the masses because its story depicts the actions and reactions of a type of man with which they are more familiar; it is not the abstract character study that was Jannings' hotel-doorman; it will satisfy the devotees of intellectual entertainment and appeal to the elemental senses of those who must have sentimentality in their screen fare; so is the tale constructed.

"The EYES have IT"—though Jannings' make-up ability is a thing to be admired, the lack of it would not prove serious as his every thought is projected through his eyes. The production as a whole is best in the first half with the hand of Jannings evident in the directorial handling of the action; but, though the star continues a flawless performance in the latter portion of the footage, there is a noticeable let-down in both script work and the megaphone wielding; a mushy "Stella Dallas" finish doesn't fit in at all and should be re-vamped. The photography is perfect; the cameraman probably was aided by the director who knows his angles as a result of early training.

"The Way of All Flesh" is one of the best pictures of the year.

The Cast: Emil Jannings, Belle Bennett, Phyllis Haver, Donald Keith, Fred Kohler, Philippe de Lacey. Story by Perley Poore Sheehan. Directed by Victor Fleming.

THEME: Melodrama. Family man, bank cashier in small town, vamped and robbed by Chicago blonde. To save honor of his family, he buries his identity.

PRODUCTION HIGHLIGHTS: Jannings' work, photography and Phyllis Haver's performance.

EXPLOITATION ANGLES: Jannings' first American production. Simplicity of story.

DRAWING POWER: Good for any house, any theatre, any locality.

Produced and distributed by Paramount.
Length, 4,926 feet. Released, June 18, 1927.



The national pastime figures importantly in First National's "Babe Comes Home," as the above stills indicate



Scenes from a current Paramount comedy feature "Time to Love"

Broadway Nights

Stage Story Is Trite and Tearful

(Reviewed by Laurence Reid)

IT seems almost impossible for a stage story to get away from the beaten track and display anything new in plot or treatment. The film decorated with the alluring title above follows a well-worn groove. It must needs sing a song of sentiment and paint a pinch of pathos in contracting the characters and establishing the conflict. The contrast in such stories must be sharply divided—with the characters carefully catalogued as to type.

In "Broadway Nights" an amateur actress with professional ideas is encouraged to become the partner of a song and dance man. But no sooner do they start their act than the trouper's old weakness for the "rolling bones" gets the better of him. Consequently the girl rejects him to triumph alone while he sinks to the gutter.

Of course with such stories the weakling must get back on his feet. And he accomplishes his come-back via the radio. A reconciliation is effected when the girl hears his voice on the air. She heard him just in time to check out a persistent suitor in the figure of a theatrical manager.

That's how this story is done—with scarcely a moment given up to any shafts of satire or merriment. It is treated with an old-fashioned coating of sobs—which gives emphasis to exaggerated emotions. A little bright by-play would have helped it immensely. Lois Wilson is charming as the girl, but Sam Hardy over acts.

The Cast: Lois Wilson, Sam Hardy, Louis John Bartels, Philip Strange, Barbara Stanwick, "Bunny" Weldon. Director, Joseph C. Boyle.

THEME: Romantic drama of vaudeville performers who have misunderstanding and become reconciled.

PRODUCTION HIGHLIGHTS: The amateur night sequence. The acting by Lois Wilson. The stage atmosphere. The reconciliation.

EXPLOITATION ANGLES: Stress that it's a theatrical story. Play up title. Feature principals, etc.

DRAWING POWER: Suitable for average trade. Title should attract them.

Produced and distributed by First National.
Length, seven reels. Released, June, 1927.

Old San Francisco

Old-Fashioned Meller, But It's Well Produced

(Reviewed by Laurence Reid)

WITH such a title as this picture carries one anticipated something in the shape of an epic. Expectations were that the real story of San Francisco would be unfolded in graphic strips of celluloid. But after an introductory prologue showing the Spaniards establishing the site of the city it swings into a hectic melodrama of the underworld. The plot motivates around the attempt of a political boss (a Chinaman—no less) to win the affections of a fair descendant of the Castilian family, which founded the city.

The girl's family has been killed off—and her beauty conquers every man who comes within hailing distance. A young Irishman carries on the heroics—and saves her in timely melodramatic fashion from the clutches of the oily villain (played with fine gusto by Warner Oland). But when it seems as if she would succumb to his advances her prayer—so the film has it—brings on the earthquake and fire. Her tormentors are exterminated—and she is rescued to live happily ever after.

One must forget the old-time serial touches and look to its color and detail. It does enliven the interest even though its action is retarded time and again while characters and scenes are emphasized. It is not an epic of a great city, the plot not coming within a mile of recording any such idea.

The Cast: Dolores Costello, Warner Oland, Josef Swickard, Tom Santschi, Sojin, Anna May Wong, Walter McGrail, Charles E. Mack, Anders Randolph. Director, Alan Crosland.

THEME: Melodrama of fair Spanish descendant whose beauty inspires evil political boss to desire her. Wins love and protection from youth.

PRODUCTION HIGHLIGHTS: The settings. The atmosphere. The Chinatown scenes. The earthquake and fire climax. The appeal of star and acting by company. The action and suspense.

EXPLOITATION ANGLES: Stress beauty of star. Play up San Francisco, etc.

DRAWING POWER: Star's beauty and title should draw them. For all houses.

Produced and distributed by Warner Brothers. Length, nine reels. Released, June, 1927.



Five scenes from "California," a Metro-Goldwyn-Mayer release



Clothes and busses of a by-gone day are seen in these stills from "The First Auto," a Warner Bros. release

Captain Salvation

Rugged, Well Acted Story of First Gospel Ship

(Reviewed by Laurence Reid)

IT'S a rugged story of regeneration that is unfolded here—which, allowing for soppy sentiment to point the pathos, succeeds in carrying on very well. There is a tang of the salt air about it which helps in lending it strength. Told with fine repression with compact touches and a wealth of atmosphere it commands interest.

The motivating force is the sympathy of a young sailor in a New England port during the late fifties or early sixties. He it is who offers refuge to a repentent sinner from Boston. When he is alienated from the gossiping, self-righteous villagers he ships aboard a boat which turns out to be a convict ship. The girl follows him.

The scenes from this point develop a conflict between the lustful skipper and the crew on one hand and the girl and her benefactor on the other. She kills herself to escape her torturers and after avenging her death the sailor man takes command and brings the boat back—a gospel ship. It rises to fine melodramatic heights, particularly in the fight sequences. The love interest is mostly negligible, but it serves in reconciling the hero with his sweetheart who misunderstood his humanity. The high spots of the picture are contained in the acting, Lars Hanson, Pauline Starke (who rises to real emotional power) and Ernest Torrence playing with depth and feeling.

The Cast: Lars Hanson, Marceline Day, Pauline Starke, Ernest Torrence, Sam de Grasse, George Fawcett, Eugenie Forde, Eugenie Besserer. Director John Robertson.

THEME: Drama of humanity of sailor who brings regeneration to girl.

PRODUCTION HIGHLIGHTS: The scene where youth saves girl. The conflict between hero and villagers. The episodes aboard ship. The fight in the rigging. The atmosphere and fine acting.

EXPLOITATION ANGLES: Play up feature of presenting first Gospel ship. Tell of the marvelous fine acting turned in by principals. Stage prologue in keeping with plot.

DRAWING POWER: Suitable for all types of houses.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn. Length, eight reels. Released, June, 1927.

The First Auto

Has Some Good Stuff But it Drags

(Reviewed by Harold Flavin)

THE evolution of the automobile and the retrogression of the horse, as a means of locomotion, is the theme developed in this production which contains a number of good sequences but, all in all, its development is very slow and the action is set at a draggy tempo. The producers had a basic foundation for a good story but they failed in that what should have been stressed has only been touched on; it's a resumé rather than an analysis. There's a half-hearted effort to present automobile history, an attempt to inject comedy and drama and a desire to afford the audience horse and automobile race thrills, but these various elements have not been treated in a manner to extract the most from each; rather have they alternated these story ingredients with the resulted that nothing or no one gets a fair break. It's hybrid.

The remedy seems to lie in reduction of the footage—the elimination of some of the alleged comedy and the hand-waving dramatics to make it an automobile story; Warner Bros. evidently went to considerable trouble and expense to reproduce or secure the old-fashioned types of cars on display. Patsy Ruth Miller hasn't much to do but does it creditably; Russell Simpson is a dramatic pyrotechnist of the old school; the balance of the cast is fair.

The Vitaphone accompaniment will help put over the picture.

The Cast: Barney Oldfield, Patsy Ruth Miller, Russell Simpson, Frank Campeau, William Demarest, Paul Kruger, Gibson Gowland, E. H. Calvert, Douglas Gerrard, Chas. E. Mack. Directed by Roy Del Ruth.

THEME: Comedy - drama. Presentation of automobile history with slight dramatic story interwoven, of horse-lover affected by the growing supply of cars and the lack of demand for horses.

PRODUCTION HIGHLIGHTS: The old-fashioned types of autos displayed

EXPLOITATION ANGLES: Presence in the cast of Barney Oldfield, pioneer auto racer.

DRAWING POWER: Fair.

Produced and distributed by Warner Bros.
Length 6,707 feet. Release date not determined.



Scenes from Metro-Goldwyn-Mayer's "Captain Salvation"



Highlights of a current Warner Bros. release titled "Old San Francisco"

California

Not as Good as Star's Last But Will Please

(Reviewed by Raymond Ganly)

NOT quite as good as "Winners of the Wilderness" and almost on a par with "War Paint," the latest vehicle to come from Metro-Goldwyn-Mayer featuring Tim McCoy is nevertheless pleasing entertainment. It is an historical story and is further evidence that the course followed by M-G-M in producing stories linked with history is a wise one. There are no sombreros or spitting guns here, no impoverished theme; what it does present—the conflict between the native Californian and the invading Americans—is something forceful, alive.

We find one or two faults with the production. It is a trifle too long and crowded with detail. The dark beauty of Dorothy Sebastian is very effective in a Spanish setting. The acting of Marc McDermott, Frank Currier and Lilliane Leighton is also noteworthy. McCoy and Van Dyke are a good team; there is generally a long period between their concerted vehicles and that is good because the haste with which the average Western is so often thrown together is usually always apparent; we cannot charge that shortcoming to these historical Westerns as they boast good workmanship.

The Cast: Tim McCoy, Dorothy Sebastian, Marc McDermott, Frank Currier, Fred Warren, Lilliane Leighton, Edwin Terry. Directed by W. S. Van Dyke from Kyne story.

THEME: The war with Mexico serves to bring together American officer and Mexican senorita, the former all ardent and the latter defiant because of the fact that their countries are at war. Coincident with the American victory is the successful conquest by the "gringo" of the girl's heart.

PRODUCTION HIGHLIGHTS: Battle of San Pascual; McCoy's easy and natural manner of outwitting his enemies and escaping peril; the comical figure cut by Miss Leighton.

EXPLOITATION ANGLES: Plenty of ideas in press book.

DRAWING POWER: Audiences craving Westerns should like it.

Produced and Distributed by Metro-Goldwyn-Mayer.
Length, 4,912 feet. Released, May 7, 1927.

Regional News from Correspondents

New England

THE Orpheum Theatre, Malden, Mass., has reopened under the management of Ramsdell Brothers after having been closed for three months. There will be three complete changes of program weekly, straight pictures with organ and occasional orchestral accompaniments.

The Mystic Theatre, Malden, Mass., under joint management of Ramsdell Brothers and the Greene-Eilenberg circuit, has closed for alterations.

The Mark Capitol Theatre, Everett, Mass., one of the Mark-Strand theatres, has changed its policy to two complete shows daily except Sunday for the summer.

William Heimovitch has had plans prepared and will soon award contracts for a motion picture theatre on Farmington avenue, West Hartford, Conn., to cost about $200,000 and to seat 1,000. His announcement follows a report that the plans announced for erection of a theatre to be known as the Embassy would not be carried out.

Carl E. Milliken, secretary of the M.P.P.D.A., spoke on "The Motion Picture of the Future" before a joint session of the Worcester, Mass., Chamber of Commerce and the women's clubs of Worcester, at which the film, "Thirty Years of Motion Picture Progress," was shown.

Signing of a lease by the Providence Players for the use of the Elks Auditorium in that city for a series of performances next season leads to the belief that plans for the construction of a theatre by the players have been temporarily held in abeyance. It had been said that the theatre would be used for motion pictures when not in use by the players.

Papers have been signed by the Lyric Theatre, Hartford, Conn., to take over the Lenox Theatre, owned by the Lenox Investment Co. A. M. Schuman, president of the Park Investment Co., which owns the Lyric, states that the agreement has been reached in a manner satisfactory to the stockholders of both companies.

Architect John P. Thomas has completed plans for the new theatre building to be erected for H. R. Rines of 172 State street, Portland, Me., at 639 Congress street, Portland. The general contract has been awarded to Kerr & Houston of Portland.

Kensington Amusement Enterprises, Inc., Lynn, Mass., has incorporated with $10,000 capital, to operate a motion picture theatre. Incorporators are Louis Kobrin, Louise L. Wheeler, both of Lynn, and Seville W. Magoun of Nahant, Mass.

Feature Film Distributing Co., Boston, has incorporated with capital of $25,000. Incorporators are Irving D. Hirsch, Samuel Daniels and Davis M. Shapiro, all of Boston.

Melville Ames has been appointed a salesman for P. D. C., Boston, and will cover part of the Maine territory.

Announcement is made of the marriage of Miss Esther Dworet, formerly assistant booker at Producers, to Phil Fanger, of St. Augustine, Fla., where they are to make their home.

The Farragut House Theatre, at Rye Beach, N. H., opened for the season this week.

The Casino Theatre at Hampton Beach, N. H., opened last week. It is under the management of W. J. Flynn.

M. J. Trainor, former manager of the Central Theatre, Manville, R. I., has resigned but will continue to operate the Casino at Centredale, R. I.

Frank Wolf, office manager of Producers at Boston, is enjoying his annual vacation.

According to reports about film row, the Opera House at Lancaster, N. H., will be taken over on Aug. 1st by A. M. Graves.

John Downing, formerly booker at the Royal Films exchange, has been appointed assistant booker at F. B. O.

Bill Gardner, who has been the booker at F. B. O. is to look after that company's Rhode Island territory.

The Broadway Theatre, Springfield, one of the Goldstein Brothers circuit houses, closed July 3 for extensive alterations and repairs.

Charles Shute, formerly of the State Theatre at Pawtucket, R. I., is now managing the Victory Theatre at Holyoke, Mass.



G. C. Blumenthal, branch manager for Educational Films in San Francisco, and "Big Boy"

The Surf Theatre at Salisbury Beach, Mass., opened for the summer season Sunday.

The new theatre at Old Orchard Beach, Me., opened Saturday. It is operated by Wilfred Duffy.

Leon Gorman has started construction work on his new theatre, The Maine, at Portland, Me.

The Castle Square Theatre, Boston, has reopened as a motion picture theatre. It was for many years the leading stock theatre in New England.

Thomas J. Donaldson, who covers Southern Massachusetts and Rhode Island for Metro-Goldwyn-Mayer, is recovering from a long illness of pneumonia. Henry H. Eckman, former office manager at the Boston exchange for the same company, has been looking after Donaldson's territory during his illness. Later he will cover a part of the state of Maine, which has been divided into two territories.

The New Bedford Theatre at New Bedford, Mass., closed for the summer Saturday. Before Fall several improvements are to be made to the theatre.

Manager Morrow of the Olympia Theatre, New Bedford, Mass., has resigned.

Charles Stearn of the sales force of Universal exchange, welcomed a new son to his home last week.

Harry Asher, head of the Universal exchange, Boston, who was confined to his home for two weeks by illness, is back at his office again.

E. T. Gomersall, short subject sales manager for Fox Films, has been a visitor to the Boston exchange of that company for two days during the week.

Moe Grassgreen, office manager at the Fox exchange, Boston, and secretary of the Film Board, is on a two weeks' vacation. During his absence Jack Basch is acting office manager.

Thomas Campbell of New Orleans, one of the best known theatre managers in the South, is visiting in New Bedford, Mass.

Frank Grady, one of the bookers at the Pathe exchange, Boston, has resigned.

The Colonial Theatre at Portland, Me., has been taken over by Joseph Mack & Son, owners of the building. W. C. Gallagher, who has been manager for the operating corporation, is slated to continue in that position for the new owners.

The Central Theatre at Manville, R. I., has been sold by Napoleon J. Trahan to Paul Denning and Norman L. Andrews. Mr. Denning will be the active manager of the theatre.

Kansas City

THE following changes in management, ownership and improvements in theatres in the Kansas City territory have been announced: F. R. Broom has succeeded Frank Cassel as manager of the Sedalia and Liberty theatres in Sedalia, Mo. Mr. Cassel formerly was manager of the Isis theatre, Kansas City. The New South Main theatre, Joplin, Mo., has been opened by C. W. McAbee and Harold Gibbons, joint owners. An Artic-Nu-Air cooling system has been installed in the Lyric theatre, Rolla, Mo., by Kenneth Gray, manager. The Strand theatre, Osage City, Kan., has been purchased by Sam Blair from J. S. Bunch. Mr. Blair also owns the Opera House and Standard at Mankato, Kan.; the Majestic, Belleville, and Rialto at Clyde, Kan., and the Princess at Scandia, Kan.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kan.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kan.; T. D. Black, Odessa, Mo.; C. R. Wilson, Liberty theatre, Liberty, Mo.; Ed. Frazier, Pittsburg, Kan.; L. M. Miller, Miller theatre, Wichita, Kan.; Charles McVey, Herington, Kan.

C. E. Cook, former business manager of the M. P. T. O. Kansas-Missouri, who has been representing the Pathe exchange as salesman, has been promoted to feature salesman by that company, succeeding Art Levy, who now is managing city sales.

Joe Rosenburg, of Universal, was receiving congratulations along movie row for having won the Universal button for leading in sales four consecutive weeks.

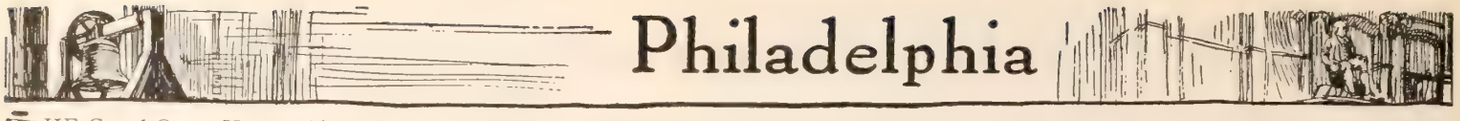
Cleve Adams, division manager of F B O, was a Kansas City visitor.

Eph Rosen, Tiffany branch manager, was out in the territory this week hustling business, as was Jack Auslet, Pathe representative.

While Ed. Solig is away on his vacation, Miss 'Bertha Dubinsky is handling the bookings for the Warner Bros.' exchange.

E. P. O'Neill, formerly of Educational, has joined the Universal sales force, working out of the Wichita, Kan., branch.

J. C. Jossey, vice-president of Enterprise, was a Kansas City visitor.



Philadelphia

THE Grand Opera House which has been devoted to a policy of vaudeville and pictures until the last two weeks, when the policy was changed to present tabs and pictures, closed on Saturday night, June 25th. The house will undergo some minor improvements and alterations during the summer. The Stanley Company has closed the doors of the Cross Keys Theatre for the summer. The Broadway, Allegheny, Orpheum and other theatres which have been running a mixed policy of vaudeville and pictures, have changed to straight pictures and an effort will be made to keep them open for the remainder of the summer.

Green and Altman have extended the date of the closing of their Park Theatre until July 25th. It was originally intended to close the house on July 9th, but picture contracts warranted keeping the house open until all contracts had been played. Walter Woodward, resident manager, will go to the new Green and Altman house at 31st and Diamond Streets, as soon as the Park has closed and will have charge of the opening there, which will take place about Labor Day.

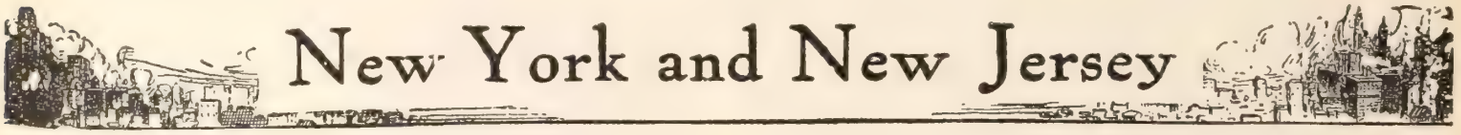
Joseph C. Dougherty, manager of the Grand Opera House, has succeded George M. Young, who has been in charge of the Philadelphia interests of the B. F. Keith Corporation. Mr. Dougherty will supervise the extensive improvements being made at Keith's Chestnut Street Theatre. Mr. Young has been transferred to Atlantic City, where he will have charge of the Globe and Garden Pier Theatres, operated jointly by the Stanley Company and the Keith interests and devoted to straight vaudeville policy.

P. A. Bloch, Philadelphia branch manager for Paramount and who has been confined to the Jefferson Hospital for the past four weeks receiving treatment for a stomach ailment, has been removed to his home on Walnut Street. Mr. Bloch, it is thought, will not be able to resume his duties on Vine Street until about the first of August.

The Garrick Theatre, one of the Stanley chain which has been devoted to legitimate productions, has closed for the summer season, leaving only one legitimate house open in the city.

The Equity Theatres corporation of Philadelphia, which includes the pooled interests of Green and Altman, Amsterdam and Korson and Will Cohen, involving some $9,000,000 worth of theatre property, became operative as of July 1st. The Equity Theatres Corporation is the first consolidation of independent exhibitors in Philadelphia and it is planned to take in other small chains before the beginning of the fall season. Twenty-four houses are included in this consolidation. Green and Altman have moved with offices into the Schaff Building and the general business of the Equity Theatres Corporation will be carried on from that office.

The contract for the erection of William Freihofer's new 3500-seat theatre at 69th Street and Ashby Road, Philadelphia, has been awarded to the George Kessler Construction Company and work will begin at once. The building will cost approximately $1,000,000 and will be a combination of theatre, stores and apartments and it is announced that the Freihofer interests will start work on the erection of two other large West Philadelphia theatres in the near future.



New York and New Jersey

THE A. H. Schwartz Theatre Circuit of Brooklyn, according to report, has further strengthened its position in that territory by the acquisition of Fleichman's Manor Theatre, Avenue K and Coney Island avenue, and a new theatre in the Boro Park district. The latter was recently built by Contractor Schwartz. The deal is said to have been closed this past week.

Theatre sites in Jamaica and three different points in Brooklyn, including a 5,000 seat project in the Boro Hall section, are said to have been definitely abandoned by one of the large producing companies, which had announced several months ago their intention of invading the neighborhood field.

Messrs. D'Stamatis and Cocalis, theatre operators of Brooklyn and New Jersey, have their new booking offices at 727 7th avenue, New York City.

H. Osborne is the new manager of the Miracle Theatre, Melrose avenue, Brooklyn.

According to reports, everyone had a good time at the Asbury Park convention—to the extent that some are still trying to recover from the exceedingly bracing atmosphere.

Although a report has been published in one of the local papers to the effect that Sydney Cohen's North Star Theatre, 3d street and Seventh avenue, would soon open, it is said that its present state will not permit its reopening for considerable time.

The S. & S. De Kalb Theatre, De Kalb avenue, Brooklyn, has closed for the summer months.

Milton Kronacher, Pathe salesman, expects to leave for his vacation through Canada the latter part of this week. Via Jordan, of course.

Joseph M. Seider has returned to his offices following the M. P. T. O. convention at Asbury Park.

The Victory Theatre, 13th avenue and 74th street, Brooklyn, has closed its doors until Fall.

H. Tamler, owner and operator of the Colonial Theatre, 5th avenue, Brooklyn, is away in the mountains on a vacation. He will probably return about July 4th or thereabouts.

New theatres continue to spring up in the Dyker Heights section of Brooklyn—this time it's the Fortway, said to be a fine new house almost ready for business at 60th street and Fort Hamilton avenue.

The Armory Theatre, 14th street and 7th avenue, Brooklyn, has gone on a "three a week" policy for the Summer months.

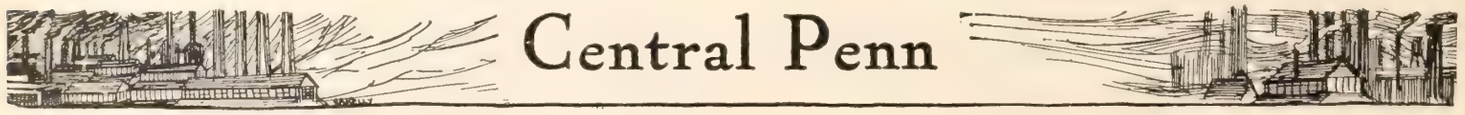
The S. & S. Colonial airdome, located in the Broadway section of Brooklyn, is open for the Summer.

Irving Seidman, one time connected with the Prudential Film Delivery of New York City, is now with Vitaphone in Chicago.

Arthur Greenblatt, branch manager for Educational Films in New York, returned last week from his vacation.

The Capitol exchange, 729 7th avenue, has, as usual, an interesting display of posters and cutouts.

Jerry Adler's dog Rex will probably make his debut on the screen this season. Mr. Adler is on the sales staff at Commonwealth exchange.



Central Penn

SAMUEL RONEN, of Harrisburg, has been appointed assistant manager of Loew's Regent theatre, in that city, succeeding John Thompson, resigned, and assumed his duties on June 15. Edward J. Melniker, managing director of the theatre, said that Mr. Ronen, who is twenty years old and has been a student at Penn State college for the last two years, relinquished his college work for the distinct purpose of learning the theatre business

Edward R. Moore, manager of the Orpheum theatre and York Opera House in York—both theatres in the Nathan Appell Amusement company chain—has returned to that city after a vacation trip to New York and vicinity.

Manager Oscar Feldser, of the Broad Street theatre, Harrisburg, says that the Sunday "midnight" picture shows starting at 12.01 A. M. on Mondays, have proved so popular since he started them about one year ago, that he will continue them as a permanent proposition. He inaugurated these shows merely as an experiment, but they have been attracting new patrons from all parts of the city.

H. B. Freidman, owner of the new theatre to be erected at 535 and 537 Hamilton Street, Allentown, has awarded the general contract for the building to Ritter & Smith, 1227 Gordon Street, that city.

C. Floyd Hopkins, head of the Wilmer & Vincent theatres in Harrisburg and Reading, has provided new summer uniforms for the fifteen girl ushers of the Victoria, Colonial and State theatres, in the first named city.

The Standard picture theatre, Steelton, was chartered the night of June 23, from Charles Newbaker, the manager, by the Colored Players Film Corporation, of Philadelphia, to afford an opportunity to show the film play "Children of Fate," in which the leading feminine role is taken by Miss Shingzie Howard, an accomplished negro actress whose girlhood home was in Steelton.

The Paramount theatre, Mechanicsburg, was given over to the local American Legion Post on June 27 and 28 for a film play, the proceeds of which were devoted to the cost of the Fourth of July celebration staged in the town by the Legion.

The Majestic Theatre, Williamsport, on Sunday, June 26, was the scene of the opening of a six-weeks' evangelistic compaign conducted by the Rev. Dr. Henry W. Stough.

The out-door theatre at Mount Gretna, where the Pennsylvania National Guard holds many of its summer encampments, was formally opened for the season on June 20.

A new $200,000 motion picture theatre is to be built in Hanover, York County, Pa., it was announced on June 25. It will be erected by the Nathan Appell Amusement Enterprises, Inc., of the city of York, associated with Fred I. Bitner, of Hanover, and will be known as State. The building will be on Frederick street, near the Public Square.

The theatre will have a seating capacity of 1200, and a $25,000 organ will be included in the equipment. There will be several store rooms on the first floor and the theatre, which will be artistically aranged throughout, will have a large, ornate lobby.

Mr. Bitner will personally manage the State.

Atlanta

BOB STRICKLAND has been added to the staff of cameramen for M-G-M News. Mr. Strickland will cover for Atlanta and the surrounding territory, his first assignments having already gone forward. Mr. Strickland is general manager of Graphic Films Corporation.

James Alderson has returned from a week's visit to new Orleans. Mr. Alderson will have charge of the Robert-Morton organ at the Capitol Theatre.

J. H. Shear and S. M. Berry, special representatives of National Theatre Supply Company, returned last week from Thomaston, Ga.

Warner Brothers' Atlanta office is winner of the handsome silver cup offered by Albert Warner to the company's exchange making the best showing for operating efficiency during the period from March 14 to June 1.

The cup, which is fully two feet high, was received by John Ezell, branch manager, last week and is now on display at the exchange.

W. G. Underwood, of Dallas, Texas, general manager of Liberty-Specialty, arrived in Atlanta last week.

William G. Minder, manager in the Southeast for Tiffany, arrived in Atlanta on Friday of this week after an absence of two weeks from his office.

Roy S. Campbell, city manager for Universal theatres in St. Augustine, Fla., will fly to Atlanta next Monday for the opening of the new Capitol Theatre, and to attend the dinner to be given in honor of Dan Michalove that night. Mr. Campbell, who is an expert aviator, will use his own plane, a Waco, leaving St. Augustine Monday at 6 a.m., and arriving in Atlanta about four hours later.

W. G. ("Billy") Sands, of the Mtropolitan Theatre staff, Atlanta, was confined to his home last week suffering from injuries received last Saturday night when he was the victim of a hold-up on the Boulevard while on his way home from the theatre.

J. E. Reeves, operating the Ritz Theatre at Camp Hill, Ala., visited film row last week.

Everett Steele, assistant manager of Keith's Georgia, is on his vacation and plans to visit Lincoln, Neb. and New York before returning to Atlanta.

Hank Hearn, branch manager in Atlanta of Liberty-Specialty Film Distributing Corporation, who was injured last week in an automobile accident while returning at night from a trip to Columbus, Ga., was able to return to his desk this week. No bones were broken and, aside from a number of painful bruises, the results of the mishap were not as serious as at first feared.

Milton Hosfeld, manager of the Los Angeles branch of P. D. C., was a visitor on Atlanta's film row last week. He returns to Los Angeles this week.

George B. Dixon, manager of the Bell Theatre, Gadsden, Ala., and the Savoy, Alabama City, visited Atlanta recently.

Warren Andrews, secretary of the Joe Steed Amusement Company, of Nashville, Tenn., visited Atlanta this week.

L. A. Sappal, operating the Central and Maceo theatres at Tampa, Fla., was a visitor on film row last week.

L. A. Stein, who has recently taken over the Douglas Theatre, Macon, Ga., recently spent several days in Atlanta.

E. G. Gidley, who operates the Palace Theatre, Athens, Ga., was a visitor on film row last week.

W. H. Carroll, of the Rivoli Theatre, Douglasville, Ga., visited film row the latter part of the week.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, moved into his new home on Clifton Road, Druid Hills, last week.

L. J. Davies, sales representative for F. A. Leatherman in Alabama, spent several days in Atlanta early last week in conference with Mr. Leatherman, following which he returned to Birmingham. Mr. Davies has just completd installation of Reproduco organs in the Ritz Theatre, R. H. Bell's new house in the Montgomery; and J. A. West's new house in Louisville, Miss.

Ben Y. Camack, head of Universal's Atlanta branch, spent Wednesday in Cedartown, Ga.

Wendall Welch, who operates the Strand Theatre at Dallas, Ga., visited film row last week.

Fred Jack, assistant manager of First National's Atlanta Branch, moved into his new residence on Morningside Drive last week.

F. L. Griffin, who operates the Strand Theatre at Carrollton, Ga., was visitor during the week.

Carl Cape, who operates the Colonial Theatre, Buford, Ga., was guest on film row this week.

W. W. Anderson, manager of Pathe's Atlanta branch, has returned from a trip through Tennessee.

E. D. Sorrells, booker at Pathe's Atlanta branch, was married to Miss Della Dobbs, of Decatur, Saturday morning at eleven o'clock. Mr. and Mrs. Sorrells left immediately for a trip through Tennessee and expect to return to Atlanta next week.

Milwaukee

SAM LUDWIG, it is reported, has taken over the lease of the Ozaukee theatre at Port Washington, and will reopen the theatre after some changes have been made and after the installation of a new organ.

Louis Rossa, of the Douglas Theatre at Racine, was a recent film row visitor.

J. S. Grauman, of the Celebrated Exchange, has returned from a trip to New York.

Messrs. Baaken and Peterson of the Parkway theatre at Mt. Horeb were in the city recently on business.

Mrs. Clyde Eckhardt, of Wisconsin Rapids, has closed the Ideal theatre there for rather extensive remodeling.

The Pathe salesforce was summoned to the office at 9:30 Sunday morning on a false alarm. Instead of the supposed sales meeting they were to attend, they were sent out to deliver film which had just arrived and thus turned the joke into something more practical.

The Celebrated office is being given a new coat of paint.

Louis Holz, manager of the Pearl theatre, wrote his friends along film row that he is having a great time up at Manitowish, hauling in the big fish.

Steve Dorece, Racine exhibitor was a visitor along film row on Tuesday.

Edwin Berth, of the Pastime theatre at Kiel, was in the city on Thursday.

S. A. Shirley, district manager, M G-M, spent a few days in the Milwaukee office this week.

Frank Steffen, manager of the Rex at Racine, spent Thursday in Milwaukee.

Dan Kelliher, of Lake Geneva and Elkhorn, was calling at several of the exchanges early in the week.

James Finkler, who was formerly associated with the Avenue theatre of this city, is spending his two weeks' vacation in Milwaukee visiting old friends.

Herbert Priebusch, manager of the Empire theatre at Juneau, was a recent Film Row visitor.

"Dad" Wolcott came up from Racine where he manages the Majestic, to spend a few hours with friends in the exchanges.

Building of the new M-G-M and Fox exchange on the corner of 8th and State will begin on July 15th, according to latest information. The building will be completed, it is hoped, about November 1st.

Mr. and Mrs. Roob, of the Grand theatre at Port Washington, were in the city early in the week.

Plans of the new Garfield theatre on Third Street were recently changed. The theatre will be finished in atmospheric style.

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Minneapolis

PHIL REISMAN, who is making his first extended tour of the P. D. C. exchanges since being appointed general manager of distribution, is expected in Minneapolis next week. Cecil Maberry, district manager, and Fred C. Aiken, midwest division sales manager for Pathe, are expected to accompany Reisman.

The city council of Minneapolis has been requested by 341 residents of Columbia Heights, a suburb, to grant permission to S. H. Kalm to open a motion picture show and dance hall. The council had previously denied the license.

Dr. H. W. Baker has leased the Star theatre at Montevideo, Minn., to Miss Isabel Getter of Wadena. Miss Getter has had several years' experience through helping her father in the operation of theatres at Wadena and Sauk Rapids.

Bids on the construction of the New Empress theatre at Osakis, Minn., will be opened next week by Andrew Severson, who plans to begin the building operations as soon as possible.

The Empress theatre at Elgin, Minn., has been reopened after several months by H. J. Bartz. The house will operate Saturdays and Sundays.

The Royal theatre at Ree Heights, S. D., has been taken over by Fintzel and Strause, who are renovating the theatre.

When Grand Forks, N. D., was making a campaign recently for the Red Cross flood sufferers' relief fund, Bennie Berger of the Strand and Met theatres offered to turn over the receipts from a special Sunday show. No admission was charged, but a collection was taken which amounted to $32.80. As he turned over the money to the relief committee Berger was placed under arrest for violation of the Sunday closing law. He was fined $25 and costs, but has appealed to the district court, demanding a jury trial in order to secure the sentiment of the people on Sunday charity shows. The case has not been heard yet.

D. P. Roberts, former manager of the Auditorium in Rapid City, S. D., has purchased the New Palace theatre from A. L. Brown. Roberts will no longer be in the employ of the Black Hills Amusement Company, although he retains his stock in it. Brown has purchased the Pastime theatre at Deadwood, S. D.

A small chain of theatres has been started by H. E. Simon, owner of a theatre at Walker, Minn., through the purchase of houses at Pequot, McIntosh, and Erskine.

The Princess theatre at Aberdeen, S. D., has been sold by the Walker Amusement Company to Mr. and Mrs. Robert Mass, who will redecorate and renovate the building. New equipment will also be installed.

Contracts were closed last week by First National Pictures, Inc., with builders for the erection of a one-story brick building at First avenue and Eleventh street, Minneapolis, in the heart of the film district, to be occupied by its exchange in that city.

Charles M. Steele, supervisor of First National exchanges, closed the contract while in Minneapolis on his recent trip West. He returned to his desk at the home office on Friday.

The new First National exchange building in Minneapolis, which will be shared with Universal Pictures, will be modern in every way. Every convenience for the transaction of film distribution and the handling of accessories will be supplied.

The building is to be ready for occupancy by December 15th.

While in St. Louis Mr. Steele made final arrangements for First National's exchange in that city to move into its new building there on July 15th. It is at 3211 Olive street.

Canada

STARTING June 26, all Canada observed Confederation Week in commemoration of Canada's Diamond Jubilee of Confederation. Harry Dahn, manager of the Capitol Theatre, Montreal, Quebec, offered a very special programme for the occasion in the latest British release for the Dominion, "The Flag Lieutenant," accompanied by a stage tableau.

The big Pantages Theatre, Toronto, which had been managed by the late N. K. Miller from its start until several weeks ago, when he died suddenly, is temporarily under the direction of Maurice James Doyle, who has been treasurer of the house for the past six years. Mr. Doyle was born in Toronto and attended De La Salle and St. Michael's College.

W. A. Wilkinson, proprietor of the Rex Theatre at Merritt, B. C., has made extensive alterations to his house.

T. P. McCartney has been appointed manager of the Orpheus Theatre, Halifax, N. S., by the proprietor, L. R. Acker.

The moving picture theatre at Star City, Sask., has been destroyed by fire, which started in the projection room after the theatre had been closed for the night.

Frank H. Gow, manager of the Broadway Theatre, Vancouver, B. C., for some years, has been appointed manager of the new theatre which Famous Players Canadian Corp. is building at New Westminster, B. C. J. Copley is now manager of the Vancouver Broadway, which is now part of the Famous Players' chain. The new house at New Westminster is costing $150,000.

A unique stand has been taken by Abbe J. A. Brusseau of St. Jerome, Quebec, with regard to the question of Sunday shows, a topic which is being much discussed in the province of Quebec. This priest declared that if moving pictures were good they should be shown on Sunday as well as during the week. If they were evil, they were just as bad during the week as on Sunday. Mayor C. A. Marchand of St. Jerome has raised no objection to Sunday performances, but is opposed to the admission of young children to theatres.

The Star Theatre at Carleton Place, Ontario, was the scene during the afternoon recently of a special community gathering when a recital was held for the many piano and vocal pupils of a local teacher, the theatre being placed at the disposal of the instructress by Manager S. A. Torrance.

Joseph Paquin is acting as manager of the Capitol Theatre, Hull, Quebec, for the creditors of the company. The Capitol Theatre is practically a new theatre, having been opened last year. The policy of the house is to change programmes three times weekly, Sunday, Wednesday and Friday.

Magistrate Cohen of the Toronto Police Court fined Isidore Hunter, manager of the Standard Theatre, Toronto, $20 and costs for neglecting to issue the proper amusement tax tickets with admission tickets. Aaron Applebaum, proprietor of the Temple Theatre, Toronto, was fined $10 and costs for admitting children without guardians.

St. Louis

SPECULATION regarding the plans of Skouras Brothers and Harry Koplar for the improvement of the Hamilton Airdome site at Hamilton and Easton avenues, St. Louis, Mo., was eliminated the past week when a building permit was issued for the erection of a combination theatre, store and apartment structure on the lot which measures 147 feet by 200 feet. The project will represent an investment of $1,000,000.

The theatre, which will seat 2,200 persons and outrank any amusement palace in St. Louis west of the Grand boulevard district, will be operated by the St. Louis Amusement Company, which is controlled by Skouras Brothers and Harry Koplar.

It is also reported that the St. Louis Amusement Company will operate the theatre now nearing completion on Gravois avenue at Ellenwood avenue, St. Louis.

The Grand Central Theatre, Grand boulevard at Lucas avenue, St. Louis' first picture palace, will in August also become St. Louis' first extended run picture house.

Skouras Brothers, who control the Grand Central, plan to close it within the next few weeks, and when it is reopened in August it will play "big" pictures exclusively.

St. Louis film stocks closed June 25 as follows: Skouras A, $40 asked. One year ago, $50.50, and St. Louis Amusement A, $44 asked.

The new Columbia theatre, Fifteenth and State streets, East St. Louis, Ill., held its grand opening on June 22. The new house seats 1,000 persons.

A reflex motion picture camera valued at $500 and belonging to Jules Swerdlov, motion picture news photographer, was stolen from the St. Louis University Athletic Field on June 21.

A fire in the rear part of the stage of the Municipal theatre in Forest Park the night of June 23 failed to disturb the 9,000 persons in the big open-air amusement place. The blaze, caused by a discarded cigarette, damaged a grass run about $25.

E. C. Grainger of the home office organization of Fox Films spent the past week in St. Louis.

Stanley Jacques, division sales manager for Pathe, was in St. Louis for three days.

Roy Dickson, manager for Tiffany Pictures, visited Pana, Gillespie and Shelbyville and vicinity during the week.

Visitors of the past week included Green Luttrell of Jacksonville and Tom Scott of Jacksonville, Ill.; Mr. and Mrs. Tom Reed and Ted Yemm of Duquoin, Ill.; I. W. Rodgers, Cairo, Ill.; Mrs. M. Woods, Cairo, Ill.; Miss Billie Armstrong, Cairo, Ill.; A. H. Whitney, Mexico, Mo.; Mr. and Mrs. R. A. Wall and Mr. and Mrs. J. Worcester, Woodrive, Ill.

Hayes Stifel has purchased the Pastime Theatre, Kansas, Ill., from Ray De Lat.

Chicago

BRUCE GODSHAW is now in charge of the Alcyon and Pearl theatres in Highland Park, both of which are owned by Louis Laemmle. Mr. Godshaw resigned as publicity director of Andrew Karzas' Aragon Dance Hall to accept his new position.

Elmer Benesch of the Bell, Avon and Liberty theatres, has returned from a vacation trip which included a number of eastern cities. He was accompanied by Mrs. Benesch.

Bill Sweeney, office manager of the Exhibitors Association of Chicago, was confined to his home last week by illness, but was able to return to the office the first of this week. Bill has been suffering from asthma for some time and his many friends hope that he will be able to shake off this trouble.

Marks Brothers are to install Vitaphone in their new Marbro theatre. It will be the first west side installation. Lubliner & Trinz are taking Vitaphone out of the North Center theatre and are putting it into their Senate.

O. S. Gellerup of the Hollywood theatre, Milwaukee, was in Chicago last week making final arrangements for the opening if his new Shorewood theatre on July 7th. The Shorewood is a handsome one thousand seat neighborhood house.

H. C. Young of National Screen Service has returned from St. Louis, where he went on company business.



L. J. Klar, Cincinnati branch manager for Educational Films, seated in car with Lupino Lane. J. A. Bachman, manager of the Wash., D. C. branch, on running board

The big storm, which assumed the proportions of a cloudburst, undermined Sheridan Road and made it necessary to block off that street in front of the Sheridan theatre for several days.

A number of Chicago film men expect to attend the opening of Saxe's new Oriental theatre in Milwaukee on July 2nd. It is a handsome de luxe house of three thousand seats, with atmospheric effect.

Arnold Schaak of the Keystone and Panorama theatres, who has been vacationing in California for the past two months, has returned to Chicago and reports having had a very enjoyable time.

F. R. Hirsch, who for some time past has been manager of the display advertising department of Great States Theatres, Inc., is severing his connection with this company on July 2nd.

Stage shows will go back into the big Rialto theatre at Joliet this week, after a period of four weeks without them, an agreement having been reached with the Stage Hands' Union.

Jack Miller's annual house party at Lake Geneva, Wisconsin, an event eagerly looked forward to by the lucky guests, was the most successful one on record, a party of fourteen film men motoring up on Thursday evening, returning to Chicago on Monday morning. Fishing, golf and indoor sports were enjoyed by the party, John Balaban being declared premier fisherman, Clyde Eckhardt being given his first lesson in golf, and Felix Mendelshon distinguishing himself on the links with a low gross of 196 for eighteen holes. The country air sharpened the appetites of the happy fourteen, and two cooks were kept busy eighteen hours a day to meet the demand for food and more food. The party included: John Balaban, James Coston, Floyd Brockell, Paul Sittner, Harry Lubliner, Oscar Florine, Len Ullrich, Felix Mendelsohn, Clyde Eckhardt, Roy Alexander, Frank Schaefer, Abe Steinberg, Harry Marks, and Jack Miller.

Detroit

ANOTHER first-run Detroit theatre has ben closed for the summer. The Broadway-Strand's doors were locked by the management last week and no tickets will be sold at the box-office until refurnishing and redecoration plans are completed. Closing of this house and the Fox-Washington leaves the first-run situation under John H. Kunsky's control.

Harry Rede, cashier at the Fox Film exchange here for five years, died recently of heart failure. He is survived by a sister and daughter. Mr. Rede was an efficient worker and well liked by Michigan exhibitors.

Operation of the New Home Theatre has been taken over by Henry S. Koppin, who purchased the building and property some time ago.

A new theatre, seating about 500, is being constructed in Marine City. Mr. Small is the owner.

Col. W. S. Butterfield plans to be at his summer home near Battle Creek during July and August

"Cully" Buermele has full charge of the Co-operative Booking Corp., which at the present time is handling work for nearly 50 local theatres.

The work of Al Ruttenburg will hereafter be devoted to the management and booking of the Iris on East Grand Boulevard, of which he is in full charge.

Charles Mack, manager of the Michigan Vaudeville Managers' Association, and Mrs. Mack, with Mr. and Mrs. Halperin, of Chicago, who formerly operated the Ritz theatre in Flint, left this week for a two months' trip to Europe.

Announcement of A. M. Goodman's resignation was a surprise to his many friends along lfim row. His association with Standard for eight years in various capacities will be terminated when he joins United Artists as special representative in Detroit. The change becomes effective July 10

Warning has been given to various exhibitors concerning the fraudulent misrepresentations of a Mr. Hillyer, who claims to be an old-time actor in need of financial aid. Those who have investigated the matter claim there is no apparent justification for assisting him.

The new C. H. Miles Theatre on West Adams will be ready to open in September.

Official notice has been issued George Koppin that he must vacate his Woodward No. 1 Theatre (Woodward avenue, near the Campus), by July 1st. The owners of the property contemplate the construction of a new commercial building.



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South East

PLANS for remodeling the old Bijou into the new Pantages Theatre here were rushed to completion by D. O. Whilldin, architect, and work actively began the past week. The house is scheduled to open some time in September.

Construction work on the new Ritz, a 600 seat theatre, at Alabama City, is being rushed, and it is hoped that the theatre will be ready about the middle of July. Jack Martin is owner and operator. W. C. Alexander, Alabama representative of National Theatre Supply Co., is supervising the installation of machines, screen and chairs.

It is understood that Col. Thomas E. Orr, of Marshall County Enterprises, will build a new theatre at Guntersville, Ala.

George B. Dixon, manager of Will B. Wood's Bell, at Gadsden, and Savoy, at Albama City, visited Atlanta the past week.

A. Brown Parkes, manager of the Hefferson and also the new Pantages, in Birmingham, is vacationing at Camp Walton, Fla.

Warren Andrews, secretary of the Joe Steed Amusement Co., visithed Atlanta and Charlotte the past week.

Going outside of North Carolina for the first time Stevenson's Theatres, Inc., with headquarters Henderson, N. C., have signed a long term lease for the new theatre which is being erected in Rock Hill, S. C. The theatre will be one of the most modern in the state and will be a combination picture and road-show house. The new theatre will be ready for occupancy by the late fall, according to announcement by S. S. Stevenson, general manager of the company. It will be the tenth owned by the company, all others being in North Carolina. The opening date is set for August.

The Publix-Saenger aggregation headed by H. F. Kincey, general manager of the Carolina division, returned to Charlotte Sunday from the Training Schools for Managers held in Bay St. Louis, Miss. Diplomas were presented by the Dean of Tulane University to H. F. Kincey, George Brown, Don Nichols, W. H. Ponton, and J. P. Corbitt.

Dr. R. S. Beam and associates of Lumberton, N. C., are building a new 1,000 seat theatre in that city. It is scheduled to open in the early fall. S. S. Dixon of Fayetteville, N. C., is the architect.

Carl Bamford, who owns the Majestic and Princess Theatres in Asheville, N. C., has leased the City Auditorium for a number of years.

The New Castle Theatre in Wake Forest, N. C., opened last week under the managership of E. C. Smith, formerly manager of the Oasis Theatre, Kingston, N. C. The house is owned by Aranson & Browne of Raleigh.



Citizens of Phoenix, Ariz., joined in extending felicitations to Jo. E. Rickards, of the Rickards and Nace Amusement Co. At the extreme right is A. T. Pickett, general manager for Rickards and Nace

E. D. Turner, president of the Carolina Theatres, Inc., has called a directors meeting in Pittsburgh for Friday of this week.

Nat Royster now has a negro tent show outside of Winston-Salem. During a storm the past week the tent was blown down, causing considerable damage.

U. K. Rice, manager of the Colonial Theatre, Winston-Salem, left Monday for an extended vacation in Columbus, Ohio, his former home.

Walton Brothers, owners of the Raeford Theatre, Raeford, are closing their house temporarily to install new equipment and redecorate.

Miss Audrey Littell, secretary of the Charlotte Film Board of Trade for the past few months, has been transferred to the Des Moines Board.

S. S. Stevenson, general manager of Stevenson's Theatres, Inc., Charlotte, is spending a week in New York arranging bookings for the coming season.

Walter Griffith, of the U. S. Film Transport, announces an extension effective July 2nd, with terminal in Wilson, thereby giving overnight service from Charlotte to Wilson, Rocky Mt., Goldsboro, Kinston and other Eastern Carolina points.

Mr. and Mrs. Rudolph Mason of Goldsboro returned Wednesday from a week's visit in New York City.

Among exhibitors visiting Charlotte's film row this week were: H. J. Paradis, of Wilson; Paul Phillips, of Goldsboro; Rovert Jernigan, of Dunn; Ed. Stewart, of Concord; U. K. Rice, Nat Royster and A. F. Sams, Jr., of Winston-Salem; D. M. Eaves, of Union; George Stevenson, of Burlington; J. R. Teague, of Henderson; Walter Griswold, of Stateville, and Chas. Picquet, of Pinehurst.

Colonel Fred Levy, Lee L. Goldberg and Maurice White were among the special guests of Robert Lieber at the opening of the new Indiana Theatre, Indianapolis, which will be operated jointly by the Circle Theatre Corporation and Publix Theatres Corporation.

Other prominent film folk who attended the grand opening were Sidney Kent, Sam Datx, Richard Rowland, Sam Spring, Harry Marx, Ned Depinet and Max Balaban. Mr. Lieber and the directors of the Circle were hosts at a luncheon at the club and later at a reception on the Lincoln Roof Garden.

Miss I. Wolff of the Pastime Theatre, Owenton, Ky., was a visitor in Louisville last week.

Mr. Libson has not yet announced what policy B. J. Keith's Rialto, Louisville, will follow for this season, but it is rumored that the house will be devoted to second run pictures.

Effective Friday, July 1, Max Euster takes over the leases of the Gaines and Gem Theatres, Pineville, Ky.

The Playhouse, Justell, Ky., has been closed for an indefinite period.

The Palace, Clay, Ky., will reopen on Tuesdays and Saturdays only.

The Grand Theatre at Grayson, Ky., is reported closed permanently and the theatre and the equipment are for sale.

It is reported that F. W. Wolfe has again taken over the Campbellsburg Theatre at Campbellsburg, Ky.

R. R. Russell, former manager of the Arcade Theatre, Paducah, Ky., has returned to that town to become general manager of the new Columbia theatre, which Leo F. Keiler and his associates recently opened.

The Crescent Amusement Company, Union City, Tenn., has purchased the equipment of the Union City Amusement Company which operated the Reynolds Opera House and Jimmie's Playhouse at Union City, Tenn. The Crescent Amusement Company recently built the Capitol Theatre at Union City, and according to reports has had good business. The Opera House probably will be closed except for Friday and Saturday shows. Jimmie's Playhouse has been discontinued and the building leased for a five and ten cents store.

The transfer of Loew's Palace, Strand and Majestic Theatres in Memphis, Tenn., from Publix to Loew management was effected last week. The Strand will be closed for the summer and the former Strand manager, Floyd Smith, becomes manager of the Palace while C. B. Stiff, former Palace manager, has been transferred to a Publix post in Houston.

Wallace R. Allen, former publicity director for Publix here, is in New York awaiting assignment which will probably be to Houston under C. B. Stiff, with whom he was associated in Memphis.

Each house is being operated independently. Eddie Sullivan is retained as manager for Loew's State and no change in prices or policy is contemplated. Ben Stainback, press agent for Loew's State, will act as publicity director for all four theatres.

John Moody, formerly manager of the Majestic Theatre, Memphis has been transferred to a Publix house in Chattanooga. William Huie, former assistant manager of Loew's Palace, has been made manager of the Majestic.

San Diego

THE Hillcrest Theatre, one of the most popular of the outlying community film houses, located on Fifth Street, near University Avenue, has been acquired by a syndicate of San Diego business men from E. C. Wills, who has owned and operated it for a number of years in conjunction with the Ramona, another community theatre at Thirtieth and University. Mr. Wills remains as house manager of the Hillcrest.

The Balboa Theatre, one of the three local film houses controlled by the West Coast Theatres, Inc., announces a new policy by which several acts of vaudeville will be put on at each show, together with first-run pictures.

Al Lyons, who directed the music at the Balboa for some months before the New California theatre was opened and has since had charge at the latter house, with the exception of about three weeks, has been transferred by the West Coast Theatres, Inc., to the north, and, after a short engagement at the T. & D. in Oakland, will be musical director at a San Francisco house.

Cleveland

HOMER BORGER was in town last week. That's a real news item. Borger was with the local Universal exchange for almost ten years, which is a record. He is now traveling auditor for P. D. C.

Norman Moray, local Warner Brothers' exchange manager, has gone to Grand Rapids for several weeks. It's called a vacation on the books, but whether it is a vacation or not depends upon your point of view. He's gone there for an operation.

Mark Goldman, Tiffany exchange manager here, is very popular these days. There's a reason. He's giving away fully equipped date books to users of Tiffany product. The books carry every item of information valuable to the exhibitor.

Jack Cohen, who has been with the Universal office in Pittsburgh, is now with the Cleveland P. D. C. outfit covering the Youngstown territory.

Interest in the Commodore theatre, Lake Shore Boulevard and East 152nd street, and the Plaza, East 152nd street and St. Clair avenue, have been combined. M. B. Horwitz, general manager of the Washington circuit and associates built the Plaza, a new 2,000-seat house which opened last Christmas. Max Lefkowitz, Henry Lustig and Henry Greenberger are just completing the Commodore, also a 2,000-seat house. The consolidation of interests of these two theatres does not in any way affect the other theatres owned and operated by either Horwitz or Lefkowitz.

The Fischer Film Exchange of this city is showing signs of improvement. It has doubled its space in the Film Exchange Bldg., and is therefore able to double its capacity for service.

The Ohio Amusement Company has taken over the Lincoln theatre, Cleveland, effective July 1st. The Lincoln has been owned and operated by Messrs. Burton and Crockett. It is the only West Side house equipped with Vitaphone installation and playing Vitaphone specialties. The Ohio Amusement Company has a chain of thirteen local houses.

E. T. Gomersall, Fox short subject sales manager, was in town last Tuesday and Wednesday and held a regional sales meeting.

Harvey Sheahan has been transferred from United Artists' Mexico City branch office to the Cleveland office of United Artists.

John Price, who has been connected with the local Universal-Brody circuit for the past year as theatre manager, is now assisting A. Schwartz in the management of the Utopia, Painesville.

Norman Orr, well-known local theatre manager, is now managing the Imperial, one of the new houses recently built by Dr. B. I. Brody and belonging to the U-B circuit.

The Film Exchange Bldg. register showed that several notables were in town last week. Among them R. C. Steuve, former owner of the Orpheum, Canton; Frank Nolan, present owner of the Orpheum, Canton; A. H. Abrams, of the Mozart and Odeon, Canton, and E. F. McGovern, of the Majestic, Findlay.

Reade's Hippodrome is undergoing a $20,000 rtansformation which will bring it into line with the most modernly equipped theatres of the city. The projection booth, which has been on the main floor, is being placed on the second balcony. When the Hippodrome was built twenty years ago, all projection booths were on the main floor. Other changes include moving the switchboard from the upper deck to the stage, and bringing the pin rail on the stage from the fourth deck down on to the stage. William Raynor, manager of the house, is supervising these alterations.

It is reported that the Stillman theatre will reinstate its orchestra starting next week. Since Vitaphone has been installed in the Stillman music has been confined to it and the organ. Maurice Spitalny will return as musical director.

Harry Charnas, of the Standard Film Service Company, is back from a week's visit in New York.

Charles Casanave, president of Associated Theatres of Ohio, a central booking office for independent theatres, has added several new houses to the list he has been serving. He now books for the Rialto, Gordon Square, Ezella, Madison, Lucier, Sunbeam, Lexington, "Y," Lincoln, Corlett, Norwood, Standard, Main, Market Square, of Cleveland; Palace and Lyceum, Canton; Regent, Youngstown; Columbia and Ideal, Alliance; Opera House, Duchess, and Hippodrome, Warren; Lyric, Wallace and Opera House, Wooster; Princess and Opera House, Kent, and the Strand, Ravenna.

Martin Printz has inaugurated a summer policy of revivals at the Circle theatre. Admission prices have been reduced and pictures are changed daily.

E. Mandelbaum, producer, promoter and exhibitor of national fame, has returned from a winter in California greatly improved in health.

Roscoe ("Fatty") Arbuckle will make a local appearance at Loew's State theatre the week of July 3rd. This will be his first appearance in a new sketch in which he will tour the Loew circuit.

Judge Jacob Stacel, who has made many friends in local film circles through his just decisions as a seventh arbitrator for the Film Board of Trade when agreements between exhibitor and distributors could not be reached through the usual channels, was tendered a bachelor dinner last Thursday night at the Hollanden Hotel. More than 500 attended, most of the guests being film men. Ernest Schwartz, attorney and theatre owner, arranged the party. Judge Stacel was married the following day.

Bill Onie, who has just lately donned the mantle of district manager for Standard Film Service Company, spent the week in the Cincinnati territory.

F. A. Kelly, of the Lincoln theatre, Massillon, was in town the other day wearing his right arm in a splint. Now the exchange men want to know whether he really has a broken arm or whether he just fixed up an alibi so as not to sign any contracts.

Lemotto Smith, president and general manager of the Smith Amusement Company operating picture houses in Alliance, Warren and Huntington, West Virginia, paid the local exchanges a visit last week preparatory to migrating into Canada for the summer.

George Wilson, for many years with the local Pathe sales division, has joined the Fischer Film Exchange as salesman.

George Cheuvron, manager of the Gem theatre, Barberton, has been in Parkersburg, W. Va., visiting his sister who has been ill.

Jules Schwartz is back at the Detroit theatre. Schwartz, one of the former owners of the theatre, sold his interest to Universal and severed his connection with the house at the time of the sale.

P. E. Essick, of the Scoville, Essick and Reiff circuit, has moved his family to their summer home at Lakeside, Ohio, and now Percy is commuting.

Florida

MANAGER C. B. ELLIS, FBO Pictures Corporation, left Jacksonville for Atlanta Sunday night.

B. P. Stiles, Paramount salesman, was in Jacksonville last week

The Rose Theatre at Thomasville, Ga., is scheduled to open about the middle of September. The house will be modern and convenient and will be built to accommodate road shows and pictures. It will be operated by Nat Williams, who has the Grand at Thomasville, Ga., the Rex at Fernandina, Enterprise at Quincy, and the Opera House at Quitman, Ga.

The eighth annual convention of the Southeastern division of the International Alliance of Theatrical Stage Employees and Motion Picture Operators opened in Jacksonville on Monday and closed Wednesday. The sessions were held at the George Washington Hotel and were attended by many out-of-town and local representatives.

William F. Canavan, of New York, international president, was the honor guest of the convention on Wednesday and delivered an address. R. J. Green, of New York, general secretary and treasurer of the order, addressed the morning session on Wednesday W. P. Raoul, of Atlanta, Ga., international representative, led the "round table."

George B. Peck, the genial manager of Tampa's "cool and comfortable" Strand, was laid up three days this week with a sore leg.

The report comes from Bradenton htat Mrs. Jessie Mae Brown, owner of the Wallace in that city, the Olympic in Palmetto and the Eustis in Eustis, has sold the string to the Universal company.

For Myers now has two theatres catering to colored patrons. The Grand was recently opened by A. Sarlo, and the Palace, which had been operated by the S-B-T Properties but had been closed for some time, has been reopened by Max Flatan, with Ernest Mitchell as manager.

William E. Sullivan, chief operator of the Prince theatre and business agent of the Tampa local operators' union was kidnapped last Sunday night as he left the theatre with his wife, by four armed men, who forced them both into a parked automobile and carried them to a lonely spot about vefi miles north of the city, where, Sullivan claims, they were released after he had convinced his captors that he was not the man they were after.

One of the film salesmen who covers the Florida territory, says he is simply "touring" now and not trying to sign up the next season's product. According to him, the summer slump is causing many requests for a reduction in film rentals, and with the new product listed at an advance in price, there is little chance of signing up contracts now.

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Seattle

CLAUDE JENSEN, Portland member of the Jensen-Von Herberg firm that now operates a string of suburban houses in Seattle and Portland, left here last week after having spent several days in this city conferring with John G. Von Herberg and Leroy V. Johnson, the president and managing director of the circuit, respectively. During his stay, Mr. Jensen attended the opening of his new Bagdad Theatre in the Ballard district.

Bob W. Bender, managing director of the Universal first run and neighborhood houses in the Seattle territory, returned last week from Portland, where he took charge of the Columbia Theatre for a few days after the resignation of Eddie Smith. The selection of a new manager was expected to be made the latter part of June by L. J. Scolaifer, head of all Universal houses, who was expected in Seattle to confer with Mr. Bender next week.

Bill Calkins, former Pathe salesman in the Washington territory and more recently manager in Butte, left for Salt Lake City last week after spending several weeks in this locality. In Salt Lake Mr. Calkins is understood to be joining the sales staff of the F B O office.

Art Aronson, head of the Western Poster Company of Seattle, returned last week from Portland where he had spent a few days on business.

A. J. Kennedy, exploitation specialist for the First National company in the Pacific Northwest, returned to his office in Manager Jack Bower's local exchange last week after some time spent in San Francisco and Southern California.

The Coliseum Theatre last week entered upon its new summer policy of two changes of program weekly. Admission prices of 25 cents matinees and 50 cents evenings remain the same. Manager, Al Raleigh.

"Auditor's Week" on film row was never more true than last week, when three national auditors pulled into town for visits of a few days. At Manager Wallie Rucker's local Educational office Mr. Burke has been looking over the situation; at the Fox branch Bob Wyckoff is checking Manager George Ballantine's film and poster departments; and at First National Mr. Kramer has bene looking things over.

Eddie Hitchcock, irrepressible publicity and advertsing specialist for Manager James Q. Clemmer's Fifth Avenue Theatre, returned to his office last week after undergoing a slight operation.

W. H. Edwards, former manager of the Neptune Theatre and Strand Theatre in this city, last week was appointed manager of the Society Theatre. He succeeds Mitchell Sutherland who left for Southern California to make connections with one of the larger houses.

Film Row last week was rather barren, due to the migration to the Portland Golf Club of the leading golf lights of this territory. The occasion was the Third Annual Northwest Film Golf Tournament, staged under the auspices of Clyde Walker of the "Motion Picture Record." More than twenty prizes were to be given to the fortunate and lucky contestants.

G. C. Fasken, owner and manager of the Royal Theatre at Cashmere, Washington, last week announced that he plans to erect a 500-seat house in Wenatchee, where he will show second run attractions for 10 and 15 cents. This will be Wenatchee's first house to be operated on a second run policy.

L. A. Samuelson, branch manager of the Pathe exchange, was expected back in Seattle next week from the national sales convention at Los Angeles. He was accompanied on the trip by Managers L. M. Cobbs, of Portland, and W. M. Hughart, of Butte, as well as a large delegation of sales representatives.

Six drapes, valued at more than $100, were stolen from Jensen-Von Herberg's Bagdad Theatre last week, just a short time after the grand opening of the house. The loss occurred while minor renovating was under way, and is fully insured.



Salt Lake City

EDWIN A. MORRIS, who has been manager of the Orpheum Theatre here under the Ackerman-Harris vaudeville policy for a number of years, has been called back to California by Ackerman-Harris, since the purchase of this theatre by the Louis Marcus Enterprises here recently. After disposing of the lease July 1st, Morris intends leaving for the coast about July 6th, he states.

Fred Frederiksen, exhibitor of Louisville, Idaho, is visiting the local film mart for a few days.

Construction of the new neighborhood theatre at Ninth South and Ninth East streets here will begin within the next few weeks it is reported. This house is being built by Earl D. Smith, manager of the local branch of the National Theatre Supply Company, and will represent an investment of approximately $25,000. It is to be named "The Tower Theatre."

The main auditorium will have a seating capacity of approximately four hundred with the balcony accommodating about one hundred. Plans have been provided for a pipe organ as well as all modern first class equipment The front of the structure will be of semi-Spanish design and will be built of concrete, brick, marble and tile.

The opening of the new Rialto Theatre, formerly the Kinema, was a very successful one here Extensive improvements and alterations were made during the past few weeks, with a new ventilating system having been installed as well as other strictly up-to-date equipment.

Dave Farquhar, manager of the Warner Brothers office in this city, has left for Montana.

Ray Hendry, manager of the Paramount Theatre in Ogden Utah, is in Salt Lake attending to some booking.

Sales representative A. A Bruce, out of the local Metro-Goldwyn-Mayer exchange, is covering his Idaho territory. "Buck" Wade is still in the Montano section. Clarence Severson, who is up in Montana on the Short Subjects, is being transferred into Southern Utah, and John Trewhela is being transferred to Montana on the Short Subjects from Utah, it is announced.

Sam Levin, manager of the Capitol Film Laboratories here, with his brother Leo, made a trip into Idaho recently.

Earl Steele of the Venice Theatre at Nephi, Utah, is conferring with local branch managers this week, as is E. H. Greenlagh of the Green Theatre at Ferron, Utah.

George Smigh, owner of the Rialto and Gem theatres at Magna, Utah, is enjoying a pleasure trip in California.

Mrs. Dickeson, of the Rex Theatre at St. Anthony, Idaho, and the American theatre of Mackay Idaho, is spending a few days along the row.

Manager W. J. Heineman, of the Universal exchange here, is on his way into the Idaho branch.

C. M. Pace, of the Pace Theatre at Delta, Utah, is booking up some of the outstanding pictures of the year here.

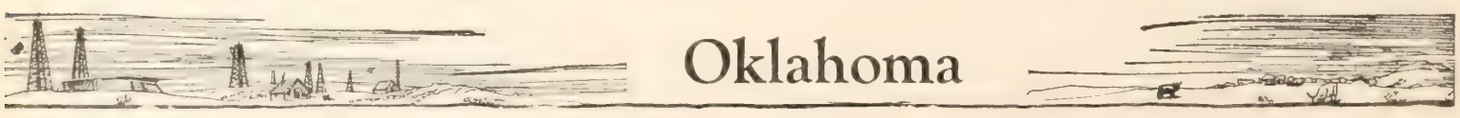
Clyde H. Messinger, manager in this city for Educational, returned to the office after having spent some time in the territory.

Manager Charles Walker, of the local Fox office, returned from Montana a few days ago and will leave for Idaho this week.

Walter Mendenhal, of the Boise Theatre Company of Boise, Idaho, is in this city for a several days' visit.

Andy Murdock, of the Ideal Theatre of Heber City, Utah, and R. L. Wicker, of the Delta Theatre at Delta, Utah, are among exhibitor visitors seen along film row here. J. F. Young, of the Bluebird at Garfield, was also in.

Manager Fred Lind of the local F B O exchange leaves for Idaho right away, it is stated.



Oklahoma

THE Opera House at Geary, Okla., which was supposed to have been leased for a year to Mr. McNeil, has been closed for an indefinite period, it was reported this week.

L. E. Brewer of Paul Valley, Okla., has reopened the theatre at Maysville, Okla., and named it The Maysville.

The Broadway Theatre at Coweta, Okla., is reported to have been sold by Star Largent to Lester Miller. Mr. Miller, who has the Miller Theatre at Porum, Okla., is reported to have sold his house to George Largent.

R. O. Shonts is reported to have sold his theatre, The Pastime at Lexington, Okla., to Monroe Burkett and E. O. Clary.

The Royal Theatre at Watts, Okla., operated by Houston & Ricketts, is closed for the summer.

The Rex Airdome at Capitol Hill, Oklahoma City, has been sold by Malcolm Cook to L. M. Rowe. Mr. Rowe is moving the theatre from its present location to "C" and Walker streets.

Kenney Lloyd of Mineral Springs, Ark., is moving his theatre at Mineral Springs, to Foreman, Ark. The new theatre will be called The Joy.

Mr. Alvin Powell, manager of the Highland and Pollard theatres at Guthrie, Okla., is on a vacation in California with his wife. They have been visiting the various studios and write back that they are having a big time.

At the meeting of the Film Board of Trade, the members presented the out-going presidents, R. M. Clark, a Knights Templer Masonic ring. Tony Ryan of Fox gave the presentation speech, which made a decided hit.

Albany

CHARLES HENSCHEL, of New York Eastern Division sales manager for Pathe, was in town for a couple of days last week and then went on to Boston.

Gardner Hall, in Troy, closed last week for the summer, and its manager, William Rose, will assist his brothers, James and Harry, at their theatres during the vacation period.

John Garry, manager of the local Clinton Square, last week looked after the Leland, while C. H. Buckley and Alec Sayles were in New York City.

Charles Rose, general manager of the Smalley chain, has been connfied to his bed for a week or so, having strained his back in lifting an automobile.

L. H. Garvey, who runs a theatre in Clinton, has just broken ground for a new house in Hartford, a short distance from Utica.

Tom Northrup, manager of the Palace in Troy, has reduced his admission prices during the summer months.

W. H. Linton, the veteran exhibitor of Utica, reports business as being good but is using some split weeks through the summer.

There is a report to the effect that the American in Troy, which is managed by Louis Saperstein, may close on July 1, for a few weeks, in cutting down overhead and forcing business to the other Stanley theatres in the city.

Joe Kallet and Mike Kallet, the latter one time treasurer of the old Grand theatre in Syracuse, are planning a number of changes at the theatres, according to reports.

Walter Roberts, manager of the Troy theatres, is now living at his summer home at one of the nearby lakes, but hurried back one night last week in order to be present at the boxing bouts which marked the opening of Troy's new arena.

Charles Stombaugh, former manager of the Pathe exchange in Albany, was in Asbury Park last week attending a convention.

Ed. Hayes, local manager for Pathe, brought his golf clubs here from Buffalo, when he moved to Albany. They have remained in the bag for one straight year in a corner in the office, and are leaning against the wall so long that Mr. Hayes now declares that they are warped out of shape.

Charles H. Goulding, manager of Proctor's in Troy, will continue to use pictures along with his vaudeville throughout the summer.

Bill Smalley, of Cooperstown, owner of a dozen or more houses was in Albany last week, and stated that his new theatre in Stamford would open about August 1.

Ben Stern, manager of the Lincoln, in Troy, has a brand new car.

A friend living in Maine wrote Jake Rosenthal, owner of the Rose in Troy, a letter last week, saying that he was considering the purchase of a theatre, and desired to ask him a few questions. The "few" numbered no less than 36, causing Mr. Rosenthal to write back that he was without a stenographer and could not answer the questions.

W. M. Shirley, of Schenectady, has secured the lease of the Van Curler theatre in that city, from September 1, but has not determined upon the policy of the house.

J. J. McLoughlin, of Poland, has changed the name of his theatre from "Jim's Theatre" to "The Lindy."

Edward Renton, formerly connected with Madison Square Garden, has been engaged as a general field man for the Smalley chain of houses in central New York.

Mrs. Tony Veiller, wife of the manager of the Mark Ritz, in Albany, left last week on an auto trip to Montreal.

Morris Silverman, of Schenectady, summed up the situation last week by saying that if one did not have the picture the business would not come to the theatre no matter how much advertising is done.



Arthur Lucas, Southern manager for Educational Films, and Lucille Hutton.

Dan Creed, of the F B O home office, is in Albany for the summer, assisting in a general way at the local exchange.

Visitors along film row during the week included Mrs. Thornton of Saugerties, Clarence Dopp, of Johnstown, and Mr. and Mrs. McNamara, of Valatie.

The Palace in Troy has been sold to Emanuel Rosen, who formerly ran the Cozy theatre in Schenectady. It appears that negotiations with the Schine brothers fgor the theatre fell through last week.

Fred Robke has been transferred from Warner Brothers' Brooklyn territory to the Albany exchange

Abe Stone, of the Arbor Hill theatre in Albany, has just taken over the Bright Spot in Rensselaer from Charley Miller, and also the Columbia, which has been run by Michael Connery, of Menands.

The theatre in Granville, run by Vincent Dailey, will operate on a two night per week schedule during the summer.

Mrs. H. A. Marchetti, wife of the booker at the P. D. C. exchange, was badly cut about the face a week or so ago, when her husband's car was forced into a ditch.

The family of Nat Levy, the new manager of Universal exchange, is now in Albany, having moved here from Philadelphia, and Mr Levy has left the Hotel Ten Eyck.

The VanCurler theatre in Schenectady, N. Y., which has a seating capacity of about 1400 and which has been operated by the Farish Theatres, Inc., but whose lease expires on September 1, will be taken over by Arthur Klein, former general manager of the Shubert vaudeville circuit and for many years identified with the Keith vaudeville exchange. Mr. Klein will open the house on Labor Day and the theatre will be one of a chain of houses which will be operated.

San Francisco

NAT HOLT, popular manager of the Wigwam Theatre and one of the best-known motion picture managers in the Pacific West, started his own musical comedy known as "Nat Holt's Golden Gate Musical Comedy Co." Each week the company will feature odd and high class stunts.

Wade Renfroe, formerly connected with the Pathe office in Los Angeles, is working in the San Francisco exchange as Head Booker.

Jean Canefield Ferree, with her husband, just returned from a two weeks' motor vacation to Los Angeles.

James Barlow buys the Larkin Theatre from the Kinema Circuit. Mitchell, the former manager, and one of the owners, has moved to Los Gatos, and will take charge of that theatre hereafter.

Al Laurice, assistant manager of Fox, is recuperating from a minor operation and is out on the Row again after several days spent in the hospital.

"Less" Theuerkauf, formerly local manager of the Cameo Theatre, and more recently identified with the S. H. Levin Theatre Circuit, resigned from the latter concern last week and connected immediately with the Portland, Oregon, exchange of P. D. C.

Branch Manager L. M. Cobb, of the Pathe Portland office and a former San Franciscan of the same company, stopped off to see his old friends while en route home from the L. A. Convention. Cobb was accompanied by his city salesman, George Appbleby.

Mrs. Katherine Hansen, contract clerk for the past seven years in the Metro-Goldwyn-Mayer office, resigned her position and left for Salt Lake City. frolic.

Chester A. Roeder, salesman out of the local Paramount office for the past ten years, has been transferred to Minneapolis as branch manager.

Joe Huff, formerly San Joaquin representative for Universal, has been called into the local office to work with Nathan on circuits.

Frank Holtz is now managing the North Sacramento Theatre. Samish is in charge of the San Mateo Theatre. Both houses belong to the Blumenfeld circuit of San Francisco.

Art Aronson was visiting his associates in business last week.

July 23rd is the date announced for a public ball at the Civic Auditorium, conducted under the auspices of the Motion Picture Operators' Union, having as a side attraction a screen star opportunity contest.

This will be the operators' fourteenth annual affair. Last year they omitted the event, which was the first break in their annual

The organization has placed their general management in the hands of Arthur P. Craner. Craner has associated with him a staff of publicity hounds and has opened offices with the operators for their special occasion in Loew's Warfield Building.

On the final day of the 47th session of the California State Legislature, Assemblymen offered a resolution expressing appreciation to the West Coast and T&D Circuits for the courtesy of their theatres during the session which was extended to the members and their wives.

Mrs. T. H. Dixon, manager of Welcome Theatre at Knight's Landing, is the chairman of motion pictures for the Northern District of the California Federation of Women's Clubs.

Art Leim, who for several years has managed the Star Theatre at Reedley, for Miss Sheibley, has acquired the Harvester Theatre from Mrs. Williams and will operate it in the future.



The Use of Color in the Theatre

THE wide application of colored lighting in motion picture theatres today makes it advisable for the average projectionist to learn at least the elementary principles of color and its relation to lighting.

In many of the smaller houses the projectionist is largely responsible for the colored illumination, as it applies either to "effect" lighting or to the general illumination of local areas, such as walls, ceilings, panels, etc.

It is time that the extent of his interest in this respect is represented by his control of simple dimmer banks and the operation of projectors designed to produce lighting effects, but it seems reasonable to suppose that his interest in this work would be considerably greater if he had even a surface knowledge of the manner producing the various colors of the rainbow.

With the exception of the more powerful projectors for long distance work, colored lighting is largely obtained by means of incandescent lamps, so that the color characteristics of this commonly used source of light shall be considered. The same fundamental principles, however, apply to such sources as arc lamps as well.

Colors as Commonly Named

The light emitted by an incandescent lamp has a continuous spectrum. That is, it has all the colors of the rainbow in it and gives off light that is ordinarily called white, although actually, the color of this light is slightly yellow.

Color terminology, at best, is somewhat loose and it is seldom that colors as ordinarily referred to are pure, in that they contain but one color and no other. Light composed of but a single color would rightly be called **monochromatic**, meaning "one color." The greenish light given off by a Cooper-Hewitt Mercury lamp would be a pretty good example of a monochromatic source.

Strictly speaking, a pure color, such as blue, means light having a wave length (the distance between successive nodes) which ranges between rather closely defined limits. In practice, the tendency is to group several colors together. That is we extend these wave length limits. Thus, violet, blue and green-blue are combined and called **amber**; and red is generally quite pure.

When working with white light, any single color desired can be obtained by removing all colors but the one desired. This can easily be done by using color absorbers (such as colored glasses, gelatines, etc.) which "select" the color desired and eliminate, or absorb, the remaining colors of the spectrum.

Suppose, for example, that red light is wanted. A color medium, such as a piece of red glass, is placed in the light beam so that the blue, green and amber light rays will be absorbed. Similarly, if green is wanted, a color medium must be placed in the light beam so as to absorb the blue, amber and red rays.

To be able to use color effectively, the popularly held idea that colored light is white light that has been changed by the addition of a certain color, must be discarded.

Colors Involve Light Loss

In fact, the production of color from white light involved an actual loss of light, since any given beam contains only a certain amount of a particular color and all the rest of the colors in that beam must be sacrificed to obtain one color alone.

The percentage loss of light so involved will depend upon the color wanted (and upon the source) since the various colors in any light beam are not in equal proportions.

This means that to obtain the same intensity of illumination with color light, from two to twenty times the Wattage will be required as compared with that used for white light.

The approximate absorption figures for the various colors are shown in Table 1. The figures given are subject to considerable variation, depending upon the purity of the color, total absorption, etc.

It is fortunate, however, that colored lighting, as used in the theatre, need not be of a high intensity, since only a general effect is desired.

Methods of Obtaining Colors

There are at present six commonly used methods of obtaining colors of varying degrees of purity. These are by means of:

1. Dipped Color Lamps. 2. Natural Colored Lamps. 3. Glass Color Caps (for lamps). 4. Glass plates. 5. Gelatine screens. 6. Fabrics (such as silk).

Dipped Lamps—These are inexpensive and, while not permanent as to color, are effective. Should the lamp become broken, it is useless, of course, but the lamp bulbs can be so dipped that no white light escapes from the bulb to wash out the color.

Very few lamp dips are permanent, but fade under heat, thus requiring new coatings at fairly frequent intervals. If the lamps are placed in plates where they can not be easily reached, this method is likely to prove quite expensive.

Relatively small lamps must be used since the higher Wattage gas filled lamps will fade the colors.

Gas filled lamps can be obtained with sprayed color coatings which are permanent. So-called opaque coatings are the foundation for this coloring, and as a result the light given off acquires a tint by means of the successive selective reflections from the color particles as the light passes through the bulb. This method is quite inefficient and, furthermore, pure colors cannot be obtained.

Natural Colored Lamps—Lamps which use a bulb in which the coloring is placed in the glass are quite transparent, permanent and very desirable. Such lamps can be obtained in amber, red, green and blue, in any size, but they are fairly expensive as to initial cost.

Glass Color Caps—Such caps are available in all ordinary colors and ball-shaped, having a hole through which the lamp can be inserted so as to make the cap enclose the lamp bulb. Lamps as high as 500 Watts in size can be used and a special holding device must be employed for attaching the cap to the lamp.

Glass Plates—These are rather expensive and somewhat awkward to use. In fact, they can only be placed across the mouths of small reflectors to be effective. The colors, however, can be obtained of a high degree of purity, some of the plates being heat resisting for high heat work.

Gelatines—The most commonly used medium is gelatine, since it is inexpensive, easily used, and is obtainable in a wide variety of colors. Also, the colors are relatively pure in the ordinary sense of the word.

Gelatine is easily affected by heat, cold and moisture, and therefore has a short life even when not handled after once in place.

To offer greater protection, a network of wire is frequently placed across the gelatine screen and a form of gelatinized wire is now available, in which these two items form a single solid sheet for easily handling.

Ordinary gelatine will easily warp under heat and no small amount of experimental work has been done with a view to obtaining a gelatine which will withstand both heat and moisture.

One such product is already available and seems to work quite satisfactorily. More permanent colors are also being claimed for it. It is, however, three or four times as expensive as ordinary gelatine.

Fabrics—Fabrics, such as silk or colored paper screens, are, at best, but temporary and, on the whole, unsatisfactory, although they have been used in some instances.

They should be of a fire-proof character, or sprayed with a fire-proofing liquid to avoid the danger of fire. They are highly absorbing for a certain degree of color modification and are more useful for giving just a touch of color in times of emergency.

They frequently serve for ornamental purposes, but have no place among the more efficient media described above.

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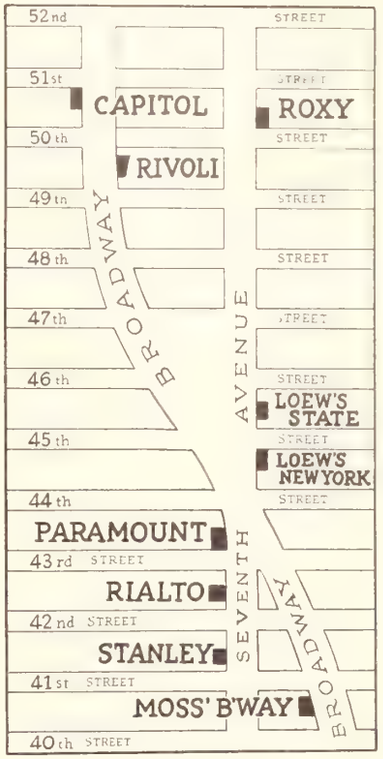
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Rudolph Wurlitzer Co. Elect Officers

Howard E. Wurlitzer, who was affiliated with The Rudolph Wurlitzer Company since 1892 and who, since June 23, 1912, has served this company as director and president, was re-elected one of the directors and made Chairman of the Board of Directors.

Rudolph H. Wurlitzer, who has been with the company since 1894 and who has been vice president since 1912, has been made president.

The officers and directors elected are as follows:

Board of Directors: Howard E. Wurlitzer, Chairman; Rudolph H. Wurlitzer, Farny R. Wurlitzer, Thomas P. Clancy, James L. Ryan, Raimund B. Wurlitzer, I. H. Lyons.

Other officers: Rudolph H. Wurlitzer, president; Farney R. Wurlitzer, vice-president and treasurer; Thomas P. Clancy, vice-president and assistant treasurer; James L. Ryan, vice-president; John P. Weis, secretary; Walter Wolf, assistant treasurer; Ruth Selby, assistant secretary.

J. H. Hallberg Reports Gain in Sales

J. H. Hallberg, manufacturer of the new Hallberg reflector arcs and motor generators, announces that exhibitors have taken a great deal of interest in his improved product since it made its reappearance in the motion picture supply trade six months ago.

Recent orders of Hallberg apparatus include motor generators for the Wyandotte Theatre, Detroit, and the Strand Theatre, Tecumseh, Mich.; motor generators and reflector arcs for the Strand Theatre, Sharon Springs, N. Y., and several orders for Minusa screens. Snap-lite lenses, Vallen curtain controls, and the Clayton even-tension take-up; all of which he distributes from the New York plant.

Circulars and instructive bulletins will be cheerfully sent to all who desire to keep up with developments along the line of efficient projection.

Page Organ Co. Entertains at M. P. T. O. Meeting

An outstanding exhibit at the Columbus Convention of the M. P. T. O. Association, was that of the Page Organ Company, Lima, Ohio. This concern in addition to showing two of their standard type organ consoles, had erected a complete pipe organ with swellbox and all the accessories. It was installed in one corner of the large Convention Hall and furnished music throughout the Convention.

Two organists alternated at the console. This exhibit proved interesting to the attending theatre owners. They were particularly interested in the MX-40 Organ, which was exhibited for the first time at the convention.

This instrument is a combination unit pipe organ and player. Two rolls are mounted side by side in the console directly above the manuals, so that it may be played either by hand or by roll. Ordinarily 88-note piano rolls are used.

The rolls can be quickly and easily placed into playing position or rewound, and their speed controlled through the use of a simple lever conveniently located in the key bed of the console. The rolls are kept in perfect alignment by means of a mechanical tracker.

As a relief organist or for the theatre that finds it difficult to employ a full-time organist, the new Page MX-40 is a wonderful step forward in the motion picture industry.

Brief specifications of the new self-playing organ are as follows:

The Page Organ is built complete in itself with individual shutter expressions, traps and percussions. The console is the full horse-shoe type, finished in solid American black walnut. There are two manuals of 61 notes each, having a compass of CC to C. It has a full scale pedal board of AGO pattern with compass of CCC to G and 32 notes. The visible combinations are adjustable at the console.

The player has three playing divisions (1) The pedal consisting of the bases. (2) The accompaniment corresponding to the stops of the first manual of the organ played by hand. (3) The solo or upper manual division. Thus all the effects of a two-manual unit pipe organ played by an organist are obtained with the Roll player.

The pedal division is so arranged that only one pedal note can be struck at a time, just the same as an organist would pedal with the feet.

The solo obligato patented Page feature. It is so placed that a solo can be played on any one of the numerous stops arranged on the solo manual of the organ and may be played at 16 pitch or in unison with the player roll.

The organ pipes are fully unified. There are four complete unit sets of pipes, Tibia Clausia, Horn Diapson, Solo Violin, and Vox Humana. There are 14 of the most essential traps in this instrument. There are two percussion stops, chimes and xylophone or orchestral bells, as preferred.

Ventilating Installations Increase in East

Orders placed for Typhoon cooling and ventilating apparatus by exhibitors at the recent M. P. T. O. of N. J. convention, Asbury Park, N. J., demonstrated to that company's satisfaction that business has shown an increase this Summer in the East that has exceeded any previous period for this territory.

Ocala, Fla., to Have 1,000 Seat Theatre

According to newspaper reports, Ocala, Fla., is to have the largest motion picture theatre and legitimate playhouse in Central Florida. The theatre will be located on Ocklawaha Ave. on the site of the old brick building. The house will be constructed by Walter R. Pedrick and will have a seating capacity of 1,000.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J .Gould-G. Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V.Dana-Ed.Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwali-J.Bowers	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	

Feature	Star	Distributed by	Length	Reviewed
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray.	Prod. Dist. Corp	5923 feet	July 1
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	4512 feet	
Colleen	Bellamy-MacDonald-Cohen,McNamara.	Fox		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy.	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert (tentative)	W.Baxter-M. Millner	Paramount		
Fast and Furious	R. Denny	Universal	5684 feet	
Fighting Three, The	J. Hoxie-Hasbrouck.	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law The	K.Maynard-D.Dwan	First National	6157 feet	
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	
Pals in Peril	Buffalo Bill, Jr.	Pathe	4710 feet	
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook.	Warner Bros.	6 reels	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe.	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett.	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Tired Business Man, The		Tiffany		
Trunk Mystery, The	Hutchinson-Calhoun	Pathe	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father.	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17
Wild Geese		Tiffany		
World at Her Feet, The (tentative)	Florence Vidor	Paramount	5691 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Devil's Saddle, The	K. Maynard-K. Collins	First National		
For the Love of Mike	F. Sterling-G. Sidney-B. Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan.	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel.	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe	5 reels	Dec. 12, '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
New Morals (tentative	Lya de Putti	Paramount		
Phantom Buster, The	Buddy Roosevelt	Pathe	5 reels	
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Two-Gun of the Tumbleweed	Leo Maloney	Pathe	6 reels	
White Pants Willie	J. Hines-L. Hymans.	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes.	Paramount		Sept. 11
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Fireman Save My Child	W. Beery-R. Hatton.	Paramount		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Painting the Town	G. Tryon-P. R. Miller.	Universal	5909 feet	July 1
Running Wild	W. C. Fields-M. Brian.	Paramount		June 24
Service For Ladies	Adolphe Menjou	Paramount		
Soft Cushions	Douglas MacLean.	Paramount		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Glory Girl, The	E. Ralston	Paramount		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd.	Paramount		
Stark Love	H Munday-F.James.	Paramount	6203 feet	May 13
Swim, Girl, Swim	B. Daniels-G. Ederle.	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
We're All Gamblers	T. Meighan-M. Millner	Paramount		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Celebrated Woman, A	F. Vidor	Paramount		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers.	United Artists.		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	Jack Luden	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		
Woman on Trail, The	Negri-Cortez	Paramount		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	Charles Chaplin	United Artists		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Gaucho, The	D. Fairbanks-E. Southern-L. Valey	United Artists		
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer-L. Gray.	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Alias the Lone Wolf	L. Wilson	Columbia		

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Prod. Dist. Corp		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better 'Ole, The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chain Lightning	B. Jones-D. Ellis	Fox		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	R. Schildkraut	Prod. Dist. Corp.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	Pauline Garon	First Division		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fighting Eagle, The	La Rocque-P. Haver	Prod. Dist. Corp		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto, The	B. Oldfield-P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl From Rio, The	Mae Busch	Lumas		
Glory Diggers, The		M-G-M		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Harvester, The	N. Kingston-O. Caldwell	F. B. O.		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J. Schildkraut-J. Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In Old Kentucky		M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D. O'Shea-P. O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover, The	Norman Kerry	Universal		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy-blatt-McAvoy	Warner Bros Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird, The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney	First National		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-N. Kerry-L. Barrymore-D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas, The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O		
Moon of Israel	M. Corda-A. Marchal	F. B. O.		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painted Ponies	H. Gibson-E. Claire	Universal		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	R. Novarro-M. Day	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	M. Busch	Lumas		
Rose of Monterey, The (tentative)	G. Roland-M. Astor	First National		
Rush Hour, The	M. Prevost-H. Ford	Prod. Dist. Corp.		
Sally in Our Alley	S. Mason	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Slightly Used	M. McAvoy-C. Nagel	Warner Bros.		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		

Feature	Star	Distributed by	Length	Reviewed
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Terror	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Girls Wanted	J. Gaynor-G. Tryon.	Fox		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

Studio Briefs

Director H. Harmon Weight is under contract to Universal to direct Mary Philbin in "Viennese Lovers." He recently directed Mary Astor in "Forever After" for First National.

The Mack Sennett Bathing Girls are playing an important part in the action being staged on California beaches for a new Pathe two-reeler with Billy Bevan and Madeline Hurlock in leading roles. Harry Edwards, who directed Harry Langdon in his Sennett-Pathe successes, is at the megaphone. Vernon Dent is also in the cast.

The combination of Max Davidson, character comedian, and Leo McCarey, director, is now working on its third offering, "Don't Tell Everything." Davidson has the support of Spec O'Donnell, Jess Devorska, Lillian Elliott and James Finlayson.

George Irving has been added to the cast of Richard Dix's next Paramount production, "Shanghai Bound," which Luther Reed will direct. Mary Brian will again appear in the leading feminine role and the complete cast includes Charles Beyer, Jovelyn Lee, Tom McGuire, Arthur Hoyt, Frank Chew and Tom Gubbins.

Ringstrasse, the famous night life boulevard of Vienna, Austria, will be reproduced in F. Harmon Weight's forthcoming Universal production of "Viennese Lovers," according to studio advices. Director Weight is now supervising set construction plans which will show the Austrian capital in all its pre-war gayety and splendor. "Viennese Lovers" is scheduled to start within the next few days, Director Weight said.

Even before the final cutting and editing of the recent Red Grange picture, "The Motor Maniac," has been completed, F. B. O. executives are preparing for a wave of popular demand for automobile racing stories and have assigned their ace scenarist, Ewart Adamson, to write the adaptation of "Deadman's Curve." Adamson recently completed "Shanghaied," and "South Sea Love.'

Al Martin, well known title writer and former newspaperman, has been signed by F. B. O. and his first job will be to title "Helen Troy of New York," one of the featurettes of the Beauty Parlor Series. For the past three seasons Martin has titled all Christie comedies in addition to his work as a free lance title writer.

Evelyn Brent has been assigned the leading feminine role in "Beau Sabreur," the companion story to "Beau Geste," which goes into production at the Paramount Studio this week. Others in the cast are Gary Cooper, Noah Beery and Roscoe Karns.

Lillian Rich has been signed by Universal for an important role in "Now I'll Tell One," Reginald Denny's latest starring vehicle which Fred Newmeyer is directing. "Now I'll Tell One" is an original story by Denny and in addition to the star and Miss Rich the cast includes Barbara Kent, who plays the leading feminine role, Mathilde Brundage, Tom O'Brien and others.

George Lewis, Marian Nixon and Eddie Phillips have been cast for the featured roles in "The Fourflusher," Caesar Dunn's stage play, which Universal will produce under the direction of Wesley Ruggles. Filming will be started within two weeks. Miss Nixon is at present on a vacation in Honolulu after completing a feature role in "The Chinese Parrot."

William Wellman, who directed "Wings" for Paramount, has returned to the lot and will shortly take up the megaphone in behalf of "The Legion of the Condemned," a story of the air by John Monk Saunders.

Frank Reicher, long identified with the New York stage both as a player and a director, has been cast in an important role in Paramount's picturization of the P. C. Wren novel, "Beau Sabreur," which goes into production within a week under the direction of John Waters.

Testsu Komai, Japanese character actor, has been added to the cast of the Richard Dix picture "Shanghai Bound." Komai left yesterday to joint the troupe at Sacramento.

Carey Wilson is producing "American Beauty," starring Billie Dove, an adaptation of a tale by Wallace Irwin. Together with the director, Richard Wallace, he has chosen a roster of players which includes Lloyd Hughes, Alice White, Lucien Prival, Margaret Livingston, Al St. John, Walter McGrail, Freeman Wood, Paul Vincenti and Edythe Chapman.

First National has cast Molly O'Day for a leading role in its new Charlie Murray-George Sidney production which goes into work under the title of "Down Went McGinty," under the management of Efe Asher. Miss O'Day, a sister of Sally O'Neil, is at present playing the feminine lead in Wid Gunning's production of "Hard-Boiled Haggerty," starring Milton Sills.

William Beaudine has been signed by First National to direct the next Charley Murray-George Sidney production, "Down Went McGinty."

Two old-time stars of the speaking stage are acting in Constance Talmadge's "Breakfast at Sunrise," written by Mme. Fred de Grasac from a French farce by Andre Birabeau. The two stars are Burr McIntosh and Marie Dressler. Bryant Washburn is also cast for a leading role with Miss Talmadge. Malcolm St. Clair is holding the megaphone.

An "Unknown" of Hollywood has become a leading lady overnight. She is a Denver girl, Ann Drew, who has a record of a number of minor hits or obscure parts in several studios of the land of films. She has been selected for the lead with Ken Maynard in his first of his second series of six productions for First National Pictures.

Marjorie Beebe, the dancing comedienne in "Rich But Honest," has started work in a Fox two-reel comedy, "Why Blondes Leave Home." The leading male role opposite her is taken by Richard Walling; Dorothea Walbert and Harry Dunkinson are cast in supporting roles.

Final scenes of "Tom's Gang," starring Tom Tyler, were shot at the F B O Studios under the direction of Robert De Lacy. This picture, from an original story by Frank Howard Clark, marks the 16th Western the star has made for F B O and is the last of his second series. A new series is in preparation.

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Motion Picture News

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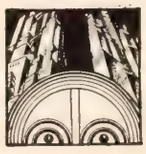
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Blonde, alluring—and a story out of today's headlines!

ESTHER RALSTON

in "GOOD MORNING, DEARIE". Directed by Dorothy Arzner.



Look at this and rub your eyes

POLA NEGRI

in "BARBED WIRE", with Clive Brook and Einar Hanson. Eric Pommer-Rowland V. Lee Production.



The new, brilliant type of

THOMAS MEIGHAN

picture "WE'RE ALL GAMBLERS", with Marietta Millner. James Cruze Production.



Grim, relentless—so real it hurts

"STARK LOVE"

Karl Brown Production filmed in the Great Smoky Mountains of Tennessee.

october



We passed up choice August and September road show bookings already set to give you now

"The Rough Riders"

Victor Fleming Production. With an all star cast.



Yesterday they loved goody-goodies — now it's

ADOLPHE MENJOU

in "A GENTLEMAN OF PARIS". Directed by H. D'Abbadie D'Arrast.



Smartly gowned, exquisite, the modern woman

Florence Vidor

in "A CELEBRATED WOMAN". Directed by Frank Tuttle.



Paramount's new star—the King of Action

FRED THOMSON

in "JESSE JAMES". Directed by Lloyd Ingraham.



A masterpiece—to put it mildly

EMIL JANNINGS

in "THE WAY OF ALL FLESH". Belle Bennett, Phyllis Haver & Donald Keith. Victor Fleming Prod.



The male idol of today's public

RICHARD DIX

in "SHANGHAI BOUND". Directed by Luther Reed.



It goes on from where "Behind the Front" left off

WALLACE BEERY

in "THE BIG SNEEZE". With Ford Sterling and ZaSu Pitts. James Cruze Production.



Thin, blonde, raw boned, daring

JACK LUDEN

in "SHOOTIN' IRONS". Direction Arthur Rosson.

That's only the start. 36 more are coming for 1927-8. Including Harold Lloyd, "Gentlemen Prefer Blondes", "Beau Sabreur", "Underworld", more specials, more star hits that really hit. To say nothing of the new and super-news reel, Paramount News; 36 Greater Christie Comedies; 6 Horton Comedies; 10 Mintz Novelties, the first of which Variety hailed as "a new era in short features"; 26 Krazy Kat Cartoons and 26 Inkwell Imps.

for showmen of today





For the first time in film history a company has rearranged its serial release schedule at the request of hundreds of exhibitors. "BLAKE OF SCOTLAND YARD"—the First Run Serial—originally scheduled for later in the year will now be released late in August to meet the desires and suit the box offices of hundreds of First Runs who have seen it on the screen and want to start their season off to a flying start with the school year.

SET YOUR DATES EARLY—to take full advantage of the money possibilities of the serial that Carl Laemmle proclaimed "A UNIVERSAL JUNIOR JEWEL"—THE INDUSTRY'S FIRST SUPER-SPECIAL SERIAL! Starring HAYDEN STEVENSON with an all-star cast, and directed by ROBERT HILL.

Blake of Scotland Yard

UNIVERSAL PICTURES

The First Run Serial!

GREAT PICTURES

IN all the years that I have been active in the Motion Picture Industry, I have never viewed a coming production season with such enthusiasm as I now feel in looking ahead at the product that will be released by United Artists Corporation.

This, the year of its Eighth Anniversary, United Artists will offer to showmen the strongest line-up of Big Money Pictures ever distributed through any one company.

So, it is with pleasure and confidence that I gladly place my signature beside those of my associates, as endorsement of my belief in their pledge:—

> *that this coming season, for United Artists, will be the most sensational in the history of Box Office Picture Production.*

I know you will share our enthusiasm as you read the following pages.

Joseph M. Schenck

President and Chairman of Board of Directors

Mary Pickford Norma Talmadge Gloria Swanson

Lillian Gish Charlie Chaplin Douglas Fairbanks

D. W. Griffith John Barrymore

Ronald Colman Vilma Banky Buster Keaton

Gilda Gray Helen Hayes Duncan Sisters

Samuel Goldwyn Morris Gest Joseph Schenck

Greer Nicholson Hobart Bosworth Edwin Carewe

GREATEST *of* STARS *in* BIGGEST *of* BOX OFFICE PICTURES

Each Picture Sold Individually . . . On Merit

Season 1927-1928



Mary Pickford

in

"MY BEST GIRL"

Romance in a Five and Ten Cent Store. Kathleen Norris' story for Collier's. Directed by Sam Taylor.



Norma Talmadge

in

"The DOVE"

David Belasco's presentation of Willard Mack's stage success. With Gilbert Roland and Noah Beery. Produced by Joseph M. Schenck. Directed by Roland West. Her first United Artists picture.



Gloria Swanson

in

"SADIE THOMPSON"

Based on W. Somerset Maugham's "Miss Thompson". Directed by Raoul Walsh.



Corinne Griffith

in

"The GARDEN *of* EDEN"

From German play adapted to American stage by Avery Hopwood. Directed by Lewis Milestone. Scenario Hans Kraly. Her first United Artists picture.



Charles Chaplin

in

"The CIRCUS"

A low-brow comedy for high-brows. Based on original story and direction by Mr. Chaplin. Supported by Merna Kennedy.



Douglas Fairbanks

in

"The GAUCHO"

An original romance of Argentine adventure by Elton Thomas. Directed by F. Richard Jones. With Eve Sothern and Lupe Velez.



D. W. Griffith

will produce and direct

"LA PAIVA"

Based on original French story by Dr. Karl Vollmoeller, author of "The Miracle." With Estelle Taylor.

UNITED ARTISTS PICTURES



John Barrymore

in

"TEMPEST"

From original modern story by Vladimir Dantchenko. Adapted by Fred de Gresac. Directed by Frank Lloyd. With Greta Nissen.



Ronald Colman

Vilma Banky

in

"The MAGIC FLAME"

Samuel Goldwyn's presentation of the Henry King production. Based on Rudolf Lothar's stage play, "King Harlequin."



Buster Keaton

in

"COLLEGE"

An original story of college athletics. Directed by James W. Horne. Presented by Joseph M. Schenck. Cast includes Ann Cornwall, Florence Turner, Snitz Edwards.



Gilda Gray

in

"The DEVIL DANCER"

From original story by Harry Hervey. A Samuel Goldwyn presentation. Her first release through United Artists Corporation.



Mauritz Stiller

will produce

"The DARLING of the GODS"

From stage play by David Belasco and John Luther Long. With great international cast. His first United Artists picture.



Fred Niblo

will produce and direct

"LAUGH, CLOWN, LAUGH"

Based on David Belasco's stage production by Tom Cushing.



Herbert Brenon

will produce and direct

"SORRELL & SON"

Based on Warwick Deeping's current novel. With H. B. Warner, Nils Aster, Alice Joyce, Anna Q. Nilsson, Carmel Myers, Louis Wolheim, Norman Trevor. His first United Artists Picture.



Edwin Carewe

in

"RAMONA"

From Helen Hunt Jackson's Novel. Presented by Inspiration Pictures, Inc., and Edwin Carewe. An Edwin Carewe Production.



Duncan Sisters

in

"TOPSY and EVA"

From the play by Catherine Chisholm Cushing. Directed by Del Lord. Their first United Artists Picture.



William Boyd

Mary Astor

Louis Wolheim

in

"TWO ARABIAN KNIGHTS"

From Donald McGibney's magazine story. Directed by Lewis Milestone. Presented by Howard Hughes and John W. Considine, Jr.

GREAT SHOWMEN

SHOWMEN are judged by the pictures they show.

Showmen become great—by showing Great Pictures.

Never before has it been a film salesman's privilege to offer to showmen as many Great Pictures at one time as is represented in the pages you have just read.

Yes, they are costly, but each of them represents an investment of a fortune—not to speak of the genius and the artistic talent that created each of them.

It is the economic law that "that which costs most is the cheapest in the end."

There's the secret of success of Great Showmen. Pay more—show the best—*and make the most money.*

As always — — you buy United Artists Pictures individually, on merit. What could be fairer?

It will be our pleasure to fill your best dates. Keep them open!



Vice President and General Manager of Distribution
United States and Canada.

PERSONALITIES	PICTURES	POLICY
Greatest	*Biggest*	*Fairest*

UNITED ARTISTS CORPORATION

Mary Pickford Norma Talmadge Gloria Swanson UA *Charles Chaplin Douglas Fairbanks D.W. Griffith*

JOSEPH M. SCHENCK - *President* *and Chairman Board of Directors*





THEY TEAR THEIR HAIR

—And gnash their teeth

They wonder why exhibitors are slow in signing contracts!

BUT—OH



IF THEY COULD ONLY SEE THE SMILING FACES AT M-G-M

—exhibitors are buying M-G-M in preference to all others

BECAUSE —

M-G-M HAS NO COMPETITION

—examine every other product, then look at M-G-M's line-up—there's no comparison!


2 JOHN GILBERTS


3 NORMA SHEARERS


3 MARION DAVIES


1 SYD CHAPLIN


3 LON CHANEYS

NEVER have exhibitors
RESPONDED so quickly
TO a product.
M-G-M has *no* competition
FOR 1927-1928!
NATURALLY
WITH such a product
M-G-M gets the contracts!
NO competitor
CAN even touch the
BIG Parade of Stars!
YOU know it!
TRY to find a group of
NAMES to compete with these!
IT can't be done—
M-G-M is your Best Buy.
THINK it over!

BIG SPECIALS

THE GARDEN OF ALLAH
(Rex Ingram's Greatest!)

THE CROWD
(King Vidor's New Triumph!)

THE COSSACKS
(A Big John Gilbert Special)

ROSE-MARIE
(The Famous Stage Hit)

NAPOLEON
(The Sensation of Today!)

MADEMOISELLE FROM ARMENTIERES
(The Big Parade of England)

BODY AND SOUL
(From the world-famed book)

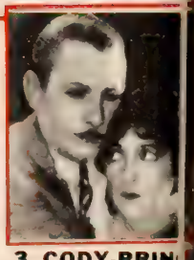
JUNIOR FEATURES

HAL ROACH COMEDIES
Our Gang
Max Davidson
Charley Chase
All Star

M-G-M NEWS *Twice Weekly*
(Produced by Hearst)

M-G-M GREAT EVENTS
(Entirely in Technicolor)

M-G-M ODDITIES
Produced by UFA all over the world


3 CODY-PRIN


3 DANE-ARTH

Also
5 COSMOPOLITAN
2 DOG STAR

THE BIG PARADE

THE GIANT

BEN-HUR


1 LILLIAN GISH


4 WILLIAM HAINES


1 RAMON NOVARRO


2 GRETA GARBOS


2 JACKIE COOGANS


6 TIM McCOY

Let's get down to cases /

A week ago we gave you the list of early profit pictures on the

FOX PRODUCT

LINE-UP for 1927 ~ 1928

Now examine the first 3

Released in August



2 A BOX OFFICE STAR IN A BOX OFFICE PICTURE

WILLIAM FOX *presents*

BLANCHE SWEET

IN

SINGED

A Flaming Drama of the New West and Its Old Passions.



With

WARNER BAXTER

MARY McALLISTER

Story by

ADELA ROGERS ST. JOHNS

Scenario by

GERTRUDE ORR

JOHN GRIFFITH WRAY

PRODUCTION

3 THE EXTRA DIVIDEND PICTURE





William Fox *presents*

Paid to Love

A Girl of Paris Whose Beauty Rocked a Kingdom

with

GEORGE O'BRIEN - VIRGINIA VALLI
J. FARRELL MacDONALD - WILLIAM POWELL

HOWARD HAWKS *production*

Story by
HARRY CARR

Adapted by
BENJAMIN GLAZER



Next Week—

4 to be announced for September including

LOVES OF CARMEN

with

DOLORES DEL RIO *and* VICTOR McLAGLEN

RAOUL WALSH *Production*

Again we say - - GREAT TRUTHS ARE QUICKLY STATED!

FOX *Has The Product for 1927-28*

52 DRAMATIC PRODUCTIONS

including

Loves of CARMEN — **EAST SIDE, WEST SIDE**

2 Girls Wanted	Paid To Love	The Joy Girl	Hangman's House
The Comedian	The Escape	Silk Hats	Singed
Luna Park	Soul of Passion	Come to My House	A. W. O. L. (temp. title)
None But The Brave	Holiday Lane	The Blonde Panther	Sugar Daddies
Pajamas	French Ankles	Balaoo	The Girl Downstairs
The Unknown Beauty	Silk Legs	Atlantic City	Honeymoon Dreams

The A La Carte Girl — Widow-in-Law — The Girl From Havana

and

14 WESTERNS with TOM MIX and BUCK JONES

and in addition

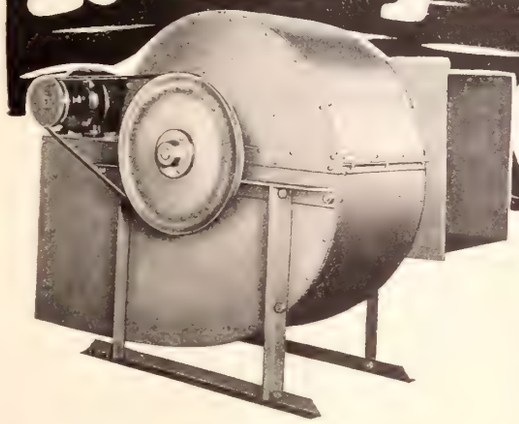
WHAT PRICE GLORY

FOX

Greater Profit Pictures

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

It keeps theatres CROWDED



RENEWS AND FRESHENS THE AIR

This amazing ventilating invention comes in sizes to meet every requirement, large or small. The size pictured, Model M, more than pays for itself in one year at the rate of

55c a day

And the big advantage of having a *quiet* Lakeside is that it serves you not only in summer but in cold weather, too. It is easier to breath fresh air than used air. Your theatre will be a more healthful, more comfortable place winter as well as summer once you have a *quiet* Lakeside on the job.

Makes any house many degrees cooler

Right now, without interfering with a single performance, without inconveniencing a single person, you can have a **quiet**, low cost Lakeside ventilator put in service in your theatre and your box office receipts will immediately take a spurt.

This amazing ventilating invention—the sensation of the year—means that you don't have to wait till next summer to have a cool theatre. You can have one **by tomorrow night** if one of our offices is near enough to service you that fast.

And moreover, if the **quiet** Lakeside does not do everything we claim for it, if you are not satisfied with it in every particular, we will not let you keep it or pay for it.

The **quiet** Lakeside is not only the lowest priced good ventilator ever built but it is offered to you on a basis whereby you can pay for it as it earns. To get **quick** action, just mail the coupon—or wire us detailing your requirements.

Endorsed by Engineers

The *quiet* Lakeside is not only *guaranteed unreservedly* by its manufacturers but it is also endorsed highly by leading engineers. It is all metal and comes equipped complete, requiring scarcely any attention throughout its virtually unlimited life. The motor is a low speed General Electric. The ball bearings are SKF. The drive is Allis Chalmers Tex-rope. The vertical and horizontal blades may be so adjusted that clean, comfortable, fresh air constantly permeates every single cubic foot of space in the room without the slightest draft.

The Quiet, Low Cost

Lakeside

The Last Word in Cooling & Ventilating

"IT'S CERTIFIED"

MAIL THIS NOW

LAKESIDE VENTILATING CO.,
Dept. M. P., Hermansville, Michigan.

Without obligation send me further information about a *quiet* Lakeside for my theatre. Seating capacity ..... Balcony ..... Current Alternating ..... Volts ..... Phase ..... Direct ..... Cycles .....

Name .....

Address .....

Hum it! Sing

MASTER SHOWMEN BLAZE THE WAY!

500 Can't

Gene Stratton Porter's
"The Harvester"
Gene Stratton Porter's
"Freckles"
Ralph Ince in
"Not For Publication"
Frankie Darro in
"Little Mickey Grogan"
Al Cooke and Kit Guard in
"A Legionnaire In Paris"
"Crooks Can't Win"
"Chicago After Midnight"
Patsy Ruth Miller in
"South Sea Love"
"Coney Island"
"The Devil's Trade Mark"

Frankie Darro and Virginia Valli in
"Judgment of the Hills"
Geo. Sidney in
"Clancy's Kosher Wedding"
"Skinner's Big Idea"
"Hook and Ladder No. 9"
Lois Wilson and Geo. K. Arthur in
"The Gingham Girl"
Patsy Ruth Miller in
"Shanghaied"
"Great Mail Robbery"
"In a Moment of Temptation"
"Dead Man's Curve"
"Her Summer Hero"
"Sally of The Scandals"
"Alex the Great"
"Red Riders of Canada"
"The Little Yellow House"
"Beyond London's Lights"
"Aflame in the Sky"
Geo. Beban in
"Loves of Ricardo"
"Jake The Plumber"

GREATER
FBO'S
Giant
Program

Tom Tyler and His Pals, Bob Steele, Buzz Barton, Ranger the Dog and the trade's

it! Shout it!

Showmen
he Wrong

JOSEPH P. KENNEDY presents
two more of F B O's record-breaking array of showmen's attractions:

A crackling picturization of
TEMPLE BAILEY'S
world-circulated novel

WALLFLOWERS

and also
WARNER BAXTER in
Arthur Stringer's Great Story

THE COWARD

e you watching F B O's sensational announce-
nts! Are you SET for the sweetest showmen's
melon the trade has ever known?

line of short product

Hell's a

Hell's a-bustin' through the trade! F B O has 'em! F B O leads 'em! F B O tosses two more bearcats into the field---THE MOST SENSATIONAL FINDS OF THE YEAR!!

Presented by
JOSEPH P. KENNEDY





BUZZ Barton

World's Greatest Juvenile Horseman in SEVEN Dare-devil

Distributed by
Greater
F B O

poppin'



GET THOSE BOX-OFFICE PANS!

BOB Steele

Knock-'em-down, drag-'em-out
Terror of the Open Ranges!
Rides like a cyclone that's just decided to blow!
In SEVEN hoity-toity smashers!

YOU CAN FIND OUT

Why all the worry about what trade papers you should use for advertising?

NEWS LEADS

Two of the biggest distributing companies have just completed surveys which show only two papers standing out in front--- MOTION PICTURE NEWS FIRST. All other papers bunched far in the rear---not even a good third.

PROVE IT YOURSELF

Try it for yourself and place your advertising on the results obtained.

WHERE RESULTS COUNT

And another thing, there are only two papers carrying the Equipment business of the field.

Advertising which must show results



ROXY THEATRE

OFFICE OF THE DIRECTOR

June 27, 1927.

Dear Mr. Brandt:

I have seen your BLOOD SHIP, directed by George B. Seitz, featuring Hobart Bosworth and Jacqueline Logan, and I have booked same for the Roxy Theatre.

I consider this picture every bit as good as THE SEA WOLF. That in my opinion is saying enough. I congratulate you.

With best wishes, believe me,

Cordially yours,

S. L. ROTHAFEL

Mr. Joe Brandt,
Columbia Pictures, Inc.,
1600 Broadway,
New York City.

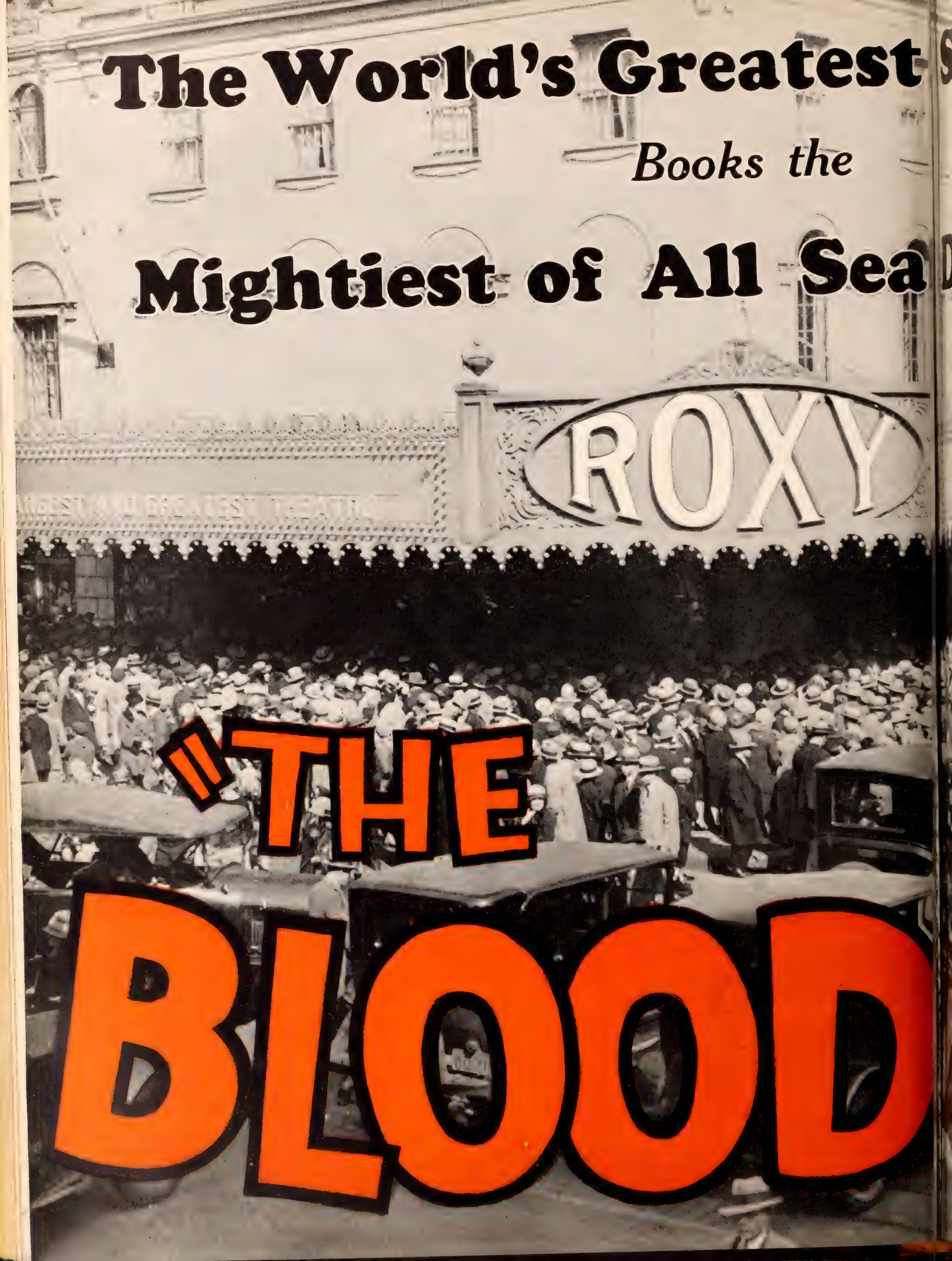
SLR MK

"THE BLOOD SHIP"

The World's Greatest

Books the

Mightiest of All Sea



Showman Dramas



The Screen Sensation of the Season

Featuring

Hobart Bosworth
Jacqueline Logan
Richard Arlen

(Courtesy Paramount)

Story by
NORMAN SPRINGER

a GEORGE B. SEITZ Production

"SHIP"

"The Blood Ship"

is the first of

Columbia's "Perfect Thirty"

for the Season 1927-1928

Twenty-Nine More Box-Office Winners on the Way!

SALLY IN OUR ALLEY
Featuring Shirley Mason and Richard Arlen in a story and picture bigger than "Sweet Rosie O'Grady."

ALIAS THE LONE WOLF
By Louis Joseph Vance. Featuring Bert Lytell, Lois Wilson, and an all-star cast.

VIRGIN LIPS
A sensational story of the younger generation by Jack Lait.

MODERN MOTHERS
By Rachel Crothers. A vibrant theme to set audiences aflame with excitement.

LADY RAFFLES
By Alfred Henry Lewis. Featuring Priscilla Dean in a dramatic crook role.

BEWARE OF BLONDES
By Pierre Dumond, who knows the ladies that gentlemen prefer—and why.

SPORTING AGE
By Charles K. Tennant. A fast-moving romance of those who take life in high gear.

STAGE KISSES
By George Bronson Howard. A sparkling story of the love fakers of both sexes.

SO THIS IS LOVE
A vivid story by Gertrude Atherton, author of "Black Oxen," "The Tower of Ivory."

THE COLLEGE HERO
By Willard Mack, author of "The Noose," "Tiger Rose" and other stage successes.

FORGOTTEN WOMEN
By Louella Parsons, whose name is known to every picture fan in the United States.

SAY IT WITH SABLES
By Dorothy Howell. A story that will keep audiences on the qui vive with suspense.

SAN FRANCISCO
Featuring Betty Compson in a stupendous society-underworld spectacle.

BY WHOSE HAND?
A drama of dramas by Channing Pollock, author of "The Fool" and "The Enemy."

FASHION MADNESS
An up-to-the-minute story with a startling climax.

BRIDGE
Timely in theme and treatment. Will be widely exploited by a title contest.

GOLF WIDOWS
By Henry Clayton Cooper. A strikingly different story of golfers and golfers' wives.

THE SIREN
Featuring Priscilla Dean in a mystery drama with many new and novel angles.

AFTER THE STORM
A story that opens wide the floodgates of all human emotions.

THE ADVENTURESS
By Frances Marion. Author of many famous motion picture successes.

MY WIFE'S RELATIONS
A rollicking drama of marital complication with peppy situations.

BROADWAY DADDIES
By Grace Atkinson. A dynamic drama of modern maids, men and morals.

THE WAY OF THE STRONG
By Octavus Roy Cohen. Millions know his famous Saturday Evening Post stories.

THAT CERTAIN THING
An entertaining and highly diverting story of those who have—and haven't—IT.

THE OPENING NIGHT
By Owen Davis. Popular author of "The Nervous Wreck," "The Donovan Affair."

THE WARNING
Gripping mystery drama by Edgar Rice Burroughs, master of melodrama.

COME BACK TO AARON
An inter-racial drama that is strikingly different.

THE TIGRESS
Featuring Priscilla Dean in another Alfred Henry Lewis story with a startling plot.

A WOMAN'S WAY
Thompson Buchanan's celebrated stage success made into a striking screen play.

COLUMBIA PICTURES
GEMS OF THE SCREEN



William Boyd

in

"THE WEST POINTER"

ONE of the biggest on any program. A tremendous drama of splendid young American manhood at its best. An inspiring story of Youth, Ambition and Love, produced with the cooperation of the United States Government and the West Point Military Academy, with beautiful scenic shots and spectacular settings of time-honored buildings, parade grounds, and the cadets, at our great Military College. From a story by Major Robert Glassburn and Major Alexander Chilton.

Continuity by Douglas Doty. *Supervised by C. Gardner Sullivan*



A BIG PUBLIC-MADE STAR

in a series of 4 hits including

"POWER"

A mighty epic of the mastery of man over the forces of nature.

By WILLIAM C. DE MILLE

"The NIGHT FLYER"

A smashing drama of the Railroad from the story "Held for Orders."

By FRANK SPEARMAN

"The SKY-SCRAPER"

A thrilling romance of the modern skyscraper.

By DUDLEY MURPHY

Supervised by Walter Woods

William Boyd

He'll prove one of the biggest bets at the box-office on the DE MILLE PROGRAM 1927-28

DE MILLE PICTURES

PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

MORE FUN than a CIRCUS

8 Two-Reel HAMILTON COMEDIES

8 Two-Reel BIG BOY Juvenile -COMEDIES-

8 Two-Reel Lupino Lane Comedies

12 One-Reel Curiosities The Movie Side-show Produced by Walter Futter

16 Two-Reel MERMAID COMEDIES JACK WHITE PRODUCTIONS

6 Two-Reel DOROTHY DEVORE COMEDIES

6 Two-Reel Tuxedo Comedies With JOHNNY ARTHUR

13 One-Reel OUTDOOR SKETCHES by Robert C. Bruce

26 One-Reel CameO COMEDIES

8 Two-Reel Larry Semon Comedies

Twice a week KINOGRAMS NEWS REEL

26 One-Reel Felix the Cat CARTOONS BY PAT SULLIVAN

12 One-Reel LYMAN H. HOWE'S HODGE-PODGE



HERE'S MORE FUN THAN A CIRCUS FOR YOUR PATRONS -- LUPINO LANE AND HIS FELLOW COMEDIANS ON THE *Educational Pictures* PROGRAM. FOR COMEDIES, NOVELTIES AND NEWS REEL, YOU JUST CAN'T BEAT "THE SPICE OF THE PROGRAM." LONG ESTABLISHED AS THE LEADERS OF ALL SHORT FEATURES, THEY'RE LEADING AGAIN FOR 1927—1928. PLAY THEM: EXPLOIT THEM. THEY'LL MAKE MONEY FOR YOU!

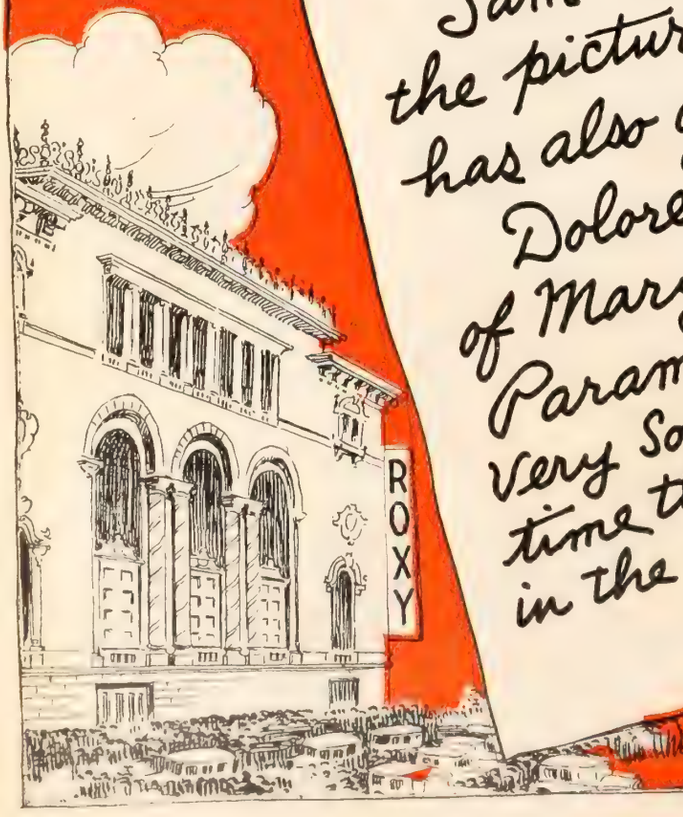
EDUCATIONAL FILM EXCHANGES, Inc. E. W. Hammons President

Member, Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

Moe & Co



Dear Partner:—
Sam Rothafel and Sam Dembow is the big news this week. Rothafel is playing another Warner winner at the Roxy: "Dearie", starring Irene Rich. He's got a real one to hold up his business July 4th week! Sam Dembow, who books all the pictures for the Publix Circuit, has also grabbed a warner winner! Dolores Costello, in "The Heart of Maryland", goes into the Paramount Theatre, New York, very soon. This makes the 3rd. time they've played a Dolores Costello in the short while it's been open.



They Get

The Dough

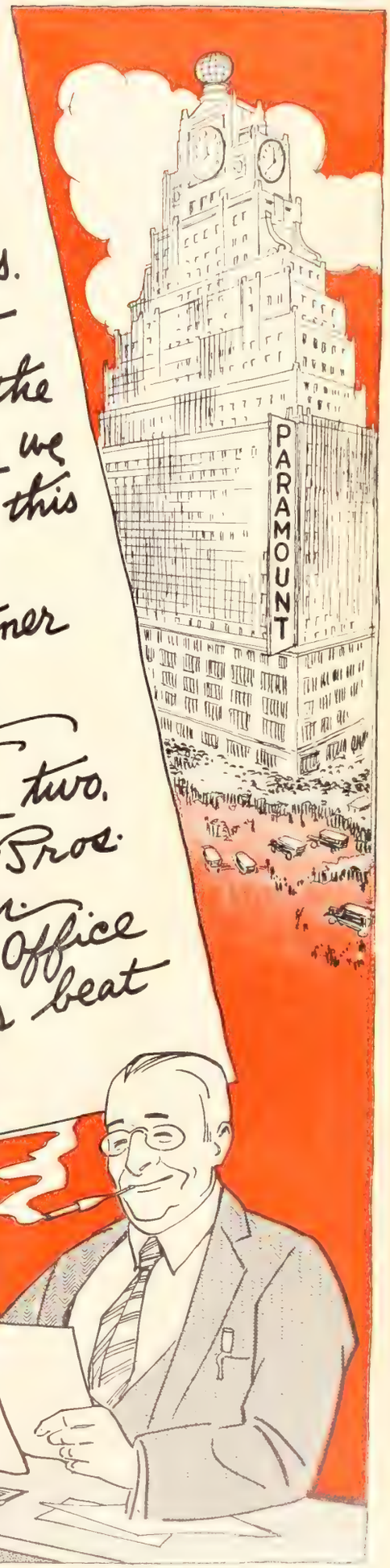
This girl sure is the Belle of the Box Office.

If Warner Winners are good enough for the two biggest theatres in the whole world, they're good enough for us. Hop to it immediately and get these two and don't argue about the pennies – because here's two times we won't have to use red ink this summer.

Your loving partner

Mol

P.S. while you're booking these two, try to tie up Warner Bros. product for next season. For the love of the Box Office don't let our competitors beat you to it. — m



"Way out in Front"

—says the Voice of a Thousand Showmen

NATIONAL THEATRE
MOUNT AIRY, N.C.

Mr. Frank P. Bryan, Mgr.
First National Pictures, Inc.
Charlotte, N.C.

Dear Mr. Bryan:-

After just viewing the latest Maynard picture I, without a single exception, put Maynard far ahead of any western star on the screen today. By this I mean not only in horsemanship but in personality and showmanship as well.

And what the audience likes is the way the Maynard pictures are produced. Stories away from the usual cut and dried western type, wonderful photography and superb directing.

Sincerely,

(Signed)
P.A. Boone, Mgr.

and now FIRST NATIONAL GIVES YOU IS BEST YET FOR ummer

KEN MAYNARD in The Devil's Saddle

with KATHLEEN COLLINS

Presented by CHARLES R. ROGERS



Adapted by MARION JACKSON From the story by KENNETH PERKINS

Directed by ALBERT ROGELL Supervised by HARRY J. BROWN

Motion Picture News

Volume XXXVI NEW YORK CITY, JULY 15, 1927 No. 2

The Bull in the Picture-Shop

The Right Road to Real Economy is in Service

By William A. Johnston

IN all the present furore over economy I have heard but one calm and sane observation and it comes from E. V. Richards of New Orleans.

As the trade well knows, the Saenger Company has suffered severely from theatre losses in the flood-devastated towns of the Mississippi valley.

A less highly organized concern would have gone under; as it was, the company tightened its belt, squared its shoulders and went forth to stiffen its resources all along the line of attack.

And the principle in mind was this: that true economy is had not by superficial and panicky measures but by fundamental cures. In other words, economy is achieved through increased efficiency.

* * *

THE Saenger concern is engaged in distribution as well as exhibition, so there were two functions to investigate.

And after a keen inventory of each activity Richards comes to bat with the interesting statement: that not in theatre operation but in distribution was indicated a wide open and deep down opportunity for large improvement.

And this opportunity may be summed up in one word: *Service.*

* * *

AT the mention of this word "Service" I realize that some of the swivel chair operatives in New York will be inclined to stop reading this article in disgust, as merely a vaporing from an editorial chair.

"Service?" "What the Hell is Service?"

So I am pleased that this word of much misunderstanding came, not from an editor nor even coaxed forth by an editor, but directly from as trained, practical, keen and wholly picture-wise a mind as I know of.

If anyone feels otherwise about Richards I would like to sit on the side lines and hear an argument—with one of our sales managers, for instance, or with the Presidents of any of our concerns.

* * *

SO Richards discovered that service was lacking in distribution.

His first interview with a number of film salesmen was something like this:

"You gentlemen have just returned from your great conventions—in Los Angeles and elsewhere. You must have some fine new ideas about picture selling and picture exhibition. What are they?"

Now, at this point, my sympathy is with the salesmen. I defy anyone to return from any business convention with any real business ideas.

At any rate, the salesmen considered the question at length—and flopped. One man attempted flippancy. All finally admitted that the conventions this year were the same old "bull." There were bands, songs, special trains, white flannel pants, stunts, parades, photographers, food, drink, handshaking—two million dollars worth of fireworks all

The Bull in the Picture-Shop

spent to one end—to send the salesmen forth to put pictures into exhibitors' hands regardless of any and all considerations save one—rental prices.

Which, said Richards to himself, was all wet and all wrong; and he set out to correct it.

* * *

TO cut short a long story of thorough, hardheaded investigation, inspired by the dire situation of a business knocked into a cocked hat by an appalling flood, Richards put into effect a new sales policy.

In principle it was simple enough.

He took the "bull" out of selling and for it substituted service.

The salesman now sells just as hard as ever, but with information—service, instead of hot air, flattery, threats, bribes and what not.

In brief, he says to the exhibitor: Here are the pictures; here are all the facts about them; now—how can we—*we,* mind you—make the people come to the theatres and pay well for the pictures?

That's what service is.

It means selling pictures for the exhibitor as well as to him.

It means, in the final analysis, selling pictures to the public; which is the one true end of any industrial activity.

And, until this whole industry is rigged up to this one objective—simple as it may sound, well, I for one, and for my family's sake, don't want to buy a single share of motion picture stock.

* * *

BUT, again, let me quote Richards, a man who has built up one of the very best film businesses in one of the toughest territories.

He says that this very same policy can and must be adopted by each of the national distributors.

And until it is adopted there will be no economy, because there will be no efficiency in distribution.

You are not going to economize in distribution by merely cutting salaries; you've got to cut deep, right down in fact to the heart of the thing and cut out the policy of downright and unmitigated "bull."

* * *

IS service to the exhibitor—and therefore to the public—the policy today of the national distributor?

Let me answer this with a story of fact, as recent as one week ago.

This publication was approached by a representative of one of the national distributors who said he had an elaborate announcement of a season's program of pictures to place in two trade papers. He was instructed to say that it would be placed in those papers which promised the largest number of pages of free publicity to go with it.

As a publisher I am permitted to have my opinion of such a proposition. For one thing, it breaks the ruling of the U. S. Post Office Department, under which magazines are granted a second class mail entry. For another, it seeks to break the honor of the magazine itself, because it would make the publication appear to say in its editorial columns that which the advertiser himself says. For still another thing, if such a practice were universal in any trade it would be impossible, as anyone may see, to publish for that trade a trade paper of any real value.

Of course we turned the proposition down; and, as promptly, we were turned down. And that's that. It was the company's business to make the proposition, and it is our business to decline to sell out. And we are pleased to preserve our property.

* * *

BUT there's more, vastly more, to this incident than a mere trade paper angle.

This free publicity ballyhoo—and it has plenty of precedent in this field and is still practiced by other companies than the one I mention—is the Simon-pure evidence of motion picture "bull."

An Editorial By *William A. Johnston*

Such publicity isn't designed as service. It isn't meant to sell pictures to the public, that one source from which all the money comes. It isn't even designed to sell pictures to the exhibitor. Its main, perhaps sole, object, is to sell pictures to the company's own salesmen.

In other words, it is just more convention stuff—just plain ballyhoo—like the brass bands, white pants, special trains, and all the rest of the whoop-'em-up-boys stuff.

A trade paper is chartered like a special train, editorial columns and all. The free publicity ballyhoo is designed to bull the salesmen so the salesmen will bull the exhibitor.

And in the end it amounts to just what a ballyhoo convention does—and that is nothing; nothing but expense.

* * *

THIS industry is rigged up the wrong way. That's why "bull" flourishes. And that's why, every so often, it gets into a panic.

These panics will not be cured, nor even greatly helped, by salary cutting—outrageous as this extravagance is.

We've got to go deeper than this—right down to the economic wrong.

* * *

WHAT this industry is doing today is simply this: making pictures and forcing the distribution and exhibition regardless of the merit of the pictures.

In other words, we are pushing product on the public.

Whereas the public should *pull* the product from the industry.

In other industries public demand comes first. The retailer, knowing the demand, pulls on the distributor and he in turn pulls on the producer. And so the right sort of goods get to market.

In this industry we reverse the process; and that's why we use "bull" instead of advertising service.

That is why producers own distribution and theatres. That is why we have gone in for block booking, forced runs, expensive presentations and all the other paraphernalia to disguise what is a fundamentally wrong structure and procedure.

* * *

THE righting of a large structure built wrong won't come quickly, but, I believe, it will come, and the rebuilding process cannot start too soon.

In the meantime, pictures are not selling.

That's an immediate problem.

And the loss here in waste motion is, I believe, greater than any other extravagance of the day.

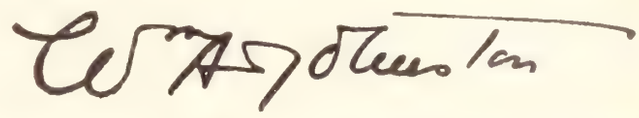
One way to get the goods into the exhibitor's hands is to give him facts—the fullest posible number of facts.

Facts about the pictures; facts to get them to the public.

Service.

Richards is doing it in the South.

Why isn't it done over the nation?



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Orville Caldwell, selected by Director Leo Meehan for the title role in "The Harvester" for F. B. O., now being filmed on the original locale at Rome City, Ind.

PICTURES AND PEOPLE

Big Boy Better

BIG BOY, the three-year-old wonder of the screen, is now safely out of danger after a siege of illness which included whooping cough, a virulent form of measles and double pneumonia. His life was despaired of for a time, but he is now on the road to recovery, and has been ordered to the mountains to convalesce before resuming work in Educational comedies.

Big Boy, we may add, is the one and only screen player to have his or her picture on the wall of the NEWS editorial sanctum.



Burt New, whose appointment as Washington representative of the Motion Picture Producers & Distributors of America was announced last week



Al Jolson, who has been signed up for the title role in Warner Brothers' "The Jazz Singer," in which Vitaphone numbers will play an important part

Miss McGuirk Engaged

JOHN J. McGUIRK, president of the Stanley Company of America, has announced the engagement of his daughter, Helen Mildred, to Charles J. Hoban, a graduate of the University of Pennsylvania.

Tea for Colleen

FIRST NATIONAL gave a tea-dance for its star, Colleen Moore, at the Hotel Plaza, New York, on Thursday, from 4 to 7. Invitations were sent out by Richard A. Rowland to writers for the trade, fan and daily press.



They all come, sooner or later. Holmes Herbert, who has been busy appearing in Coast productions, is in New York for a role in "East Side, West Side" (Fox)

P. D. C. Men Move

THE publicity department of Producers Distributing Corporation is now located on the tenth floor of the Pathe Building at 35 West 45th Street, New York City, due to the recent and well-known merger, we are informed by Frank Pope, publicity dean of the P. D. C. forces.



Edmund Burns, leading man for many American stars who also spent some time in Germany, is off again, this time to the Antipodes to star for Australasian Films



Mr. and Mrs. Rex and their young daughter, Rexella. Mrs. Rex uses the screen name "Lady," and appears with Mr. Rex in Universal's "Wild Beauty." Rexella has yet to make her debut



Elizabeth Pickett, who is producing the "Know Your Own State" series for Fox Varieties, is now in Northern California taking scenes of that region

Extra Cast Titles

STARTING next fall, Universal will place a title repeating the cast of characters at the end of each picture. This was done by Universal a few years ago, it will be remembered, but the title was placed at the end and not at the beginning. Now it will be in both spots. In many ways it is an excellent idea. Often a player who attracts no notice on the cast title does such a splendid piece of work that we want to know who he is—and have to sit through an hour and a half of presentation to see the cast at the beginning of the film again.



Eddie Baker and Little Jerry Madden in a bit of clowning from "A Wolf in Cheap Clothing," released by Fox Films

Marcus Luncheon

LOUIS MARCUS, for the past 14 years district manager for Paramount in the Salt Lake district, and who is leaving to devote all of his time to his own theatres, was the guest of the home office officials and executives at a luncheon given in his honor last week at the Hotel Astor in New York.

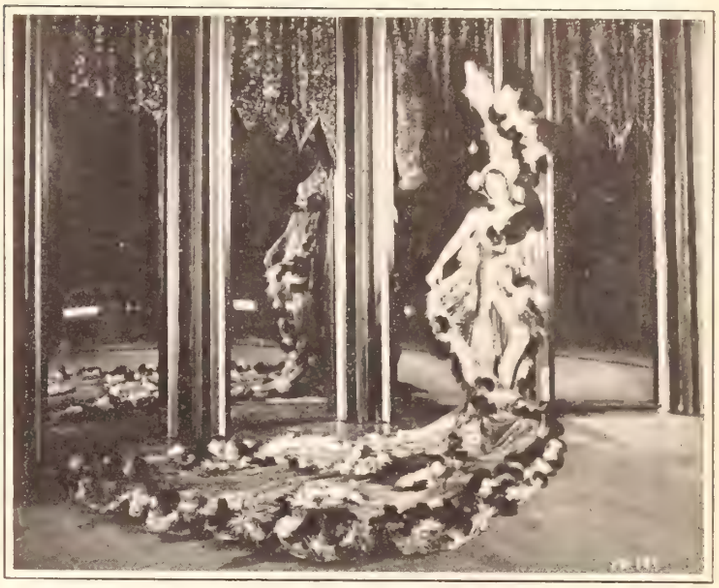
Who Will Win "Rose Marie"?

WHO will be the leading man for "Rose Marie"?

This is the question uppermost in the minds of practically every male star of the screen, with the announcement of the choice of Renee Adoree for the title role in the screen version of the famous Friml opera, which will shortly go into production at the Metro-Goldwyn-Mayer studios. William Nigh, director of the new picture, is now at work on screen tests for the role.



John Gilbert, whose latest starring vehicle for Metro-Goldwyn-Mayer, "Twelve Miles Out," is now in production, assists Betty Compson with her make-up for one of the sequences in which she appears



Pauline Starke in one of her lavish and colorful costumes, part of the wardrobe she wears in "Dance Magic," produced by Victor and Edward Halperin in association with Robert Kane for First National release

Halperins' Vacation

VICTOR and Edward Halperin, after putting the finishing touches on "Dance Magic," are spending ten days at the Dean House, Lake Mahopac, working on a new story, which it is understood has the backing of the National Federation of Women's Clubs.



Allene Ray turns cinematographer and Pathexes the Walter Miller family. Walter is Allene's co-star in Pathe serials, Mrs. Miller was formerly a dancer, and Walter, Jr., has not yet decided upon his career

Miss Jesse James

THOSE who thought that all the descendants of Jesse James were driving taxicabs in New York were mistaken. His granddaughter, Jesse Estelle James, is now in Hollywood to appear in Fred Thomson's first Paramount picture, "Jesse James." She will portray her grandmother, whom she is said to resemble remarkably in appearance, and will wear four gowns which were the property of the original Mrs. Zerelda Samuels.



Banquet of European staff of Paramount News held recently at Drouant, France, at which plans for filming news abroad for P. N. were discussed

The U. A. Studio

VICTOR M. SHAPIRO, United Artists' Advertising & Publicity Director, recently brought back to New York from Los Angeles photos, facts and figures about the enlarged United Artists Studio. He said, "Although only partially completed, the new United Artists Studio is already one of the few really self-contained picture plants in the industry."

Situated on the old site of the Pickford-Fairbanks plans in Hollywood, the new studio was laid out and constructed so as to embody utilization of ground space, easy accessibility to all buildings and economy in operation, according to Mr. Shapiro.

He said the plant has three of the largest stages in the industry. The two newest are 135 feet wide by 225, with a height of 36½ to 35 feet respectively to the lowest trusses. In one of these is a theatrical stage 64 feet deep with a height of 60 feet. The old stage is 120 by 240.

The administration building, 171 feet long and two stories high, contains 50 executive offices. A third story is planned



When John Ford, one of the leading Fox Films directors, visited the Ufa studios in Berlin recently he met the members of the company making "The Last Waltz." He is here seen with Charles Whittaker, American scenarist supervising the production; Robertson, the director: and members of the cast

for this structure. Six bungalows, equipped and furnished to the last detail, are provided for stars.

Eight cutting rooms, 12 x 18, and four projection rooms are housed in a concrete building. On the roof of this structure is a gymnasium, 40 x 72, with a balcony at one end. This space is sometimes converted into a theatre seating 250 persons.

A mill and woodworking shop, 90 x 205, has a clear height of 22 feet and is situated near the stages. Centrally grouped around the mill are the plaster, property, blacksmithing and drapery shops. There is no lost motion in going from one to the other.

The casting department adjoins the wardrobe and "extra" dressing rooms and has a separate entrance. The building is 230 feet long and two stories high. Next to it is the individual



An effective pictorial study of Madge Bellamy as the little Irish heroine of "Colleen," her next picture for Fox. We suppose this might be entitled "Two Harps"

dressing room building, 187 x 28, with 76 individual rooms for supporting cast players.

One of the largest out-door tanks in the industry is situated directly behind the central grouping of buildings. Near this are eight fire and theft-proof film vaults and a huge storage shed.

Mr. Shapiro says the studio takes particular pride in the woodworking shop, which is equipped with the most complete line of machinery man's ingenuity could devise. Ponderous planing and milling machines are at one end of the shop, while the delicate lathes used in making miniatures are at the other.

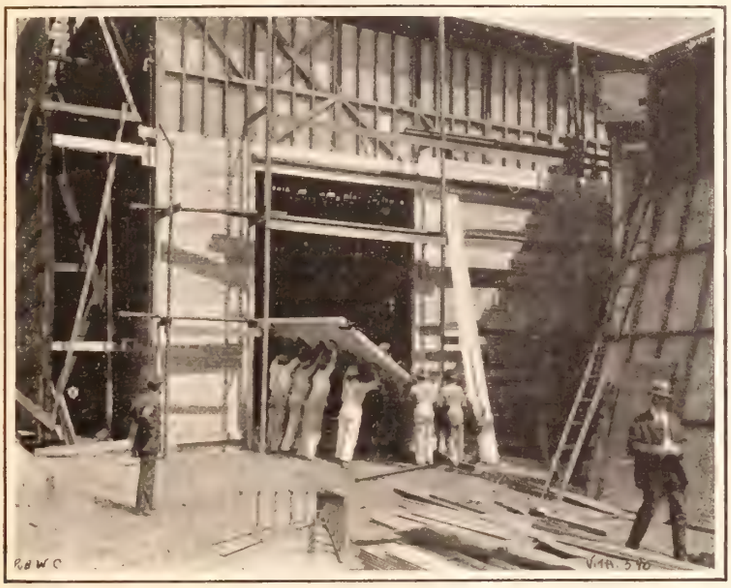
Still more stages and shops are being planned to take care of the increasing activities of the United Artists. These will be situated in the central group so that workmen will lose no time in going from one center of industry to another.



A young army of spectators watching the shooting of scenes for "The Patent Leather Kid," the First National special starring Richard Barthelmess, at Camp Lewis, Wash., recently

Simon Legree Nearly Exposed

THE Southern California sun and "Simon Legree's" demand for comfort recently led to an embarrassing situation at the United Artists Studio in California, where Rosetta and Vivian Duncan were filming their comedy, "Topsy and Eva." The villainous Simon, in the person of Gibson Gowland, wore a shaggy buffalo coat which reached nearly to the ground.



Workmen raising into position one of the celutexture doors in the new Vitaphone studio on the Warner Bros. lot in Hollywood. The door is 10 by 16, and is heavily padded to keep out all extraneous sound.

After sweltering through several scenes, he retired to his dressing room, removed his suit, and returned to the set attired in boots and the all-enveloping fur coat and a hat.

Director Del Lord proceeded to give orders: "Now, Legree, you stride up to Topsy, get ready to whip her, then throw off your overcoat to give you more freedom in wielding the lash."

Gowland spluttered and stuttered a moment and then blurted out, "I can't take this coat off!"

"Can't!" yelled Lord, "What's the matter? Is it sewed on to you?"

Gowland looked first at Topsy, then at Eva, then at Lord.



Here are the five bachelors of the Fox studios concerning whom Winfield R. Sheehan and Tom Mix have made the wager recently recorded here; above, left to right: Richard Walling, Barry Norton; below: Charles Farrell, George O'Brien and Clifford Holland



Six of the fourteen puppies recently born to Sultana, the noted bloodhound who pursues Eliza across the studio ice in "Uncle Tom's Cabin" for Universal. Here's a "camera angle" for you. Capt. Bate refers to it as "a fleaseye view"

Then, softly, in a voice mellow as faraway bells, he called to the director: "Oh, Lord! I can't take this coat off! It's all there is, there isn't any more!"

College Favorites

PRINCETON is the latest university to proclaim Norma Shearer its favorite movie star. Just as Columbia did last year, Princeton this year paid signal honor to the Metro-Goldwyn-Mayer actress, who has become definitely established as the favorite of collegians throughout the country.

Renee Adoree, the popular heroine of "The Big Parade,"



E. W. Allen (seated), general manager of Educational Studios, signs Lupino Lane for the 1927-28 season. Lane, who has been in New York the past week with Mr. Allen, will make eight comedies the coming season, instead of six.

has been chosen by the seniors of Wesleyan College as their favorite motion picture actress. In the annual ballot taken by the graduating class Miss Adoree led the field by a decisive majority.

Following "The Big Parade," Miss Adoree has played featured roles in such Metro-Goldwyn-Mayer films as "La Boheme," "The Show," and "Mr. Wu," and will soon have one of the most coveted parts of the new season when she plays the title role in M-G-M's forthcoming production of "Rose Marie," based on the international musical hit.

Colleen Moore and First National Reach Settlement of Differences

DIFFERENCES between Colleen Moore and First National Pictures have been amicably adjusted and the star will continue making productions for that company according to her present contract as soon as she has taken a much needed rest.

John McCormick will devote his exclusive time to supervise the productions of the popular actress.

"Synthetic Sin," from the play by Frederic and Fanny Hatton, will be the first of Miss Moore's pictures for the new season, to be followed by "Lilac Time," by Jane Cowl and Jane Murfin, a George Fitzmaurice production adapted from the stage play of the same title. "Lilac Time" is scheduled to be one of First National's biggest specials during the coming year. Following these two productions, other pictures will be made as planned.

During the past few years Miss Moore has been constantly busy in the studio and is in need of a rest before she resumes work. Within the next few days, she will leave New York for a few weeks, at least, remaining far removed from picture making.

Richard A. Rowland, general and production manager, said that the differences between Miss Moore and First National had never been of a really serious nature and that he always felt certain of their reaching an understanding.

There was a family reunion at the Hotel Plaza, N. Y., Thursday afternoon, where First National gave a tea-dance in honor of Miss Moore and Mr. McCormick.

Hays Attacks Misbranding of Pictures Abroad

Points Out That Foreign Producers Are Selling European Productions in India as American Films

THAT foreign motion picture producers, taking advantage of the preference expressed by the public for American films, are misbranding their pictures and selling European-produced pictures in India as American productions, is indicated in advices from Delhi, India, which tell of the protest of a mob against an "American film."

Will H. Hays suggested this week that this is indicated in the dispatches reporting the recent demonstration by Moslems against "Moon of Israel," which is named in cables as being an "American film."

"An outbreak occurred in a theatre in protest against historically correct scenes," said Mr. Hays. "Cables from London state that 'Moon of Israel' is an American film.

"This production, which was shown in New York City last week, was produced by the Sascha Film Company of Vienna. It was made in Austria from a story written by H. Rider Haggard, an English author. Americans had nothing whatever to do with its production. 'Moon of Israel' is known on the Continent as one of the best of the Austrian productions. The American rights are owned by F B O, an American Company. Why it is designated in India as an American production I do not know, unless it was falsely branded by persons who wished to take advantage of the popularity of American pictures. Either that, or the report charging the riot as due to an American film may be another evidence of the organized effort to discredit American films in certain countries because of their popularity.

"There is, of course, no thought of singling out American films for governmental discrimination in India. The British Government, I am sure, has no such plan in mind. To offer as the cause of a riot that an Austrian-made film of a story by a great English author is an American film is going to rather great lengths. Great Britain's experience in Australia is proof of the status of American films.

"Last year the Australian censors rejected 12.5 of the American pictures and 16.66 per cent of the British pictures. In the first three months of 1927 the Australian censors rejected 9.2 of American pictures and 42.8 of British pictures."

Report More Improvements on Magnascope

LORENZO DEL RICCIO, cinema engineer responsible for the Magnascope, arrived in New York this week from Hollywood to prepare projection effects for "Wings," which will open at the Criterion Theatre on August 1.

Del Riccio comes back to town after an absence of eight months and is making his headquarters at the Criterion Theatre.

Although he declined to reveal his effects in advance of the "Wings" public presentation, del Riccio is reported to have developed and improved upon the Magnascope process to an amazing degree.

"Colleen" and "Married Alive Fox July Releases

James R. Grainger, general sales manager of Fox Films, announces the release for July of "Colleen," starring Madge Bellamy, and "Married Alive," with a special cast.

"Colleen" was directed by Frank O'Connor and is adapted from an original story by Randall H. Faye. In addition to Miss Bellamy the cast includes J. Farrell Macdonald, Charles Morton, Sammy Cohen, Ted McNamara, Marjorie Beebe, Tom Maguire, Sarah Padden, Sidney Franklin, Tom McGuire and Carl Stockdale.

"Married Alive" is a screen version of Ralph Strauss' novel of the same name, adapted by Gertrude Orr. The cast includes Matt Moore, Margaret Livingston, Lou Tellegen, Claire Adams, Emily Fitzroy, Gertrude Claire, Eric Mayne, Henry Sedley, Charles Lane and Marcella Daly. It was directed by Emmett Flynn.

"Married Alive" is scheduled for July 17.

De Mille to Film "The Wreck of the Hesperus"

Longfellow's world-famous poem, "The Wreck of the Hesperus," is to be brought to the screen by the DeMille Studio. Published by Henry Wadsworth Longfellow in 1842, it has been part of the education of millions of school children.

Harry Carr and John Farrow have written a scenario based on the poem, and Elmer Clifton, who produced "Down to the Sea in Ships," will direct it. "The Wreck of the Hesperus" will mark the further rise of two of the young DeMille players, Frank Marion and Virginia Bradford, who will have the leading rôles.

"Loves of Carmen" New Fox Picture

"Loves of Carmen" is the screen title of the Fox version of Prosper Merimee's "Carmen," which is expected to be released August 14th. For the new Raoul Walsh film six months were required in preparation. Special agents were sent to Spain to make notes, take photographs and order costumes. Casting, including screen tests of almost 100 players, required two months. The actual filming required another six months and took the company over more than 800 miles of territory.

Will Try to Change German Kontingent

AN endeavor will be made by the German Film Industry to change the German kontingent, a dispatch to the New York Times reads.

As the present kontingent system operates on a one to one basis, the German trade seeks to alter it so that four American films can be admitted for German showings for every German film that is brought to the United States.

The new plan is intended as an inducement to American distributors to buy more German product.

General Salary Slash Deferred

Producers Withhold Cuts Until August 1; Companies Prune Distribution Costs; Equity Out to Organize Talent

DEVELOPMENTS of the past week arising from the announced intention of producers to cut salaries of production employees were:

The decision of twelve producing companies to accept the offer of the Academy of Motion Picture Arts to act as mediator in the dispute over salary reductions and the recommendation that action on the salary reduction be deferred until August first.

Gradual elimination of "deadwood" in distribution systems preparatory to the meeting of sales heads in New York on July 14 when sales and exhibition economies will be worked out.

Players, directors and technicians will, in all probability, either form a union of their own or else join Actors Equity as a means of protection of rights.

Paramount, M-G-M and Warner Bros. have decided against the general salary reduction.

An emergency cabinet appointed at Paramount studios to study the production situation; the cabinet comprises representatives of players, directors and technicians and has pledged itself to institute policies which will do away with excessive costs in picture making.

The twelve producers who will work with the Academy of Motion Picture Arts are Joseph M. Schenck, Cecil B. De Mille, William Fox, Charles and Al Christie, Metro-Goldwyn-Mayer, Mack Sennett, Samuel Goldwyn, Jack White, F B O, Universal, First National and Warner Brothers. It is pointed out that the decision to withhold action on the salary reduction will give the various production branches opportunity to thoroughly discuss plans to reduce negative costs.

Distribution costs, it is generally admitted, are topheavy, with the average estimate of 35 per cent for distribution due to duplication of effort considered unnecessary by the major companies; this matter will be thrashed out at the scheduled meeting of sales heads in New York on July 14. At that time the sales personnel of the various companies will be analyzed and those persons whose services are considered unnecessary will be let out. There will be no drastic slashing, according to the program, but rather a steady pruning of expenses which "will bring distribution costs to a reasonable plane."

Theatre costs will also be scanned with a view to affecting economies in the operation of the houses owned by producer-distributors. One means of cutting expenses contemplated will be the cutting down of theatre overhead caused by "the presentation craze."

With regard to the organizing of employees; Frank Gilmore of Actors Equity is at present in Hollywood making a survey of conditions. Equity claims to have about 45 per cent of the screen players on its roster and is following a policy of "watching waiting," displaying a sympathetic attitude. Equity, it is stated, would welcome the players to its fold, after which it would be prepared to fight their case in resisting a salary cut. Players are in the weakest position, for directors are organized, as are the cameramen.

In the event that players, directors and technicians decide to combine into one union it is being proposed that a nationally-known figure be secured to head such an organization. In this connection the name of Clarence Darrow has been mentioned.

Paramount, Metro-Goldwyn-Mayer and Warners have definitely decided to abandon the general reduction plan. M-G-M's change of plans was announced by Louis B. Mayer at a mass meeting at the Culver City studios of the company, where Mr. Mayer stated:

"The Metro-Goldwyn-Mayer Producing Organization has united in one common cause. That cause involves the determination on the part of everyone at the studio to do away with any necessity of uniform salary cuts, either on August first or any other time. It has been established that a uniform ten per cent salary cut is wrong. I am happy, therefore, that it will not be instituted.

"It is not and never was the intention of Metro-Goldwyn-Mayer to do anything that is unfair. At the same time, the fact that something must be done immediately to relieve the present crisis, involving high production costs, is thoroughly appreciated by everyone in our organization. Discussions emanating from the uniform salary cut idea served one good purpose, and that was the realization on the part of everyone that production costs must come down. As a result of our meeting, each person associated with Metro-Goldwyn-Mayer will do his or her full share in attaining this end.

Fulton Expansion Plans Listed

Accessories Company Re-Organized; Will Have Branch Offices and Stores in Key Cities; Now Serves Big Circuits

TO silence rumors that have been current for some time past and to clearly indicate the present and prospective position of the E. E. Fulton Co., President C. H. Fulton makes the following statement:

"This company has just completed reorganization in order to function effectively as a nation-wide concern. Branch offices will be opened in all principal cities, supplemented by sales representatives in various important centers.

"Conditions in the motion picture theatre industry have undergone very considerable change in recent years and to meet demands of the present day and age vastly improved facilities are necessary.

"Until recently, practically all theatres of importance, value or consequence were concentrated in the larger cities of the country. During that earlier period, the small town show was usually a small investment proposition and the outlay for equipment and supplies very limited.

"This situation did not justify branch supply and equipment stores to any extent and consequently a large percentage of exhibitors and prospective exhibitors were far removed from markets for theatre goods.

"But everywhere today the standard of picture theatre architecture, decoration, furnishings and mechanical-electric equipment has been raised to such a level that even small towns, often in remote parts of the country, boast of theatres built or contemplated which compare favorably with many metropolitan show houses.

"The immediate result of our reorganization and increased capital will be the creation of many branch offices and stores. In addition to Chicago headquarters and present branches at St. Louis and Indianapolis, offices and stores will soon be opened in New York, San Francisco and Atlanta, with the subsequent opening of branches in: Philadelphia, Pa.; Cleveland, Ohio; Milwaukee, Wis.; Kansas City, Mo.; Dallas, Texas; Boston, Mass.; Pittsburgh, Pa.; Detroit, Mich.; Omaha, Neb.; Jacksonville, Fla.

"Additional branches contemplated are: Washington, D. C.; Denver, Colo.; Seattle, Wash.; Minneapolis, Minn.; Los Angeles, Cal.; New Orleans, La.

"Sales representatives will also be located in: Oklahoma City, Okla.; Salt Lake City, Utah; Albany, N. Y.; Baltimore, Md.; Tampa, Fla.; Des Moines, Ia.; Portland, Ore.; Buffalo, N. Y.; Charlotte, N. C.; Memphis, Tenn.; Cincinnati, O.

"We are now serving ten of the leading theatre circuits, as follows, and also the subsidiaries of these ten: Paramount Famous Lasky Corp., Universal Pictures Corp., Stanley Company of America, Publix-Saenger Theatres, Inc., West Coast Theatres, Inc., B. F. Keith Circuit, Loew Incorporated, Kunsky Theatres Corp., Publix Theatres Corp., Saenger Theatres, Inc."

More Columbia Exchanges

Five New Branches in Key Cities; John C. Ragland Named Manager of Sales; Buys in New Company



John C. Ragland

ANNOUNCEMENT is made this week by Joe Brandt, president of Columbia Pictures, of the completion of arrangements by his company for the opening of exchanges in five key cities: Los Angeles, San Francisco, Butte, Portland and Seattle. The new branches, which will be known as Columbia Pictures Exchanges, will be under the management of John C. Ragland, formerly Harold Lloyd's personal representative for distribution.

Mr. Ragland, who has a financial interest in the new company, has been designated head of sales, and will shortly receive his official title, which probably will be president of the West Coast Exchange Company. The negotiations for the new exchanges were engineered by Harry Cohn, vice-president, and Jack Cohn, treasurer of Columbia Pictures. The new acquisitions are in conformity with Columbia's nationalization plan, which was started a year ago when the first exchange was annexed, stated Mr. Brandt.

In commenting on the affiliation of Mr. Ragland with Columbia, Mr. Brandt stated: "I am more than gratified that Mr. Ragland becomes associated with Columbio. We aim to have the best 'brain power' in the industry in every department, so as to enable us to give to the exhibitor not only the greatest pictures of the season but service that will surpass that which has been furnished by any company in the producing or distributing end of the business."

Rupert Hughes to Title "The Patent Leather Kid"

Rupert Hughes, author of "The Patent Leather Kid," which First National Pictures has just filmed, with Richard Barthelmess as the star, will title the picture.

The picture is now in the cutting room for final editing. It will be released as a road show, opening at the Globe Theatre in New York on August 15th.

Theatre Boom in Detroit

Kunsky Leading Building Race With Three Theatres Under Way; Fox and United Artists Have One Each

THEATRE construction in Detroit is increasing with the Kunsky Enterprises leading the field having three houses under construction or planned. The company, dominant factor in the local field and allied with Publix, is building at Royal Oak, Birmingham and Redford.

Fox is building a 5,000-seat house at the corner of Montcalm and Woodward, and United Artists has under construction a Bank building, is drawing sketches for a house at Mt. Elliott and Davison.

A new theatre is under way at Maxwell and Harper, said to be leased to the Orient owners.

Plans are being drawn for the Pontiac Hotel Corp., for a new theatre and hotel in Pontiac costing $1,500,000.

A new theatre is reported for Forest and 2,000 seater on Bagley Ave., opposite the Michigan. Henry S. Koppin, who heads Woodward Theatres, will add a house under way at Gratiot and Six Mile and also is building at Wayne, Mich.

C. H. Miles is preparing to open his Oriental on West Adams. Robertson Theatrical Enterprises will build a new theatre on Shaffer Road. The Wetzmans are building a new theatre on Linwood at Davison. Joe Cosco soon will open a new theatre, the Granada, at West Warren and Junction.

A Detroit architect is drawing plans for a house on Shoemaker avenue. Architect Morton H. Ingall is drawing plans for a new theatre costing $150,000 at Seven Mile Rd. and Dequindre for George Flucksa. Architect J. G. Kastler, 524 Dime Savings Chene Sts.

Tryon Signed for Five Years by Universal

GLENN TRYON, comedy star in Universal's "Painting the Town," just in from the Coast, has been signed on a five-year contract by the Carl Laemmle organization as a result of his work in the new picture. No intimation of salary is included in the announcement, just made at the Universal home office, but it is thought to be on a sliding scale.

Tryon is a current graduate from short subjects, having been starred in Hal Roach Comedies for a year or so.

In and Out of Town

THERE was celebration at the Lumas Film Corporation offices in New York last Tuesday, the main event being the return to his desk of Budd Rogers, Vice-President of Lumas and Gotham, who is recovering from his recent indisposition.

WINFIELD R. SHEEHAN, vice-president and general manager of Fox Films, sailed Tuesday on the S. S. Berengaria for Europe. He expects to be away about three months, during which time he will visit all principal countries on the Continent.

AL LICHTMAN, United Artists' vice-president and general manager of distribution for United States and Canada, left New York Wednesday, June 29th, for Los Angeles, there to join Joseph M. Schenck, president and chairman of the Board of Directors of United Artists. The executive will remain in Los Angeles for three weeks.

J. H. SEIDELMAN, assistant-manager of the foreign department of Paramount, sailed Saturday, July 2nd, on the Ile de France for a stay of several weeks in Europe.

WILLIAM M. VOGEL, general manager of Producers International Corporation, Foreign Distributors of De Mille Pictures, sailed on the S.S. Leviathan, Saturday, July 2.

Mr. Vogel is making a flying trip of six weeks to London and then to principal cities of the Continent.

J. A. JACOBS, director of sales for Bray Productions, Inc., left New York last Thursday for a tour of the West and South.

MR. Bray, president of Bray Productions, Inc., has just returned from a three months' tour of California and the West. He brings back plans for an interesting season's program.

E. B. DERR, treasurer of F B O Pictures Corporation, returned to New York today after a three-months' stay at the Hollywood studios of the company.

Laemmle Elected President of M. P. Relief Fund

Carl Laemmle, president of the Universal Pictures Corporation, has just been unanimously elected president of the Motion Picture Relief Fund of America. He succeeds Cecil B. DeMille in this post.

The Motion Picture Relief Fund of America is a comparatively new organization looking to the needs of the aged and indigent veterans of the industry. It plans, among other activities, the endowment of a national home for film people forced by age or incapacity to seek relief.

Most of the prominent stars, executives and studio officials in the screen world are behind the relief fund movement.

Tiffany Closes Deal With Nathanson

M. H. Hoffman, vice-president of Tiffany Productions, has just closed a contract with Nat Nathanson for the distribution rights for the twenty gems from Tiffany for 1927-1928 for Australia, New Zealand, Tasmania and the Straights Settlements.

Schines May Build Another Playhouse in Syracuse

Overtures from Syracuse building interests which may result in giving Syracuse a second Schine theatre, are now in progress, it was announced this week by L. W. Schine, general manager of Schine Enterprises, Inc., of Gloversville.

Confirmation of the Rialto report that the Schine future plans contemplated another Syracuse playhouse climaxed the recent regional convention of Schine managers from 20 up-State cities and towns.

The Syracuse meeting, which closed with a dinner at the Hotel Onondaga, was the second regional meeting, following upon the heels of the first at Buffalo on Monday. L. W. Schine presided at the gathering.

The Schine circuit now embraces 112 theatres in New York and Ohio, Mr. Schine announced, and the corporation allied with but not a subsidiary of Universal Pictures, considers that as just a start. In Ohio a string of brand-new houses is projected.

The day of the small independent exhibitor is fast passing, Mr. Schine said. The trend in picture circles is toward consolidation, and it will result in some three or four distributing and exhibiting circuits of gigantic proportions, he believes. This spells greater economy all around.

Four Firms Granted N. Y. Charters of Incorporation

Motion picture companies incorporating in New York State during the past week, according to records in the secretary of state's offices in Albany included the following: Mascot Pictures Corporation, $5,000, Nat Levine, Francis J. Levine, Lulu Fertig, New York City; Aiglon Films, Inc., capitalization not specified, Mario Garagnani de Pescara, Pasquale Russo, Brune DeSisti, New York City; Teaching Pictures Corporation, capitalization not specified, Crittenden H. Adams, Winfred K. Petigrue, George A. Wilson, New York City; Jaklon Pictures Corporation, capitalization not stated, Jacques Kopfstein, Lon Young, Paul S. Denton, New York city.

Work on New St. Louis Theatre to Start Shortly

Construction on the new $1,000,000 theatre, store and apartment building for the St. Louis Amusement Company at Hamilton and Easton Avenues, St. Louis, Mo., will get under way within the next few weeks, according to the present plans of Skouras Brothers and Harry Koplar, who control the St. Louis Amusement Company.

The new theatre, to seat 2,000 persons, was designed by Rapp & Rapp. The general contract for the building was awarded to the Boaz-Kiel Construction Company, which built the Ambassador Theatre and office building for Skouras Brothers.

Gilda Gray Leaves for West Coast Picture Work

Gilda Gray left New York, Monday, June 27th, for the West Coast, to begin work on "The Devil Dancer," which is to be her first feature under the Samuel Goldwyn banner, for release through United Artists.

Decision in Paramount Case Expected Shortly from Trade Commission

By CLARENCE L. LINZ
Washington Correspondent, MOTION PICTURE NEWS

WASHINGTON, JULY 6.—Members of the Federal Trade Commission are meeting daily this week for the purpose of disposing of some of the cases which have long been pending. At a conference of the Commissioners on July 5, the Paramount case was brought up for discussion and, it is believed, was agreed upon, tentatively at least, although members of the Commission, following the meeting, refused to disclose what had transpired.

In view of the decision of the United States Supreme Court in the Eastman Kodak Company case, it is believed here that the complaint against Paramount will be dismissed, as theatre ownership and block booking were the only issues of importance. The Eastman decision disposes of the former, and it had been indicated by comment of the Commissioners during the hearings in the case that block booking is considered nearly wholesale selling of films and, as such, not of itself illegal.

It is expected that the Commission in the next few days will announce its decision in a number of cases, including that of Famous Players.

Benefit Results Lauded

Report of Indianapolis Film Board of Trade Shows That Theatres Are Contributing Generously

A PARTIAL report from the Indianapolis Film Board of Trade regarding benefit performances for the Mississippi Valley flood sufferers, shows that 63 theatres in the Indianapolis territory raised $8,003.97. Gratis donations of film valued at $923.50 were contributed by the distributing companies for these performances.

The Philadelphia Film Board of Trade reports that 121 theatres in the Philadelphia territory contributed $16,883.82. The estimated value of free film rental for these performances is $2,006.00.

A final report from the Omaha Film Board of Trade shows that 64 theatres contributed $5,012.32. The value of free film contributed by distributors was $1,322.30.

A report of the Buffalo Film Board of Trade shows that with four theatres to hear from, the total for the Buffalo Territory is $14,201.57. The value of gratis film given by distributors is $2,025.50.

The Cleveland Film Board of Trade reports that 31 theatres outside of Cleveland have contributed $1,881.17 to the Mississippi Relief Fund.

The film donated by exchanges for these shows had a rental value of $881.00.

Theatres in the City of Cleveland are planning for benefit performances which have not yet been scheduled.

A final report from the Oklahoma City Film Board of Trade says that the theatres in Oklahoma City turned over to the Red Cross for the Mississippi Relief Fund, $7,522.23.

The distributing companies through the Film Board contributed film for these shows that had a rental value of $3,243.45.

Seek Reversal of Pa. Supreme Court Verdict

THE ruling of the Pennsylvania Supreme Court upholding the blue laws of 1794, which ban Sunday baseball, and other commercialized Sunday amusements, is to be carried to the Supreme Court of the United States, if necessary, in the fight to seek a reversal.

This was made evident on July 2, when an application was filed in Harrisburg with the prothonotary of the State Supreme Court, for a re-argument of the Sunday baseball case.

The constitutionality of the Blue Laws is involved, as applying not only to Sunday baseball, but to movies, which now are banned in Pennsylvania under the terms of the ancient statute, and other amusements. The papers were filed by John R. Geyer, and Paul G. Smith, both of Harrisburg, and Charles G. Gartling, of Philadelphia, as counsel for the Athletics. They contend that the Pennsylvania Supreme Court neglected to consider constitutional questions, and the application for a review of the case specifically asks the court to pass on those matters. It is understood that if reargument is denied or, if granted, fails to result in a reversal in favor of Sunday amusements, an appeal will be filed with the United States Supreme Court which would aver, among other things, the old Pennsylvania Blue Laws are in conflict with the Federal constitution.

Actual Work Started on Lloyd's New York Story

Harold Lloyd started this week on his New York story which when completed will mark his third picture for Paramount release. It will be several weeks yet before the section of Gotham now being built on the Lloyd studio site in Westwood Hills is completed, so that preliminary scenes will be shot around the amusement district of Venice and Ocean Park.

United Artists Buys Half Interest in Rivoli-Rialto, New York, $1,250,000

PAYING a million and a quarter United Artists this week closed negotiations with Publix theatres whereby the former secures a half interest in the Rivoli and Rialto theatres, New York City, until now controlled by the Publix chain. With these houses United Artists now has eleven of the twenty pre-release houses it set out to build or acquire starting last year. The name of the Rivoli will he changed to Rivoli-United Artists. Another deal recently closed with Loew's, Inc., provides for the joint operation by U. A. and Loew's of houses in Pittsburgh and Columbus.

United Artists Theatre Circuit, Inc., will spend at least $43,000,000 on new houses, Lou Anger, general manager of the chain, stated upon his return to Hollywood. The money is being spent on theatres under construction or being purchased.

Anger has been on a six months' tour of the country investigating the theatre situation.

T. O. C. C. Calls Meeting On Increased Costs

Exhibitors of Metropolitan Zone to Take Up Higher Overhead and Decreasing Box-office Receipts

A MASS meeting of exhibitors in the metropolitan area has been called July 14 by the Theatre Owners' Chamber of Commerce of New York City, to discuss the steady rise in operating costs without corresponding increase in box office receipts.

The call for the meeting is issued by Sol Raives, President of the T. O. C. C. "Increased expenses, higher overheads, high-powered selling methods, keener and ruthless circuit competition and a constant falling off of receipts, poor attractions, all face the independent theatre owner," the statement declares.

"The buying season is here—the season that means so much to the theatres for the coming year—and with all the prospects of a crucial year, the Chamber of Commerce is asking for a get-together—a parley—to see where they are going," the statement adds.

The meeting is called for Thursday, July 14, at the Hotel Astor, and the exhibitors in attendance will be tendered a luncheon by the Chamber at 1:00 P. M.

It is understood that many exhibitors in the metropolitan zone are declining to pay rental increases which the exhibitors say the distributors are demanding, and are also disturbed over other increased overhead.

Many are reported not booking new season films at all, pending a meeting of the kind now called by the T. O. C. C., at which concerted action may be mapped out.

$528,000 Publix Contr't for Whiteman's Band

A CONTRACT with Publix which becomes effective in September has been signed by Paul Whiteman and his band whereby the famous musical organization will play for 44 weeks at a sum said to be $528,000.

This agreement, which brings Whitemay a stipend of $12,000 a week, provides that the conductor and his orchestra appear at any Publix house. It is understood, however, that most of the band's activities will be centered at the Paramount in New York, but in the event of traveling Publix will pay the transportation costs.

The contract is reputed to be unique in that it involves the largest amount of money ever paid for theatre music of any kind whatsoever.

Jesse Devorska in F B O's "Jake the Plumber"

Jesse Devorska has been signed by William Le Baron, vice-president in charge of production at the F B O studios in Hollywood, to play the featured role in "Jake," the Plumber," a feature length comedy on the 1927-28 program. Devorska's services were obtained from Hal Roach for whom Devorska has been appearing in a series of two reelers.

"Jake, the Plumber" will be the young Jewish comedian's first big production.

"Jake, the Plumber," is an original story by Walter A. Sinclair. Edward Luddy will direct the picture. It will go into production early in July.

De Mille to Film "The West Pointer"

With the full cooperation of the United States War Department and the authorities at the United States Military Academy at West Point, a company from the Cecil De Mille studio in Hollywood will invade West Point within two weeks to make "The West Pointer."

William Boyd will be the star of the picture. Donald Crisp will direct. The story has received the official approval of the War Department.

Janet Gaynor Starts New Fox Starring Vehicle

Production has started on "Two Girls Wanted," Janet Gaynor's first starring vehicle for Fox Films, under direction of Alfred E. Green. The cast includes Doris Lloyd, Earle Fox, Glenn Tryon, Marie Mosquini, Joseph Cawthorne and others.

The story is based upon the play by Gladys Unger and will be produced upon a pretentious scale by Fox Films. Exteriors are being filmed in the vicinity of Los Angeles. George Schneiderman has been assigned to work with Green as chief cinematographer.

"U" Schedules Tryon Comedy for Summer

Universal's "Viennese Lovers," a Universal Jewel scheduled for release this summer, with Mary Philbin, Jean Hersholt and Raymond Keane in the featured rôles, has been temporarily withdrawn from the schedule to make room for "Painting the Town," which Universal considers a "surprise" picture.

"Painting the Town" is a William J. Craft production, made from a story by Harry O. Hoyt, and featuring Glenn Tryon and Patsy Ruth Miller.

"Coward" Unit Returns to F B O Studio

After a week spent in the Big Bear Valley region taking exteriors for "The Coward," the F B O company making the photoplay featuring Warner Baxter, the director, Alfred Raboch, and others have returned to the F B O studio where the work will continue on interior scenes. The story was adapted to the screen by Edfred Bingham and Enid Hibbard from a story by Arthur Stringer and its cast includes Sharon Lynn, Freeman Wood, Raoul Paoli and others.

Cast for Tiffany's "The Tired Business Man"

M. H. Hoffman, vice-president of Tiffany productions, announces the complete cast of the next Tiffany release, "The Tired Business Man," now in course of production. Among the principal players are Raymond Hitchcock, Mack Swain, Margaret Quimby, Blanche Mehaffey, Gibson Gowland, Dot Farley and Lincoln Plummer. Allan Dale, who directed "Redheads Preferred," is wielding the megaphone over "The Tired Business Man."

Vidor's Next Picture Will Be "The Big Ditch"

With the return to the Coast of King Vidor and the Metro-Goldwyn-Mayer unit, which has been engaged in filming scens in the East for "The Crowd," Irving Thalberg has announced that Vidor's next feature production will be "The Big Ditch," an original story by Laurence Stallings, with the Panama Canal as a background. This will be produced on an ambitious scale. "The Crowd" is now virtually completed.

Toronto Wants Next M. P. T. O. A. Convention

Toronto members of the M.P.T.O.A. are taking serious steps to secure the 1928 convention of the National Theatre Owners Association and are being backed in their efforts by civic officials and the Toronto Publicity Bureau. Toronto has wanted the M.P.T.O.A. convention for the past two years and it is felt around the Ontario capital that the city will be selected this time for the annual gathering.

Those who are sponsoring the campaign for Toronto as the convention city include J. C. Brady, proprietor of the Madison Theatre; Ald. W. A. Summerville, proprietor of the Prince of Wales and Eastwood Theatres, and Ray Lewis, advisory secretary of the M.P.T.O.A. in Ontario. Mr. Brady is president of the Canadian branch of the M.P.T.O.A.

Universal Acquires Two Theatres in New York

The acquisition of the Park Theatre in Manhattan and the Park Plaza in the Bronx was announced last Wednesday by Universal Chain Theatres Corporation. The Park seats 2,100 and is on First Avenue and Eighty-ninth Street; and the Park Plaza has 2,200 seats; to open September 1. The Universal Theatre, at New Utrecht Avenue and Thirty-sixth Street, Brooklyn, seating 3,000, will open August 1. The Universal Pictures Company has leased the Colony, a first-run house on Broadway, for five years beginning September 1.

Universal is to construct two theatres at Indianapolis and one at Marion, Ind. Another is to be built at Sheboygan, Wis. On completion of theatres under construction, Universal will have 300 theatres, seating more than 270,000.

Large Cinema "The Regal" Planned for London

A palatial new motion picture house, costing £250,000 (about $1,250,000), and called "The Regal," is about to be constructed at Marble Arch, London, which center already boasts the Marble Arch Pavilion, the only picture house ever attended by both King George and Queen Mary. It is intended to open the new theatre in August, 1928.

W. B. Give Long Contract to Promising "Find"

Audry Ferris, newcomer to the screen, in whom Warner Bros. have hopes for developing into starring material, has been signed by that organization for a long-term contract. Her first rôle will be the feminine lead opposite George Jessel in his forthcoming picture temporarily titled "The Broadway Kid." She will also play the ingenue rôle in "Slightly Used."

North and South Carolina Raised $3,778 for Flood

The Charlotte, North Carolina, Film Board of Trade reports that motion picture theatres in the States of North and South Carolina raised $3,778.27 for the Mississippi flood sufferers.

Loew's Gets 50,000 Seats in 20 New Theatres

Houses Located in Principal Cities, Seven in New York; Company in Strong Financial Position

THE building program of Loew's, Inc., now under way which comprises the construction of 20 theatres located in the principal cities of the country will give the company an additional seating capacity of 50,000 to 60,000 seats, according to an article in the Wall Street Journal, which is the eighth of a series on the motion picture industry.

The article states, in part:

The new houses will be located at Evansville, Ind.; Akron, Columbus and Canton, Ohio; Pittsburgh, Pa.; Kansas City, Mo.; Richmond, Va.; Providence, R. I.; Houston, Tex.; Syracuse, New Rochelle, Yonkers, Fordam, N. Y.; Ninth Street, Brooklyn; Eighty-sixth Street, Brooklyn; Seventy-second Street, New York; Canal Street, New York, and Stamford, Conn. Seven of these theatres are in the Metropolitan area.

Loew's may be considered today in the strongest position of any of the amusement systems. This is true for two reasons. In the first place, earnings have shown a notably large and steady increase, reaching in 1926 a point which makes Loew the largest earner in this group. In four years earnings have grown from $2,415,888 reported for the fiscal year ended August 31, 1923, to $6,388,200 for 1926. Loew's expansion has been handled carefully and conservatively without unduly increasing indebtedness or interfering with the normal growth of profits.

In the second place, at a time when the whole moving picture industry is engaged in the most widespread expansion program in its history, Loew's has the outstanding advantage of having done a large part of its building in 1921 and subsequent years so that its theatres are already strongly entrenched in their territory and were built at costs considerably below those now prevailing, which means lower overhead.

Loew's is also engaged in an extensive theatre building program at present, but the majority of the new houses being built will be financed by local capital so that actual expenditure by the company will be comparatively small.

Loew's differs from other amusement systems in that the company was originally a theatre operating company producing vaudeville. When the development of the moving picture made it an integral part of the vaudeville program, the need for a supply of films became plain and Loew found it advantageous to acquire the Metro Pictures Corp. and later the Goldwyn Pictures Corp., now known as Metro-Goldwyn. The business of film producing has grown to the point where it forms a very large part of annual income of the parent company.

Loew Interests Fail to Contract for Symphony

JAZZ has won over classical music insofar as the $4,000,000 Midland Theatre in Kansas City, to be opened next fall, is concerned. The verbal contract by which an orchestra under the leadership of N. De Rubertis, known in Kansas City as the Little Symphony, was engaged to furnish the music at the Midland, which will seat 4,000 persons, has been reported to be declared off. The New York sponsors of the theatre, which is to be a Loew house of first run pictures, were not friendly to the engagement of the orchestra in the first place, but were persuaded by M. B. Shanberg, Kansas City manager, who knew the quality of the orchestra and the reputation it had established in the Kansas City territory Failure to sign the contract on the part of Loew interests is due to the conviction that the public still wants jazz.

Large Theatre Project Planned for Toledo, O.

One of the biggest building projects in this territory is announced for Toledo. The building will contain 18 ground-floor store rooms, 30 dwelling apartments, 7 large second-story office rooms and a motion picture theatre with a seating capacity of 1,956 persons. The construction represents an investment of more than $750,000, and is being built by the Toledo Theatres and Realty Company. The location, at the intersection of Monroe and Ottawa streets, has a total frontage of more than 700 feet. Plans were drawn by Mills, Rhines, Bellman and Nordhoff.

The Toledo Theatres and Realty Company also purchased the corner of Auburn and Ottawa drives directly across the street from the theatre property for a development which will be announced later.. The Toledo Theatres and Realty Company is negotiating for another building which will be an exact duplicate of the Auburn, to be erected on a site in Broadway near South avenue.

The Toledo Theatre and Realty Company is headed by E. G. Sourbier as president. Howard Feigley is vice-president and Nat Charnas is secretary-treasurer. The company owns and controls an important circuit of theatres in Toledo and in other Ohio towns.

Jean Mihail Will Produce Another Roumanian Film

The Roumanian director, Jean Mihail, who made "Peche," Roumania's best claim on motion picture production, has announced his intention of producing another super entitled "Kiferul," from the book of Barbu Delevrancea. M. C. Nottara, the dean of the National Theatre at Bucharest, will star in this piece. The exteriors will be shot in the Carpathians and in the province of Bukevine, near Czechoslovakia.

"Big Parade" Going Into 87 Week at Astor, New York; May Run 2 Years

AS this issue of MOTION PICTURE NEWS goes in the mails Metro-Goldwyn-Mayer's "The Big Parade" is starting on the eighty-seventh week of its run at the Astor theatre, New York City, and, judging from the box-office takings, it will probably round out a full two years at that house, which would mature in October. To date the picture has grossed more than $1,500,000 at the Astor theatre alone.

Outside of New York City the war epic has played 632 cities both in this country and abroad where it was exhibited in all the leading towns of England, France, Australia, Cuba, Mexico, South American and all the Scandinavian countries. It has now begun its run in the cities of the Central Powers, Germany, Austria, etc. It may be roughly estimated that it has been seen by more than five million Americans.

$159,600,000 in 1927-28 for Film Product

Eighty Per Cent of Pictures Will Be Made in Hollywood; Figures of Los Angeles Herald

ACCORDING to a survey of the Los Angeles Herald producers throughout the United States will spend $159,600,000 on 2,433 pictures made during 1927-28; the survey also revealed that 80 per cent of the product will be made in Hollywood at a total cost of about $128,000,000.

State right organizations are expected to contribute 500 films to the 1927-28 schedule, while 11 major distributors list 479, of which 337 are listed as "program" pictures, 102 "specials" and 40 in the roadshow class, according to announcements made.

Compared with the 80 per cent to be made in Hollywood, New York can boast of but 11 per cent of all pictures made in the U. S., while nine per cent is produced elsewhere.

The survey further states that $125,000,000 of the total $1,500,000,000 invested in the industry is invested in Los Angeles and Hollywood. Motion pictures lead the 25 basic industries of California, with a weekly studio payroll of $1,000,000 and 25,000 employees.

Fox' August Releases

"What Price Glory," "Paid to Love," "Singed," "Chain Lightning," and "Tumbling River" Listed for Month

AS a taste of what Fox Films intends offering exhibitors during the new season, James R. Grainger, the Fox Films general manager, announced this week his company's releases for the month of August.

Previously announced for release during September but changed because of a nation-wide request from exhibitors for an earlier release date, "What Price Glory" has been moved to August 28. This picture is the strongest on the Fox schedule.

August 14 is the release date for "Paid to Love," exhibiting George O'Brien in a romantic role. Virginia Valli plays the chief feminine role. William Powell, J. Farrell McDonald, Thomas Jefferson and Hank Mann are included among the support. Howard Hawks directed. Buck Jones will make his first appearance for the new season in "Chain Lightning," which has been set for August 14. Dione Ellis has the feminine role opposite the cowboy star. Lambert Hillyer directed.

"Singed," which will have a pre-release showing at the Roxy Theatre on July 9, stars Blanche Sweet and is that star's first feature role for Fox Films. Warner Baxter is the leading man while the cast is made up of Mary McAllister, Alfred Allen, James Wong and Howard Truesdale. John Griffith Wray directed "Singed."

Tom Mix is represented by a new Western, "Tumbling River," scheduled for August 21. Lew Seiler directed among others Dorothy Dwan, the feminine lead, Wallace McDonald and Tony, the Mix horse.

D. S. M'Gregor Goldwyn's Eastern Scenario Editor

Mrs. Dollie Sullivan MacGregor has been appointed Eastern scenario editor for Samuel Goldwyn Productions.

The new Goldwyn editor has won recognition as a novelist, her most recent being "The Call of the Trail," published by McCauley.

In addition to her writing activities, Mrs. MacGregor is well known as having been associated with the motion picture industry for many years in various scenario departments.

Excel't Signs De La Motte, Marmont and Chadwick

Negotiations were conducted by wireless and arrangements were concluded by cable for Percy Marmont, Marguerite de la Motte and Helene Chadwick to appear in some of the 18 feature productions on the new season schedule of Excellent Pictures Corporation. All three stars, Mr. Marmont, Miss de la Motte and Miss Chadwick, will star in two pictures each, making six productions in all.

The president of the Excellent organization, Samuel Zierler, had to go to Europe while the negotiations were in progress. They were carried on by wireless to the S.S. Majestic and concluded shortly after he reached England last Thursday evening (June 31).

Of the eighteen pictures Excellent will produce and distribute, five are already completed, though the first release is not scheduled until September. It will probably be "Your Wife and Mine," with Stuart Holmes, Phyllis Haver, Barbara Tennant and Wallace MacDonald.

New Advertising-Publicity Head for First Division

Following the resignation of Charles Reed Jones as advertising exploitation and publicity director for First Division Distributors, Inc., and his announcement that he intends to devote his time to writing and a private venture, Mort Shaw, advertising man and title writer, formerly with Universal, Columbia and Red Seal, steps in to take the place vacated by Mr. Jones. The latter has been connected with the motion picture industry in various capacities for about ten years and has recently completed a gook on motion pictures which will be published in the early fall by the Unicorn Press.

Four New Stern Comedies Finished for Next Season

Four "Keeping Up with the Joneses" comedies of the new series of thirteen being made by the Stern Brothers have been completed at the Stern Brothers studio in Hollywood.

The comedies are being made under the direction of Gus Meins. The talent being used in series includes Harry Long, Gene Laymon, Stella Adams and Addie McPhail.

In the order of their probable release, the four comedies already completed are "Keeping in Trim," "Society Breaks," "Passing the Joneses," and "Showing Off."

Rogers Joins Warner's Extended Run Department

Frank B. Rogers, for many years well known as a film executive, has become associated with Morris Safier, sales manager of Warner Bros. Extended Run Department. His duties will be those of special representative.

Mr. Rogers will make his headquarters at the Warner Home Office, covering the New York, New Jersey and Brooklyn territories.

Submit Camera Device to French Academy

M. LUMIERE has just submitted to the French Academie des Sciences, on behalf of M. Chretien, professor at the Optical Institute, an optical combination which is to be put on the objectives of cameras and of motion picture projectors in order to get a considerably wider field, but in one direction only, vertical or horizontal. This system, in using normal film and ordinary apparatus, gives the solution of panoramic motion picture, the projection being effected on double or triple screen surface.

German Showmen Meet to Discuss Summer Prices

The Association of the Motion Picture Theatres of Berlin-Brandenburg held a meeting of its members on June 9, in order to discuss the question of admission prices during the summer season. The fact that several "movie" theatres are reducing the general admission scale is giving vent to a protest by other houses. The Association, together with the Central League of German film distributors, is now planning to issue a regular tariff and to proceed against offenders in threatening a film blockade.

A. J. Nelson Becomes Vocafilm Executive

David R. Hochreich, president of Vocafilm Corporation of America, announces the appointment of A. J. Nelson as general manager. Mr. Nelson has been in the distributing end of the film business since the formation of the old General Film Company back in 1910. He was chosen by J. F. Quinn of Vitagraph to be assistant general manager. In this capacity he served under Mr. Quinn until his death and then was appointed as general manager, which post he retained until Vitagraph was no more.

Definite Title Given New Meighan Vehicle

"The City Gone Wild" has been definitely decided on as the final title of the Paramount picture which Thomas Meighan is now making under the direction of James Cruze. It was tentatively called "First Degree Murder."

Supporting the star are: Marietta Millner, Louise Brooks, Montague Shaw, Luke Cosgrave, Shirley Dorman, Fred Kohler, Wyndham Standing, Charles Hill Mailes, Duke Martin, King Zany, and Nancy Phillips.

Standings in First Nat'l's Summer Billings Drive

At the close of the fourth week of First National's summer billings drive the Omaha exchange held first place, with Detroit and Los Angeles in second and third, respectively. All three exceeded their quotas.

Among the districts, the Eastern had jumped to first place, with the Western second and Canadian third.

Ohio Expansion Planned by Schine Enterprises

Circuit Theatre Managers Informed at Convention; Chain at Present Numbers 112 Houses

SCHINE Enterprises plan expansion of theatre holdings in Ohio and Western New York theatre managers for the circuit, in convention at Syracuse, were told by executives of the chain which at present numbers 112 theatres; it is allied with Universal. This information was conveyed to the managers in a speech by L. W. Schine, general manager of the circuit, who presided at the closing banquet for the conventionees.

Chief expansion of the Schines is expected in Ohio, where the company rapidly is building up a formidable chain of theatres. The firm, Schine made clear, is not a subsidary of Universal, but is allied with that company.

In central New York, the Schines are building a new theatre in Cortland, and will remodel and modernize theatres recently acquired in Geneva, Auburn and Oswego. In the first named, the Smith Opera House is the theatre affected; in the other two cities, the Strand is to be enlarged and re-equipped as was the Eckel in Syracuse.

Eight theatres will be built in Cleveland, Ohio by B. C. Steele, E. C. Flanagan and Sam Rosenthal, all of Cleveland. The building program of the new chain provides for completion of the eight by the end of this year.

The trio now control two houses in Cleveland, the Monarch and Terminal, and will build 2,000-seat houses at Alliance and Kent. These will be ready late in August. Two sites are being negotiated and four others are under consideration in various scattered points.

M-G-M's Release Schedule

"Big Parade" and "Ben Hur" Head Output for First Six Months of New Season; Thirty-One Films Listed

WITH "The Big Parade" and "Ben Hur" at the top of the group of 31 productions that Metro-Goldwyn-Mayer has scheduled for the first six months of the new season up to February 4, the company's tentative releasing program assumes record proportions. Twenty-two starring vehicles are mentioned in this tentative schedule. According to Metro-Goldwyn-Mayer the newly announced program is the most ambitious production and release schedule in its history.

Supplementing the 31 features are the first of the M-G-M short subjects which will be ushered in during August with the first issue of the M-G-M news reel. The short subject output for the year includes 104 issues of the news reel, 10 Hal Roach comedies featuring Our Gang; 10 Hal Roach comedies starring Charlie Chase; 10 Hal Roach comedies with Max Davidson; 10 Hal Roach all-star two-reelers; 25 Ufa Oddities, and six Great Events, the historical two-reeler series that will be made in Technicolor.

The feature releases and their dates follow:

"The Big Parade" and "Ben Hur" are set down for September 10 and October 8 respectively. These two dates are definite. The tentative schedule of releases for June and July of this year includes "Twelve Miles Out," starring John Gilbert; "The Callahans and the Murphys," with Marie Dressler and Polly Moran; "The Frontiersman," with Tim McCoy; "On Ze Boulevard," with Renee Adoree and Lew Cody.

Set for August are "Mockery," featuring Lon Chaney; "The Bugle Call," with Jackie Coogan in the stella role; "After Midnight," with Norma Shearer," and the Aileen Pringle-Lew Cody vehicle, "Adam and Evil."

September releases are "Annie Laurie," starring Lillian Gish; "A Certain Young Man," featuring Ramon Novarro; and "Foreign Devils," another Tim McCoy Film. During October will come "The Fair Co-ed," a Marion Davies vehicle; William Haines' "Spring Fever;" "In Old Kentucky," with an all-star cast; "Body and Soul," co-starring Aileen Pringle, Norman Kerry and Lionel Barrymore. Scheduled tentatively for November release is "The Garden of Allah," directed by Rex Ingram with Alice Terry and Ivan Petrovich in the leads; "Quality Street," another Marion Davies picture; "Becky," with Owen Moore, Sally O'Neill and Gertrude Olmstead; "The Thirteenth Hour," a "different" detective story.

December sees "The Hypnotist," starring Lon Chaney; "Buttons," with Jackie Coogan; "The Bridal Night," a new Norma Shearer vehicle; "The Lovelorn," a Cosmopolitan production; another Tim McCoy film not yet determined.

Exhibitors will receive in January John Gilbert's "Fires of Youth;" Ramon Novarro's "Romance"; "The Divine Woman," featuring Greta Garbo"; a West Point story with William Haines. The French production, "Napoleon," is slated by Metro-Goldwyn-Mayer for release in February.

Marks Representative for First Division

J. H. Marks, well known to exchangemen and exhibitors in the East, has become special representative for First Division Distributors, Inc., for whom he will tour the entire country. Marks is at present in Atlanta in connection with the establishing of cooperation for the distributing of 18 First Division films, six of which are completed.

Most of Paramount's Units on Locations

Although ten pictures are in production the Lasky studio in Hollywood is practically deserted. The "Beau Sabreur" company is on location at Guadalupe; Pola Negri and her troupe are in the citrus belt of California; Thomas Meighan's company making "The City Gone Wild" is doing a battle sequence in the Los Angeles Streets; Bebe Daniels and her company making "Swim, Girl, Swim" and Clara Bow and her company making her latest Paramount picture, "Hula" are on beach locations. Richard Dix's company are making scenes in Sacramento, for his latest picture, "Shanghai Bound"; and the Chester Conklin and George Bancroft gang making "Tell It To Sweeney" are at the Lasky Ranch. This leaves Florence Vidor making "A Celebrated Woman," Adolphe Menjou appearing in "A Gentleman From Paris" and the Mauritz Stiller company to hold down the fort.

Roach Two-Reeler Heads Pathe's July 17 Program

"Why Girls Love Sailors," a Hal Roach two-reel comedy in which Fred Guiol directed Stan Laurel, Viola Richard, Oliver Hardy, Malcolm Waite, Anita Garvin and others, heads the Pathe short feature program for the week of July 17th, which also includes "The Love Nest'," an Aesop Film Fable; Pathe Review Number 29; "Held in Bondage," the fifth chapter of "The Crimson Flash"; Topics of the Day Number 29 and two issues of Pathe News, the pioneer news reel, numbers 60 and 61.

"The Love Nest," an animated cartoon comedy of the Aesop's Film Fables Series, is the week's cartoon offering. Pathe Review Number 29, presents "Savage Sons of Battle"; "The Supreme Court of Words" and "The Flaming Heart" (Pathecolor).

Seven Shorts Programmed by Fox Films for July

Five two reel comedies, two one reel varieties, and the usual issues of the newsreel are offered by Fox Films for July release.

Under the supervision of George E. Marshall, four series are represented in the five comedies prepared. "Why Blondes Leave Home" and "Mum's the Word" are Imperials; "A Wolf in Cheap Clothing" bears the Animal brand; "Suite Homes" is an O. Henry; while "Her Silent Wow" completes the Helen and Warren series. The two Fox Variety subjects are "Snow Rambles," shot in the Canadian Rockies, and "The Glory That Was Greece,"

Gilbert and Garbo to be Co-starred in "Love"

John Gilbert and Greta Garbo will again appear before the camera together in "Love," Metro-Goldwyn-Mayer's production based on Tolstoi's "Anna Karenina." Edmund Goulding will direct the film.

A strong supporting cast is being assembled in support of the two stars, and work on "Love" is expected to get under way at the Metro-Goldwyn-Mayer studio within a short time.

Richard Pearl to Coast For Burr-Hines

RICHARD PEARL, for the past year first assistant in contract and sales work for B. & H. Enterprises, Inc., leaves New York next week for the C. C. Burr-Johnny Hines headquarters in Hollywood, to take charge of the sales and contract department for that producing unit of First National Pictures.

Milestone to Direct "The Garden of Eden"

Louis Milestone has been borrowed from Howard Hughes' Caddo Production Company to direct Corinne Griffith in "The Garden of Eden," her first United Artists picture. Casting is progressing rapidly at the lot, and it is anticipated that the production will get under way in about four weeks. Hans Kraly is adapting the story, an original stage success by B. Bernauer and Rudolph Oesterreicher now creating a furore on the continent. Mr. Milestone has just completed the cutting of "Two Arabian Knights."

Finish Cutting and Editing of "Magic Flame"

Cutting and titling of Samuel Goldwyn's newest Ronald Colman-Vilma Banky feature, "The Magic Flame," directed by Henry King, was finally completed last week. George Marion, Jr., and Nellie Revell are to be listed as associate editors of the picture. The negative has been packed away for storage until about the first of September, when it is to be released through United Artists.

Activity at the Goldwyn studio now centers around Gilda Gray's initial venture on the Culver City lot, "The Devil Dancer."

Six Players So Far For New Veidt Film

Five prominent male players have been cast for "A Man's Past," the film which George Melford will direct for Universal. The leading feminine rôle has been given to Barbara Bedford.

Conrad Veidt, European star, will enact the stellar rôle, while the men supporting him will include Ian Keith, in the juvenile lead, Arthur Edmund Carewe and George Siegmann, as "heavies," and Charles Puffy palying a rôle quite different from his usual characterizations. Production on this film is scheduled to start next week.

Shirley Mason Stars for Sterling in "Stranded"

Sterling Pictures launches its new season with "Stranded," its first 1927-28 release. The story is from the pen of Anita Loos. Its cast includes Shirley Mason, William Collier, Jr., John Miljan, Shannon Day, Cissie Fitzgerald and Lucy Beaumont. The ensemble will be directed by Phil Rosen. "Stranded" goes into production on July 5th.

F B O Sets Seven Shorts for July Release

Seven short subjects are scheduled for release by F. B. O. Pictures Corporation during the month of July. On July 3d, "A Kick in the Dark," the last of "The Wisecrackers" series, will be released. Lorraine Eason, Thelma Hill, Danny O'Shea, Al Coke and Kit Guard portray the leading rôles. On July 4th, "Best Wishes," a one-reel Krazy Kat cartoon, will be shown to exhibitors. "Nothin' Doin'," a two-reel Bowers Novelty comedy, will be released on July 11th. Another July 11th release is "Alice's Medicine Show," an Alice cartoon, while July 19th will see the distribution of "Wild Rival," a one-reel Krazy Kat cartoon. Another Alice cartoon, "Alice The Whaler," will be distributed on July 25th, as well as "Campus Romeos," a Standard Fat Men comedy, featuring "Fatty" Alexander, "Fat" Karr and "Kewpie" Rose.

James J. Jeffries Signed to Play with Monte Blue

Warner Bros. have signed James J. Jeffries, former heavyweight champion of the world, to make his first screen appearance. This will be in the role of the hero's father in "One Round Hogan," a tale of the ring in which Monte Blue will star. Work on the picture will begin as soon as Blue finishes his current part in "The Bush Leaguer."

Von Sternberg to Direct Initial Bancroft Vehicle

Josef von Sternberg is to direct George Bancroft's first starring production for Paramount. Bancroft is at present playing in "Tell It to Sweeney" with Chester Conklin under the direction of Gregory La Cava.

W. B. Frank Managing Sennett's Eastern Office



W. B. Frank

ALMOST simultaneously with the announcement that Mack Sennett will remain with Pathe Exchange, Inc., comes the word that W. B. Frank, now Eastern sales manager for the Hal Roach Company, will join Sennett as manager of the Eastern office on July 2nd. Mr. Frank's association with Hal Roach was of such a pleasant nature that he found it quite a task, he says, to resign. Under the Sennett assignment he will also be at home with Pathe.

Mr. Frank was a highly trained sales executive in another line, Eastern zone manager with the Smith Farmer Tractor Company, prior to 1917, when he was induced to try his hand at selling film. He eventually became feature sales manager for Pathe and held this position until he joined Hal Roach, with whom he has been associated for three and a half years.

Tryon Male Lead in Fox's "Two Girls Wanted"

The leading masculine role in "Two Girls Wanted," Janet Gaynor's first starring vehicle for Fox Films, is being played by Glenn Tryon, who is working under the direction of Alfred E. Green at the West Coast studio of the company. Ben Bard is the heavy and Marie Mosquini plays the part of Miss Gaynor's sister. Doris Lloyd is also cast in the film. George Schneiderman is acting as cameraman. Seton I. Miller adapted the play which is based on a stage success written by Gladys Unger and produced by John Golden.

Production on "Ramona" Will Begin August 1

Production on "Ramona," the second Inspiration-Carewe production for United Artists release ("Resurrection" having been the first), begins at the Tec-Art Studio, Hollywood, August 1st. Edwin Carewe will personally direct "Ramona."

Preliminary preparations for filming of "Ramona," which is to be Dolores del Rio's first starring film, now are being completed at the Tec-Art Studio. Finis Fox, scenarist of "Resurrection," has completed the script for "Ramona." Carewe is now casting the film.

Cast Chosen for Adolphe Menjou's New Film

The cast for Adolphe Menjou's latest Paramount starring picture which bears the tentative title of "A Gentleman of Paris," chosen this week, includes the following players: Shirley O'Hara, Arlette Marchal, Ivy Harris, Nicholas Soussanin and Lawrence Grant. Production started this week. Miss O'Hara, who has played in independent Westerns, is a discovery of Fred Datig, Paramount casting director.

Committee to Consider Tax Revision Oct. 31

MEMBERS of the House committee on ways and means will be called to Washington October 31 to begin their consideration of the tax revision bill to be submitted to the next Congress, it has been announced by Representative William R. Green of Iowa, chairman.

With an estimated surplus for 1928 of approximately $375,000,000 or a little less, it is expected that the chairman of the ways and means committee will propose a cut of one per cent in the corporation tax rate, reductions in taxes on incomes between $30,000 and $100,000, which are now considered out of line, and repeal of the remaining admission tax and some of the other nuisance taxes. This, it is believed, would leave a margin of about $75,000,000.

It has already become evident that the demands of business for a reduction in the corporation tax from its present rate of 13½ per cent to 10 per cent will not be met, as such a cut would involve approximately $325,000,000, or about $25,000,000 more than the present limit placed on tax reduction.

Increase in Authorized Capital Stock of Stanley

INDICATING the extensive expansion program planned by the Stanley Company of Philadelphia is the recently announced increase on the authorized capital stock of the theatre company. The proposed increase in stock will be from 1,000,000 to 2,500,000 and will be voted on July 15 at the annual meeting of the Stanley stockholders.

Of the present authorization, there are approximately 901,000 shares outstanding.

While the increase will enable the company to provide for expansion, the management dos not contemplate issuing any of the new stock at present.

Roach's "Haunted Spooks" Heads Pathe Weekly List

"Haunted Spooks," a reissue of a Hal Roach two-reeler starring Harold Lloyd, is the major release of the Pathe program of short subjects scheduled for the week of July 10. Included in this group are "Eyes and Angles," a Grantland Rice Sportlight; "Decoyed," the title of the fourth chapter of "The Crimson Flash;" Pathe Review, Number 28; "Riding High," an Aesop Film Fable; Topics of the Day, Number 28 and two issues of the Pathe News, Numbers 58 and 59. Roach and Alf Goulding directed the Lloyd reissue in which Mildred Davis, the comedian's wife, appears as leading lady. In support are Wallace Howe, Marie Mosquini and other names. The Pathe Review issue presents: "A New Land of Linen," "Speaking of Pets" (Pathecolor), "A Chapeau Tip From Jolly Java" and "The Cow Country Changes."

Sterling Pictures Active on West Coast

With the announcement from Sterling Pictures that "The Cruel Truth," the sixteenth production on the Sterling schedule for 1927-28, had been started on the Coast, comes news from Joe Rock, head of production for Sterling, that he and I. L. Walenstein, production consultant and story supervisor, will complete the few remaining Sterling pictures on the old program in time for the production of the first of the eight pictures that Sterling will produce for the coming season. Phil Rosen is now directing "The Cruel Truth" with Hedda Hopper, Hugh Allan and Constance Howard in the cast. When "The Cruel Truth" is finished there will be but two others on the 1926-27 schedule, "The Cancelled Debt" and "The Poor Fish."

"Finnigan's Ball" Premiere at California Theatre

"Finnigan's Ball," one of the six completed First Division releases, will have its world premiere at the California Theatre in Los Angeles. The general release has been set for September. The production is the work of James Hogan from an original story by Max Graff. Heading the cast are Cullen Landis and Blanche Mehaffey and others are Aggie Herring, Kewpie Morgan, Mack Swain.

Casting Young Players in First National Stock Co.

Al Rocket, Burbank production manager for First National, in accordance with his company's policy of establishing its younger players, has been carefully casting them for important parts in current productions. Virginia Lee Corbin, recently given a long term contract, has been given the feminine lead opposite Richard Barthelmess in "The Drop Kick," which Ray Rockett is producing with Millard Webb directing. Miss Corbin has also been assigned a featured role in "The Private Life of Helen of Troy." Molly O'Day, who is seen with Barthelmess in "The Patent Leather Kid," is playing opposite Milton Sills in "Hard-Boiled Haggerty."

Alice White, Paul Vicenti and Loretta Young are contributing characterizations in support of Billie Dove in "American Beauty." Yola d'Avril, who has just finished a part in "Smile, Brother, Smile," is being considered for a role in a picture to go into work shortly.

Three Stars in Gotham's "Rose of Kildare"

All preliminary production work on the first of the 1927-28 Gotham Productions, "The Rose of Kildare," has been completed, and actual camera work started on June 15th.

Helene Chadwick has the title role and Pat O'Malley the leading male part. Henry B. Walthall has a character role and to Lee Moran falls the comedy relief character. Carroll Nye, Ed. Brady and Ena Gregory are also in the cast.

Harold Shumate prepared the continuity and adaptation from the original Red Book Magazine story by Gerald Beaumont and Dallas M. Fitzgerald is directing at the Gotham West Coast studios at Universal City, California. "The Rose of Kildare" is scheduled for release to exhibitors for August first.

Com. Hears Counsel's Plea at Montreal Sitting

THE Royal Commission which has been conducting an investigation into theatre conditions in the Province of Quebec has been hearing the arguments of counsel at sittings held in the City of Montreal, the hearing of evidence by witnesses having been ended.

An interesting statement made before the Commission on June 30 by Ernest Bertrand, K.C., representing the Crown, presented his argument in favor of the continuance of Sunday moving picture performances in Quebec theatres, claiming that if Sunday movies were bad then the movies were bad at all times. But this was not so. Much of the criticism which was leveled at moving pictures was exaggerated. Sunday was the only day on which many of the working classes could attend. Most of the pictures were no worse than the plays presented in religious colleges.

Mr. Bertrand declared that the civic authorities of Montreal had been grossly negligent in the inspection of local theatres as to fire protection.

Cameras Turning on Seven Warner Pictures

July finds seven production units working at the Warner Bros. studio and scenarists busy on scripts for a number of other pictures to be started shortly.

Monte Blue is finishing this week the final scenes of his next vehicle, "The Bush Leaguer," under the direction of Howard Bretherton. When this is completed he starts in training for his role in "One Round Hogan."

Michael Curtiz has returned from six weeks in the Arizona desert, where he shot exteriors for Irene Rich's next vehicle. Interiors are now in progress. Several new players have been added to the line-up in "Slightly Used," starring May McAvoy with Conrad Nagel. They are Anders Randolph, Eugenie Besserer and Arthur Rankin. Camera work began a few days ago on George Jessel's starring picture, "The Broadway Kid," a temporary title. Byron Haskin is directing, with Audrey Ferris as Jessel's leading lady.

Rin-Tin-Tin, supported by Helen Ferguson and Jason Robards, is scheduled to finish this week "Jaws of Steel," under the direction of Ray Enright. Roy Del Ruth is shooting interiors now on "Ham and Eggs." "The Jazz Singer," now in work with Al Jolson as star, will be continued soon on the Hollywood lot when Alan Crosland returns from New York.

Pictures in the hands of scenarists now which will soon be ready for directors include "A Dog of the Regiment" and "Good Time Charley." "A Sailor's Sweetheart," for Louise Fazenda and Clyde Cook, has been adapted by Harvey Gates, who is now at work on "Rebecca O'Brien," the next for May McAvoy.

More Players Sign to Work in Paramount Shorts

The new Paramount-Christie comedies will present many comedians and supporting players of prominence in addition to the regular Christie forces. This is seen in the signing of new talent this week for important parts in coming releases.

Ethel Shannon has been engaged for the Jimmie Adams comedy "Doctor Quack" as leading lady. Babe London is playing an important part with Jack Duffy in the latter's first comedy of the new season. Cissy Fitzgerald, will have a featured role in Anne Cornwall's first starring comedy for the new program. Virginia Sale, sister to Chic Sale of vaudeville fame, has been engaged for an important part with Jack Duffy in a "widow" comedy. Dorothy Vernon, mother of Bobby Vernon, has also been engaged for an outstanding part in the Duffy comedy. Cliff Lancaster, Bud Ross, Gus Leonard, Bobby Watson, and Kalla Pasha have also been engaged for supporting roles.

Chadwick Elected to M. P. P. D. A. Membership

At the regular quarterly meeting of the Board of Directors of M. P. P. D. A. held last week, Chadwick Productions, Inc., were elected to membership in the Association. The membership now totals twenty-six.

Vaudeville Out in Many Stanley and Comerford Houses; Straight Pictures

VAUDEVILLE houses in and around Philadelphia are slowly giving way to the more popular picture and presentation type of entertainment; this movement it attested by the recent changes in policy of a number of theatres of the Stanley Company of America and the Comerford circuit's houses in Scranton and Wilkes-Barre.

Convinced of the growing demand for pictures the Stanley management has changed the policy of the Orpheum, Chelten and Germantown Avenues from a vaudeville-picture combination to a straight film exhibition, following the Stanton and Aldine with repeats. It had been found that straight pictures boosted receipts in other theatres of the chain. There are but three weeks of vaudeville time lft on Stanley's local circuit.

Comerford has adopted a straight picture policy for the Poli houses at Scranton and Wilkes-Barre, and if the experiment proves successful, the policy will be made permanent.

At Hazelton, the Feeley has switched to a straight picture policy, after ten years as a combination house.

F. N. Resumes Activities

Slack Season Passed; Three Pictures Go Into Cutting Rooms; to Finish Five More in Two Weeks Time

THREE First National productions which have been on the Burbank lots for some time were finished last week. Now that they are in the cutting rooms for assembling, cutting and titling the First National producers are concentrating on five more pictures which they expect to have finished inside of two weeks. The brief slack season which always takes hold of Hollywood at this time of the year has notably decreased and as a result the Burbank plant is the scene of much activity. Al Rockett, production chief on the West Coast for First National, is now announcing the start of new pictures and future plans.

The three completed productions referred to above are a Harry Langdon vehicle, a Ken Maynard Western and a farce starring Constance Talmadge. They will be released during July. Langdon worked on his new picture, as yet untitled, for six or seven weeks. It is from a scenario by Arthur Ripley. Appearing opposite the comedian is Gladys McConnell. Others are Agnes Steele, Francis Raymond, Henry Barrows, Hohn Kolb and Cornelius Keefe.

Immediately following the Langdon comedy was "The Red Raiders," a Charles R. Rogers production with Ken Maynard in the feature role. Marion Jackson did the story and continuity. Supporting the Western star are Ann Drew, Paul Hurst, J. P. McGowan, Harry Shutan, Tom Bay, Hal Salter, Chief Yowlache and the horse, Tarzan.

Four days later Malcolm St. Clair completed "Breakfast Before Sunrise," Constance Talmadge's new picture in which Don Alvarado appears in the masculine lead.

Six pictures are in work at the Burbank plant and five of this total will be finished in two week's time. The five are "Hard-Boiled Haggerty," starring Milton Sills"; "The Rose of Monterey," with Mary Astor and Gilbert Roland in the feature roles; "American Beauty," a Billie Dove Vehicle; "The Drop Kick," Richard Barthelmess' college story; and "The Crystal Cup," with Dorothy Mackaill and Jack Mulhall.

Rapid progress is being made on "The Life of Riley," co-featuring Charlie Murray and George Sidney. Before the lapse of many days Will Rogers will start his first feature picture for some time, "The Texas Steer."

Brager to Head Warner's Accessories Sales Dep't

Louis R. Brager has joined Warner Bros., where he will organize a new department to be known as accessories sales, of which he will be the manager. Brager has had extensive experience over a period of many years as exploiteer with large distributing organizations and theatre chains.

As the first step in the establishing of this new work he will start at once for a six weeks' tour of all Warner exchanges. Upon his return to New York the activities of the accessories sales department will haxe extended in scope to embody a field force.

First National Switches July Release Dates

By a change in its schedule of releases for July, First National will release "The Prince of Head Waiters," featuring Lewis Stone, on July 17th instead of the 31st.

Ken Maynard's "The Devil's Saddle" will be released on the 10th instead of the 17th, while "For the Love of Mike" will be released July 31 instead of July 10th. This is to give time for the editing, cutting and titling of the sequences showing the annual Harvard-Yale boat race which is a big feature of the picture and which was shot last week.

The release dates of "Lonesome Ladies" (July 3rd) and Johnny Hines' "White Pants Willie" (July 24th) remain unchanged.

Key City Reports

New York City

DESPITE the season, Broadway managers had little real cause for complaint last week. No records were broken, to be sure, but business was by no means what we used to think inevitable during summer months.

Roxy's playhouse had as its feature film attraction "Moon of Israel," and went up around the $100,000 mark again. This picture was received quite favorably by the critics, on the whole.

The Paramount can probably credit a fair share of the business done on "Wedding Bills" to Paul Whiteman and his band, who are to tour the Publix circuit at a weekly stipend announced at $12,000.

The same is true of the Strand, which featured a band strongly as opposition along with "Broadway Nights." The picture drew some good notices, but Waring's Pennsylvanians were undoubtedly responsible for much of the draw.

"The Way of All Flesh" is off to a big start at the Rialto, and the holiday week-and saw lines a block long at the box office.

The two-dollar attractions have all slipped a little, though not seriously.

Boston

ATTENDANCE at the downtown theatres started to slide off as the week advanced and, by Friday, had fallen considerably below the high level which has been maintained uninterruptedly since early in the fall.

For the first time in months one may now approach the Metropolitan theatre box office without waiting in line. Attendance has been above expectations, however, and the few vacant seats cause no uneasiness. **The Paramount Junior stars in "Rolled Stockings" has been the feature, and has met with favorable comment** from everyone who has witnessed the showing. Boston is particularly interested in the Junior star films, and always gives them a warm reception. Maid of the Mist is the Publix stage number with plenty of music and beautiful scenes. The number would probably have gone just as well with a little less of the bird notes running through the music. Whistling and shrill twitterings go a long way but, like seasoning, sometimes are found in too real volume. Rodemich and his jazz company continue.

Loew's State presented "The Taxi Driver," which was also well received, although box office returns showed a decline from the previous week. Phil Spitalny and his band supplied the stage musical number with Steve Weniger and Johnny Dove in vocal and dance numbers.

The New England premiere of "One Increasing Purpose" at Loew's Orpheum, averaged fair returns which may be called good for this season.

"The King of Kings" at the Tremont, Boston's only road show, continued fairly good receipts, playing to a $1.50 top. Apparently it has a number of weeks' run here before it.

"Chang" drew well at the Fenway in its second week, the first hold-over in months at this theatre. **"The Better 'Ole,"** at the twin houses, the Modern and Beacon, **had a good opening week and holds over** another week. **"Don Juan," which went three weeks** at the twin houses, has moved across the river to the University Theatre. **"Resurrection"** at the Capitol and the Lancaster, **"Framed"** at the Washington Street Olympia and Scollay Square Olympia, are among other features showing.

Central Pennsylvania

THE lighter types of pictures, for the most part, were offered at the leading Harrisburg theatres the last week of June, and seemed to appeal to the popular fancy in weather which was quite warm though not unseasonably so. **Colleen Moore, in "Naughty, But Nice," made a strong showing at the Colonial,** winning popular approbation from the start, and another of the Will Rogers travel pictures helped to stimulate interest there. In Loew's Regent the main attraction was **"Frisco Sally Levy," with Sally O'Neill, and provided sprightly warm weather entertainment that kept the box office busy,** aided by Geo. Lyons, singing harpist, on the stage. The Victoria showed a lively Western, Zane Grey's **"Drums of the Desert," which also cashed in strong.**

The film attraction at the State was "The Price of Honor," and did good business with a return showing for Harrisburg of the John Barrymore play, "The Beloved Rogue." This showing was skillfully timed as it followed on the heels of "Don Juan," featuring Barrymore, which had made a big hit in Loew's Regent the week before. This naturally stimulated local interest in any Barrymore film. The practice, by the way, on the part of neighborhood theatres in following up big successes in first run houses with a different and second-run play by the same star, the next week, has been skillfully employed by some of the smaller Harrisburg theatres.

The Russell theatre showed **"The Winning of Barbara Worth,"** with Ronald Coleman and Vilma Banky, and the National **brought "McFadden's Flats" back to Harrisburg for a second run.**

Chicago

CHICAGO'S first torrid spell of weather for the year brought attendance at most theatres down to a minimum, regardless of pictures or shows presented, **only those houses with adequate cooling systems doing anything like normal business.**

In the loop it was noticeable that matinee business of these houses was better than normal. **At McVicker's "Beau Geste" offered for the first time at popular prices, did a good week's business, and "Chang" continued to hold up fairly well** at the Roosevelt. **"Rolled Stockings" on the screen and Paul Ash** and his Gang in "Jazz Fireworks," **accounted for very satisfactory business** at the Oriental, **and the Chicago, which offering as its attractions "Man Power"** on the screen, **backed by an excellent stage show, did fair business.**

The outlying, de luxe houses faired well considering the weather. At the Capitol **"Fast and Furious," Vitaphone and a stage** show brought normal attendance and the same was true at the Tivoli, which had as its feature "Naughty, But Nice," and Bennie Kreuger with his band. "The Rejuvenation of Aunt Mary," and Charles Kaley and his band, did fair business at the Granada and the same was reported from the Marbro, where "Slaves of Beauty" and Benny Meroff were augmented by the appearance of Jack Osterman. The Sheridan's business with "Fast and Furious" on the screen and Verne Buck and his band on the stage, was just about normal.

Chicago
(Previous week)

BUSINESS continues far from satisfactory to the majority of Chicago exhibitors, even strong feature pictures failing to fill the houses.

At the Chicago Theatre "Captain Salvation" on the screen with H. Leopold Spitalny's orchestral feature and a Publix offering, "Patches", **accounted for fair business. "Resurrection" closed its run at McVickers' Theatre, the week's business being slightly below that of the previous seven days. At the Roosevelt "Chang" continued to prove a good box office attraction. The Oriental held up in a satisfactory way with "Fast and Furious"** as the screen feature and Paul Ash and his musical gang offering "Swiss Cheese Follies."

On the southside, the Capitol with "Special Delivery," Vitaphone, and Del and his Capitol Merrymakers, **had a fair week. The same was true of the Tivoli, which had as its screen feature, "McFadden's Flats," "Vienna Life"** as its **stage specialty** and **Herbert Rawlinson in person.**

"Slaves of Beauty," Vitaphone, and Meroff, were the attractions at the Granada, where business was almost normal. The Uptown, with "Rough House Rosie" on the screen, and Bennie Kreuger with his stage show, "Hello, Lindy," **a slight improvement was noted over the previous week.** The Sheridan showed **"Monte Cristo"** and, **with Verne Buck and his band** on the stage, **had a fairly successful week. The Marbro had a good week with "The Yankee Clipper"** as its feature, and Charles Kaley and his singing band on the stage.

Minneapolis

MINNEAPOLIS had its hottest weather of the season last week and, with the mercury soaring well into the nineties, attendance took a slump at some of the houses. The city has many lakes and beaches, and extremely hot weather is apt to make these more attractive than the theatres.

The State, however, which has a very excellent cooling system, had a very successful week. Undoubtedly the temperature of the house—claimed to be always maintained at 70 in the hottest weather—drew many people, **but there was a good program besides. "Rolled Stockings" was the feature film** and, as an added attraction, there was "Pleasure Pirates," a three-reel photoplay, which was made in Minneapolis with an all-Minneapolis cast under the direction of Finkelstein & Ruben and The Minneapolis

Journal. A good deal of publicity had attended the making of this film, and it was undoubtedly responsible for a fair share of the State's patronage this week.

Lon Chaney, in "The Unknown," did about an average business at the Strand, and Johnnie Harron, in "Love Makes 'Em Wild," played to fair crowds at the Lyric. "Rookies" returned for a week at the Grand and was very well received.

At the Pantages, Tom Mix in "The Circus Ace," shared honors with a children's revue recruited from local talent, and together they were responsible for a good turnout. At the Hennepin-Orpheum, "The Romantic Age" rounded out an "all-star" bill in good style.

Business at the neighborhood houses ranged from fair to good. Among the pictures which were shown at the Loring, Lagoon, Rialto and Lyndale, Minneapolis' chief neighborhood houses, were "Mr. Wu," "Lillian Gish in "The Scarlet Letter" and "Michael Strogoff."

Cleveland

EITHER one of the two evils that befell Cleveland last week would have damaged the motion picture theatre business, but both of them coming together proved absolutely fatal. One was the excessive heat which ran the mercury up to 100 per cent as a steady temperature. The other was the national Grotto convention, which brought over 50,000 visitors to the city, and which staged its own show daily on the streets with parades and public street dancing.

Consequently the reports of the week do not do justice to the pictures, for all the houses barely existed. "When a Man Loves" closed its second week at the Stillman with a fair average. It was a big drawing card the first week when weather conditions were favorable. "The Callahans and the Murphys" didn't get much business at the Cameo, but it is being continued, so the next week ought to tell the real story of its box office ability. "Monte Cristo" did very well at Keith's Palace. This one bright spot was due to an extensive treasure hunt staged by Manager John Royal involving free distribution of $10,000 worth of merchandise.

"Man Power," a good picture, couldn't meet the competition of the street, and only got by at the Allen with a fair average. "The Sunset Derby" also did "fair" business at the State, where it was rated as "an average race track picture." "Arizona Bound" would have excited interest any other week in the calendar, as there is considerable local interest in Gary Copper and his work. However, it got a bad break last week at Keith's East 105th St., where it played all week and at Reade's Hippodrome, where it played half the week. "Paying the Price" didn't fare any better the last half of the week at the Hippodrome. "Captain Salvation" played its second run engagement at the Park. Good picture but poor business through no fault of its own. The Circle is playing revivals.

Salt Lake City

SATISFACTORY summer business was enjoyed last week by all of the Salt Lake downtown picture theatres. The weather, which was exceptionally warm for the first part of the week, cooled off beautifully after a few summer showers.

A great deal of exploitation has been employed in the form of twenty-four sheet space as well as the regular amount of newspaper publicity.

Florence Vidor, in "The World at Her Feet," proved to be very popular at the Paramount Empress, with an added stage attraction being offered also. The picturization of Gene Stratton-Porter's noted story, "The Magic Garden," was received with great enthusiasm by large crowds all week. The Victory Theatre housed fairly large crowds during the showing of "Beware of Widows," starring Laura LaPlante. Irene Rich, in "The Climbers," and Monte Banks, in "Horseshoes," proved to be an attractive double-feature program at the American. "Cradle Snatchers" went over very good at the Pantages, in addition to the regular vaudeville program. The first run picture shown at the Orpheum this past week was "The Princess of Hoboken," and the second showing of Lon Chaney in "The Road to Mandalay" was offered as an added attraction at matinees only. The Rialto here, formerly the Kinema, found the second showing of Harold Lloyd in "The Kid Brother" to be a big drawing card.

Milwaukee

SWELTERING, sultry weather played havoc with theatre business last week in Milwaukee. Despite the strong attractions, theatres could not compete with the beaches and outdoor amusements, and consequently experienced the first week of traditional summer attendance.

Constance Talmadge, in "Venus of Venice" at the Alhambra, attracted many and was generally popular. The Wisconsin, popular because of its low temperature in the summer, attracted a fair share of patronage to see "Lovers." "Wedding Bills," at the Strand, and "The Callahans and the Murphys," showing at the Merrill, drew the fun-loving folks in numbers about as large as could be expected at this time of the year. Lon Chaney in "Shadows," which was recently re-issued, made its reappearance at the Garden and was well accepted.

The neighborhood theatres also assumed the usual summer slump. "Don Juan" was the feature at the Tower and Modjeska theatres, and business was fair. "Rookies," at the Milwaukee and Colonial drew fairly well. "Puppets" was the attraction at the Savoy, and the Venetian theatre showed "The Love of Sunya," both of which are popular.

Ottawa

DESPITE the strong counter-attraction of the observance of the Diamond Jubilee of Canadian Confederation for three days, the theatres of Ottawa, the Canadian capital, were able to report very fair business during the week of June 27.

Manager J. M. Franklin tied up with the general enthusiasm by conducting a "Jubilee Week" at B. F. Keith's Theatre with "Special Delivery" as the feature attraction, and the generous crowds were satisfied.

The Regent Theatre, Ottawa, secured fair business with "The Love of Sunya," starring Gloria Swanson, with a Will Rogers short subject added. "Sunya" drew quite well largely because of the fact that it had opened the new Roxy Theatre in New York.

The Imperial Theatre was better than average with Bebe Daniels in "Senorita," the star having quite a bit to do with box office returns here. The Imperial Theatre is getting better pictures all the time and the result is being noticed at the cashier's wicket.

Manager Don Stapleton at the Centre Theatre found that the split-week policy for the summer months helped some. "See You in Jail" was hardly a success, but "High Hat" was comparatively much better.

The Eden Theatre, Hull, Quebec, secured improved business with "Love's Blindness" through the judicious use of Elinor Glyn's name, and also because its companion house, the Laurier Theatre, has been closed for an enlargement. "Diplomacy" had a particularly good run at the Capitol Theatre —much better than for two or three weeks past.

St. Louis

FOR the first time this season real summer weather was on tap this past week and, as a result, the big first run palaces that are equipped with modern cooling systems, and the big airdomes received the bulk of the week's amusement business.

The Municipal Theatre in Forest Park also reported a gain of about 10,000 patrons over the previous week.

Business generally speaking was somewhat improved this week and the outlook locally is more encouraging. An indication of this trend is in the building industry, and the drift curve is now upward instead of downward. From the Coal Fields of Southern Illinois the view is not so dark. Some close students of mine conditions are predicting an early settlement of the strike.

Lon Chaney was again on the screen at Loew's State last week and, as usual, he pulled big business. "The Unknown" was the title of his new offering. Chaney is one of the big money getters in St. Louis.

"Rolled Stockings," personally selected by Brooke Johns for his birthday party at the Missouri Theatre, proved an attractive offering.

Across the street at the Grand Central Theatre the feature film was "Michael Strogoff." This picture was also shown at the Lyric Skydome and the West End Lyric. It drew excellently.

The Ambassador Theatre had a very good week. The feature picture was "Dance Madness."

At the St. Louis, in conjunction with five acts of Orpheum vaudeville, "The Rejuvenation of Aunt Mary" pleased generally. Business can be said to have been satisfactory for this big house.

Oklahoma City

"THE POOR NUT," at the Empress Theatre, went over well compared to the way theatre business has been acting here for the spring and summer months. But "Love of Sunya," at the Criterion, didn't do as well as expected. The attendance was scanty for this theatre, and the opinion of those who saw it was divided as to the merits of the picture. Both the Empress and Criterion ran their programs for the entire week.

"The Secret Studio," at the Liberty, the first part of the week made business good at the box office, and the picture seemed to please. "Outlaws of Red River" was an equally fortunate selection for the last half the week, for Tom Mix fans and the children enjoyed it immensely.

"Drums of the Desert" did average business the first part of the week at the Capitol. "Time to Love," made a better showing for the last half.

The weather last Saturday (the day the programs change here in Oklahoma City), as well as Sunday and Monday, was the hottest of the season so far, so that accounts somewhat for a decrease in business. However, it cooled off some for the rest of the week. No extra advertising being done.

Detroit

DESPITE excessive heat three first run houses did very nice business because of their adequate refrigeration systems and good attractions.

The Michigan leads this week's list with highest box office average, making huge sums on "Is Zat So?" and Ted Lewis, assisted by his stage band. Women shoppers checked their parcels with the ushers and cooled off at the matinees while the sun blazed forth temperatures around 90 degrees outside.

At the Capitol, Charlie Murray made comfortable patrons forget the thermometer in "The Poor Nut," which drew extremely well in connection with a presentation program.

"Drums of the Desert," the State photoplay with Ford Sterling, and an ordinary stage bill registered better than last week's offering. Matinee crowds packed this house also. Attendance dropped off slightly at some of the evening shows.

A third and final week of good business was experienced at the Adams, where "Chang" held the screen.

Syd Chaplin, in "The Missing Link," drew just ordinary crowds to the Madison. Business ran along on a fifty-fifty basis during the greater part of the week.

Kansas City

COOL nights as the aftermaths of unusually hot days saved all Kansas City first run houses from a big decrease in attendance last week, despite a good lineup of pictures. Matinee business, composed 80 per cent of women, was not up to the usual standard, although not far below.

At the Newman "The Whirlwind of Youth" held up unusually well and the week's attendance was satisfactory. At the Royal, "Ritzy," Elinor Glyn's story with Betty Bronson, did not suffer hardly at all from hot weather, playing to good crowds all week.

"Backstage" at the Liberty, although highly praised by fans who saw it, did not come up to the usual weekly mark in attendance, which also can be said of "Framed," with Milton Sills, at the Main Street. "Tarzan and the Golden Lion" at the Pantages, slumped about 15 per cent under normal business, while "Don Juan," featured as a Vitaphone presentation for the second week, fell short of the opening week.

San Francisco

BOTH downtown and residential houses did the average good business during the past week, due partly to weather conditions which were not too warm, and tending to be cool.

The Columbia Theatre, did especially well with "Old Ironsides," which was shown at advanced prices. "Time to Love" was popular at the California Theatre, as was "The Better 'Ole" at the St. Francis, the local public liking comedies.

"Naughty, But Nice," was popular at Loew's Warfield Theatre, which together with the O'Neill Sisters' Kiddie Revue attracted people. The Granada Theatre did fair with "Rough House Rosie," but the Fanchon & Marco Idea, "Chinese Nights," drew the crowds. The Golden Gate Theatre did well with "High Hat," which, together with the six acts of vaudeville, packed the house. "Ankles Preferred" did good at the Pantages Theatre, the vaudeville packing the house. "Money to Burn," together with "Don't Fire," and with five special vaudeville acts filled the Union Square Theatre.

"The Scarlet Letter" did well at the residential house, the Majestic Theatre and, "A Man Four Square," together with Nat Holt's Musical Comedy Company, filled the Wigwam Theatre. Manager Richardson reports good business at the Coliseum Theatre with "Three Hours" and their special musical acts.

Baltimore

PATRONAGE at the moving picture theatres fell off considerably during the week beginning Monday, June 27, in Baltimore, the only house doing a good business was Loew's Valencia with "The Night of Love" in its second week, which held up exceptionally well and did almost as good as during its first week.

"Crime and Punishment," the German Neuman production shown for the week at the Keith vaudeville house, the Maryland, by the Motion Picture Guild, drew fairly well with the intellectuals, but did not appear to appeal to the public generally.

The new policy at the Embassy did not pan out as well as expected with the tabloid musical comedy "McFadden's Flats" being shown with "The Enchanted Island," and only a fair business was done throughout the week.

Other pictures which went over fair included "The Taxi Dancer," at Loew's Century; "The Sunset Derby," at the Rivoli; "The Secret Studio," at the New Theatre. Those pictures which did a less-than-fair business included "Dearie," at Warner's Metropolitan; "The Prairie King," at the Garden with five acts of vaudeville and "The Cruise of the Jasper B," at Keith's Hippodrome with five acts of vaudeville.

Albany

THE one outstanding feature of last week in the downtown theatres of Albany was the extraordinary business done by the Leland theatre, which broke all existing summer records for the week with "The Callahans and the Murphys." The picture opened to big business on Monday and on Tuesday, with Barnum and Ringling's circus in town as a counter attraction, the theatre was jammed to capacity, and hundreds were turned away. This business was done in the face of warm weather, daylight saving and counter attractions, including the circus.

At the Mark Ritz, also a downtown first-run house, "A Kiss in a Taxi" did what the management declared as being fair business, for the three days played. The last part of the week was given over to "Mother," with business characterized as being good. The Mark Strand, which is a direct competitor with the Leland, reported business as being excellent during the week, when "Naughty, But Nice" was featured, together with the Vitaphone.

A visit to the neighborhood houses of Albany brought forth the report generally that business was only about normal, and the same condition of affairs was reported generally in Schenectady and Troy in both the downtown and the residential theatres.

Philadelphia

NEW cooling systems, which keep the temperature uniform at 70 degrees, have been installed in the Stanley and the Fox, and make those houses delightful places in which to spend the warm evening.

Eddie Cantor, a good drawing card in Philadelphia, whether in pictures or in person, gave the Stanley a good week in his new offering, "Special Delivery." The De Marcos with their Sheik Orchestra offered a dance divertissement that was well received. Bert Rome and Henry Dunn, in "Harmony as You Like It," were recalled more than once and a Will Rogers travelogue as a special feature rounded out the bill.

Patronage at the Fox held up well throughout the week with the Fox production, "Rich But Honest," the bill being enhanced by Llora Hoffman, prima donna, Josephine Head and Albert Hugo, delightful dancers, and Jim Toney and Ann Norman, in a clever skit, "A Man About Town."

The Stanton continues to do fairly good business with Syd Chaplin in "The Better 'Ole."

The Arcadia had a fair week with "Time to Love," featuring Raymond Griffith.

Business was not up to a satisfactory mark at the Karlton with "The Heart Thief."

At the Palace there were good receipts with John Barrymore in the "Beloved Rogue."

Zane Grey's "Drums of the Desert" at the Victoria pulled in fair patronage for the week.

The Capitol, with Harry Langdon in "His First Flame," did not fare so well as some of the other downtown houses.

Tampa

NOTING the growing popularity of Lon Chaney in Tampa, Manager Carroll billed his coming in "The Unknown," according to the proverbial circus style, and he got 'em. Result, a record Sunday and three big days following. "Rolled Stockings" was the feature attraction for the last half and it drew very good. The Tampa is putting on excellent short subjects in addition to the features, and playing up the "New Idea Orchestra" as an added attraction.

When "Rookies" played the Tampa it proved such an excellent draw at 60c that Manager Peck, of the Strand, decided to break the first run rule and brought back this feature for a three days' run at their 15c and 35c prices. His judgement was good, for "Rookies" gave the Strand three big days. "Broadway Nights" and "Time to Love" were the features used the other four days, two days each, and they both pulled very good.

Patrons of the Franklin just naturally love western and action pictures, so Manager McLaughlin has educated his customers to the fact that they can depend upon his supplying their favorite dish. As a consequence Mac has a fine, steady patronage. This week he gave them "Prairie King," "The Last Outlaw" and "Avenging Fangs." Business was right up to standard.

Exhibitors Service Bureau



The air mail and "Convoy" (First National) both profited by a stirring publicity stunt in Seattle. Prints of the film were shipped by air mail from Portland to Seattle, where the picture showed at the United Artists theatre. Photos above show Pacific Air Mail Pilot Miller delivering the film to Lieut. T. J. Konnig at Portland. Center, part of the airplane convoy trailing the mail plane carrying the film to Seattle. At the right, one of the fleet of motor cars which transported the film from the Seattle airport to the United Artists theatre in that city.

"Breakfast Matinee" for Atlanta Stenographers

Novel Exploitation Event For "Tillie the Toiler" is Staged at Loew's Grand Theatre

AN absolutely unique and highly successful exploitation of a picture in Atlanta was put over recently for "Tillie the Toiler" at Loew's Grand, when the theatre entertained 500 stenographers at a "breakfast matinee," which began at 6:30 o'clock Monday morning.

Not only were the girls the special guests of the theatre at the early morning showing of the picture, but immediately afterwards they were entertained at breakfast at the Ansley Hotel rathskeller, following which they were taken for a brief ride about the downtown section in four huge double-deck busses of the Georgia Power Company, each stenographer being taken to a point within a few blocks of her office.

James W. Clark, exploiteer for M-G-M in the Atlanta district, acting in co-operation with Manager Thomas H. James, of Loew's Grand, worked out the details and put the stunt over with the very wholehearted assistance of the Atlanta Georgian and Sunday American, with which the tie-up was made. The first story of the affair broke a week before the date set for the "breakfast matinee" and every day afterwards the paper carried feature articles by Kitty Peavy, staff writer, and also a drawn "comic" strip by Jack Ryan, Staff artist.

To qualify as a guest of the theatre, each girl was required to sign a coupon, appearing daily in The Georgian, and give the name of her employer.

In addition to the regular newspaper stories, added interest was worked up by sending a notice of the event, through the mails, to every stenographer in Atlanta.

Half an hour before the time set for the showing of "Tillie," the girls began arriving at Loew's Grand, where they were welcomed by the management and escorted to seats, the entire staff of ushers being on duty.

Just before the showing, Manager James read a telegram from Marion Davies, star of the picture, addressed to the stenographers of Atlanta.

After the picture, the girls also enjoyed a well-served and highly satisfying breakfast at the Ansley, one of the city's largest and most popular hotels. Then came the bus ride to within easy walking distance of the various office buildings.

On Monday, the day of the matinee, Davison-Paxon Company department store put in an elaborate "Tillie" display which remained the greater part of the week and attracted no end of attention.

The publicity on the picture had a decided effect on business at Loew's Grand, because from 11:15 to 2:30 Monday there was a line at the box-office that stretched along North Pryor Street to Houston and down that street for a fourth of a block. Tuesday morning's line formed at 11:30, with doors opening at 12:10, and patronage kept up throughout the week.

On Monday afternoon The Georgian carried pictures showing the crowd of stenographers as they left the theatre and on Tuesday also printed pictures of the long line at the Grand's box-office. The paper went to the story strong and gave it a wonderful break in the news.

Manager James expressed himself as immensely pleased with the success of the "breakfast matinee" and all it features, declaring it to be one of the best ever put over since he has been manager at Loew's Grand.

Police Aid Ballyhoo for "See You in Jail"

A two-day ballyhoo which directed attention to the showing of "See You in Jail" at the Arcade theatre, Jacksonville, Fla., was made possible through a tie-up arranged by Manager Charles S. Morrison and the city Police Department. The police furnished a "Black Maria" wagon which participated in the street stunt in which a man dressed in prison garments and carrying a sign reading "See You in Jail" was placed under arrest and given a ride two or three times a day.

When the man wasn't walking he was riding in the "Black Maria." At different intervals during the two days, the patrol wagon would come around and arrest the man and put him in the wagon.

This stunt was worked especially in the business district and where crowds congregated, such as at the baseball park, and bathing beach entrances, and other public places.

When the patrol wagon was not being driven through the streets, it was parked in front of the theatre. The wagon also carried banners on both sides advertising the picture, theatre, and play dates.

An invitation was extended to all members of the police department and their families to see the picture.

Patrons Name Feature Act for State Presentation

A ballot of candidates, much like that of city elections, is the method being used by the State theatre in deciding upon the performers who will appear during "Old Favorite" week July 16, at the State theatre in Minneapolis. Thirty names of acts are on the ballot, and each act or performer has appeared previously at the State. The four acts which receive the most votes will be used as the center of a revue which the State will stage that week. Among the names listed on the ballot are Hal Sherman, Sissle and Blake, Aileen Stanley and Rudy Wiedoeft.

Motion Display Features "Tillie the Toiler"

Manager J. G. Evins had a mechanical window display that attracted plenty of attention when "Tillie the Toiler" was the attraction at the Lucas Theatre, Savannah, Ga.

The window was fitted up to resemble an office, with desks, chairs, files, and typewriter to give it the desired effect. A cut-out of Marion Davies was sitting at the desk and cut-out of her boss at another desk. The cut-out of the boss was in standing position and so arranged that he was shaking his fist at Marion.

The fist was kept in motion by an electric motor.

Prepares Clever Copy for Tie-up Heralds

Manager W. F. Brock of the Rialto theatre, Chattanooga, Tenn., arranged a clever tie-up with a local dairy in which novelty heralds attached to bottles of milk featured his showing of "See You in Jail."

The copy on the heralds read, "Good morning! Are you happy and healthy? A patented milking and bottling machine makes Jack Mulhall and Alice Day rich and happy in See You in Jail—Rialto May 30-31-June 1. . . . You'll be happy if you see this picture and healthy if you drink milk from our pure-bred Jersey cows, bottled and capped by the strictest sanitary methods. Grant-Patten Milk Company."

Wrecked Plane Exhibited In Front of Theatre

Manager Chas. H. Amos went to a little extra expense in getting a smashed aeroplane parked in front of the theatre when "The Sky Raider" was an added attraction with the showing of "Matinee Ladies" at the Arcade Theatre, Jacksonville, Fla.

Banners on both sides of the plane announced the appearance of Captain Nungesser in "The Sky Raider" as well as pictures of Lindbergh in the News Reel.



Novel and effective exploitation resulted from a tie-up between the Pantages theatre in Salt Lake City and a local tea merchant. Photo above shows the lobby display, a booth at which tea was served patrons, during the run of "Mr. Wu" (M-G-M).

Passaic Youngsters Organized to Boost Montauk Theatre

PASSAIC, N. J., youngsters are giving loud cheers for the Montauk theatre in that city in appreciation for the free showers, erected at the back of the theatre, and the bathing suits distributed to them by the management of that house, operated by the Stanley-Fabian circuit.

The shower is an open air affair consisting of two spraying arms, six feet long, which send out jets of water in all directions. It was built at the suggestion of Dave Beehler of the theatre company. The shower is now in operation and is being patronized by large numbers of youngsters.

Manager Frank G. King of the Montauk distributed through the courtesy of Mr. Fabian 100 bathing suits in the Passaic colors of red and blue, with the name "Montauk" in white letters.

King has launched another movement of interest to the children of the town, this being an Indian Tribe of boys and girls. The Tribe will hold pow-wows every Monday afternoon in front of the theatre.

An impressive Indian ritual and initiation is one of the features of special appeal in this organization. The purpose of the pow-wows is to teach true Americanism, love of parents, kindness to animals, honesty and truthfulness.

The organization and its activities are proving popular with the young people. It has made a tremendous appeal to the play spirit and there is growing enthusiasm on the part of the boys and girls.



Front of the Strand theatre showing frontal display and line of youngsters awaiting admission to a special Saturday morning Matinee of "Rookies" (M-G-M) in Madison, Wis.

Tie-up With Athletic Meet Advertises "Slide, Kelly"

The Lyric Theatre in Springfield, Ill., profited as a result of a tie-up with a track meet of the local high schools. The picture exploited under the arrangement was "Slide Kelly, Slide." Manager H. E. Walters of the theatre and the Illinois State Journal got together on the stunt and entertained contestants in the meet at showings of the feature at the Lyric. The special showing was held the second day of the engagement of "Slide, Kelly, Slide."



"The Love Nest"

(Fables-Pathe—One Reel)

(Reviewed by Harold Flavin)

THAT animated cartoon wives treat their animated husbands in much the same fashion as practiced by their human counterparts is the knowledge conveyed in the current issue of Aesop's Fables, which details once more what happens to the prodigal husband when home he wends his weary way after a prolonged absence, a-partying.

And the reception he gets from friend wife! He is assaulted and battered with everything within reach of the irate spouse and forced to beat a hasty retreat accompanied by the pal who sold him the idea that a gift of flowers would smooth over the difficulty. Then the "pal decides to try his luck at his own home but fares no better.

The hospital for the pen-and-ink husband and laughter for your audience.—HAROLD FLAVIN.

"Cupid and The Clock"

(Fox Comedy—Two Reels)

(Reviewed by E. G. Johnston)

AN excellent pair of legs—the property of a lady, of course and purported to be in the million dollar class—are back of the efforts of a reporter and photographer to secure a first-hand story from the owner of said property. So, the two enterprising young gentlemen hie themselves to the campus of a girl's school where the legs are being used to good advantage in a baseball game. A mix-up in identification leads them to follow a fat girl who becomes very much flattered by the attention. The adventures of the two take them through the school dormitories—pursued by the athletic instructor and his assistant. The mistake is finally straightened out. This is a fair piece of work.

"Surprised Honey"

(Universal Bluebird—One Reel)

IN this one Neely Edwards has visions of his happy home being all broken up by an automobile salesman love-thief, but it turns out that his wife is only trying to spend some of their joint bank account for Neely's birthday. There are some most eccentric moves made by this particular car and everything is explained satisfactorily in the end. It's an amusing little single reeler.—E. G. JOHNSTON.

"Snow Rambles"

(Fox Variety—One Reel)

MORE shots of the majestic Canadian Rockies which, in our estimation, would show up a lot better if someone had not attempted to tint them. However, they are interesting and always prove good program filler if your audience hasn't seen too many of them. These are particularly suitable for summer fare.—E. G. JOHNSTON.

"Why Girls Love Sailors"

(Roach-Pathe—Two Reels)

(Reviewed by Harold Flavin)

COMEDY of the slapstick type made to order for laughs. The cast comprises well and favorably known comedians and it performs the business called for in a thoroughly satisfactory manner. As the title indicates the story is of the briny deep with Stan Laurel in the role of a natural born he-man of the great wet open spaces whose eyes even are watery. Stan loses his sweetheart to another hulking brute who shanghaies the fair lady but Stan is on his trail and gains access to the ship.

Through divers methods Stan disposes of most of the crew and when the other brute's wife arrives our bold sailor regains his sweetheart and they go "to face the dawn of a new day." We like better the type of comedy Mr. Roach has presented in his star series which gives the intelligence a better break; this is out-and-out hokum but, as stated in the beginning, it will draw mirthful chuckles.

"The Plumed Rider"

(Universal Mustang—Two Reels)

(Reviewed by E. G. Johnston)

FAST action is what puts over these two reel westerns in the houses that book them and this one has it—and how! More riding than we've seen in one in a long time—fast riding and some fancy stuff thrown in for good measure. Fred Gilman is still with the Rangers and this time he seems to have been promoted to rank of Sergeant, for he wears a badge to that effect. He's also the "Plumed Rider"—his disguise for outwitting a band of outlaws. As usual there's a bit of romance. It looks as though Fred Gilman's efforts under Director Taylor will rank about as high, or higher, than the usual run of these kind of pictures.

"Ah, Gay Vienna"

(Universal Bluebird—One Reel)

"TOO many crooks spoil the broth," reads the farewll subtitle in this Charles Roly Poly Puffy single reeler, after he and a number of his underworld friends disguised as waiters muddle their ludicrous attempts to get away with a lady's necklace reputed to be worth millions. A gentleman escort of the lady's beats them to the prize. An amusing situation is brought about with the first attempt to steal the jewel. The lights go out—all the waiters escape and meet in a shady cafe to divide the loot only to find that they have all failed. Puffy's comedies are certainly improving under the direction of Harry Sweet—E. G. JOHNSTON.

"A Hot Potato"

(Fox-Van Bibber Comedy—Two Reels)

(Reviewed by E. G. Johnston)

A VERY strange old Arabian custom whereby one is quickly relieved of a wife or wives is the means of getting our friend, Van Bibber, in a lot of trouble. Over in Arabia, this is accomplished by a kick in the pants—so, this picture illustrates, and lo and behold, one is immediately divorced from all female encumbrances. Van Bibber, in this manner, acquires a harem which does not further his wishes to wed the lovely tourist, Nancy. Difficulties are finally ironed out. This one is amusing.

"On Furlough"

(Universal Stern Bros.—Two Reels)

(Reviewed by E. G. Johnston)

ALTHOUGH his buddies in the A. E. F. appear to outshine Sid Saylor in the art of soldiering, when it comes to winning the affection of a fair lady he's miles ahead of the hard boiled sergeant who also has one of her photos pinned close to his heart. In possession of a furlough, Sid, alias Private George, gets into plenty of trouble with his arms full of war trophies, which include several healthy hand grenades. He bumps his future father-in-law into the mud and the latter and the buck sergeant pursue him, only to be outwitted by George and his lady-love. There's some real good laughs in this one.

"Snookums Cleans Up"

(Universal Stern Bros.—Two Reels)

(Reviewed by E. G. Johnston)

SNOOKUM'S daddy has worked so hard that the boss gives him a day off as a reward. Home he goes to wife and kid only to be assigned to a lot of "home work," including the strenuous task of furnishing amusement for Snookums. There's a lot of monkey business to this one and Snookums does his usual stuff with his accustomed winning ways. It is a good two reeler—and it may not be amiss to state that Major Bowes ran this at the Capitol Theatre about a month ago. This is indeed a recommendation, for the Major picks his comedies carefully.

"A Man About Town"

(Fox Comedy—Two Reels)

(Reviewed by E. G. Johnston)

HERE'S a jazz version of another O. Henry story of how an inferiority complex may be done away with by the application of some electricity. Amos, the town dreamer, buffeted around by everyone, pictures to himself that he's really a Knight of olden days. There is also a girl in the case and Amos hopes some day to impress the lady. This comes to pass with the purchase of an electric belt—guaranteed to put pep into the weakest individual. Amos cuts loose and cleans up all the gang, only to discover that the belt's battery has been missing all the time.

"Pawns and Queens"

(Universal Mustang—Two Reels)

(Reviewed by E. G. Johnston)

OUR hero, Edmund Cobb, is this time a special deputy sheriff endeavoring to round up a gang of crooks whose depredations have caused havoc among the horse breeders. Acting upon information that a certain ranch owner is about to be deprived of his herd, he hires out to this outfit so as to keep in touch with developments. Discovering that the ranch foreman is in the employ of the outlaw, he is able to uncover the plot and save the herd. Yes, there's some romance, too—and riding, and hand-to-hand fighting. All in all, this will do very well for this kind of material.

"Eyes and Angles"

(Sportlight-Pathe—One Reel)

GRANTLAND RICE'S current pictorial treatise on sport shows a variety of popular games and some not so well known in this country. Various angles as to the methods of playing these games are given by experts; Al Espinosa on the golf links, Kinrey Matsuyama at billiards, Helen Wills on the tennis courts and Jimmy Colley on the polo field. Other games and players on exhibition are roque, similar to billiards, a sport of the Basques, and Jai Alai, a mixture of handball and squash, imported from Spain and Cuba.—HAROLD FLAVIN.

"Buster's Handicap"

(Universal Stern Bros.—Two Reels)

(Reviewed by E. G. Johnston)

PROMPTED by the fat boy of this troupe of players, a vampire again tries to steal Mary Jane away from Buster, but right always triumphs in the end and the villain not only loses Mary Jane and the vamp but the auto race as well. And by the way, this auto race is a novel affair. All kinds of vehicles are put in use with Buster's at length winning out. It's quite exciting and on the whole, this one of Stern Bros. is on a par with others of the same brand.

Rubber Heels

Ed Wynn Takes His Cinema Bow

(Reviewed by Raymond Ganly)

SILLY, deliciously droll, downright foolish! How many adjectives all indicating an imbecile state of mind are summoned in describing the antics of Ed Wynn! The title of his stage piece, "The Perfect Fool," fits him like a rubber glove. In his first cinema appearance he evokes wonderment at the possibility that one can be so dumb. As a sleuth of the Hawkshaw type his weak mind is all the more evident in his helplessness and hopeless methods which he employs in his endeavors to emulate Sherlock.

They have given Wynn a good vehicle with which to start his screen career. Plenty of opportunities are afforded him to display his tricks and put over the laughs. It looks as if Wynn can make the grade of transferring his popularity from the stage to the screen. As Homer Thrush, the detective, he is very good although he does not as yet fit perfectly into the knack of studio methods of acting before the camera and at times his stage mannerisms are plainly noticeable, for instance his delivery of dialogue.

The Cast: Ed Wynn, Chester Conklin, Thelma Todd, Robert Andrews, John Harrington, Bradley Barker, Arnold Cortez, Ruth Donnelly, Mario Majeroni, Truly Shattuck. Directed by Victor Heerman.

THEME: Graduate of correspondence detective school, hired to guard fortune in jewels, loses them but through miraculous dumb luck is instrumental in returning them to their rightful owners. Comedy burlesque.

PRODUCTION HIGHLIGHTS: Wynn's antics. The scene in the telephone booth where he endeavors to hoodwink the crooks. The scene where he goes over Niagara Falls in a box. Excellent suspense and humor here.

EXPLOITATION ANGLES: Title has plenty of possible twists. Mention Wynn's fame on stage and fact that he is following footsteps of Eddie Cantor and W. C. Fields in trying his skill at screen acting. Give it strong advertising and mention Conklin's name.

DRAWING POWER: Fair, because Wynn's name is unknown to screen fans.

Released, June 11, 1927. Footage, 5,614 feet.
Produced and distributed by Paramount.



Highlights in the Pathe Western release, "Pals in Peril"



Stills from "The Land Beyond Law," a First National Western

Code of the Cow Country

A Mediocre Western

(Reviewed by Raymond Ganly)

DOES a picture have to show greatness to be considered entertaining? Not necessarily. Blasé audiences become irritated while looking at shallow stuff, while other types of audiences viewing the same bit from a different perspective regard the whole work as a pleasing spectacle. This is especially true in the case of Westerns, which generally employ an ancient formula. Even if this recipe for the proper ingredients that go into the making of films dealing with the wide open spaces is not new, it is at lease worthwhile, for in it are basic elements synonymous with human nature. Probably the possibilities of the formula have been exhausted by now; notwithstanding that fact, the ever recurring theme and variations will carry a responsive appeal if intelligent direction and a proper sense of production values show their hand in the finished product.

Remembering these facts, we would say that "Code of the Cow Country" will be considered fair entertainment for the numerous Western fans, even though the vehicle follows the common-place grooves of conventional thought and exhibits not one whit of creativeness that the average picture does not contain. Old stuff it has in frantic heroines in the power of dangerous runaways and the stupefying odds that the hero overcomes in proving once again that evil has no chance to hold court in the outdoor action drama

The Cast: Buddy Roosevelt, Hank Bell, Elsa Benham, Melbourne McDowell, Sherry Tansey, Richard Neill, Walter Maun, Frank Ellis, Ruth Royce. Directed by Oscar Apfel.

THEME: New foreman on ranch loves girl whose brother hates him bitterly. The brother's subjection to a gang of villains is broken in spectacular style by the hero, who incidentally clears up the misunderstanding that separates him from the girl. Western drama.

PRODUCTION HIGHLIGHTS: The rescue from the runaway. The fight in a lonely shack.

EXPLOITATION ANGLES: Play up Roosevelt as college graduate and clean-cut young man. Mention the action.

DRAWING POWER: Average audiences will find it pleasing enough.

Produced by Action Pictures, Inc. Distributed by Pathe.
Length, 4,512 feet. Released, June 19, 1927.

Pals in Peril

Buffalo Bill, Jr., Does Good Work

(Reviewed by Raymond Ganly)

OF the foursome of Westerners that appear in the vehicles produced by Lester F. Scott, Jr., for release through Pathe, the best is undoubtedly Buffalo Bill, Jr. In spite of the fact that he bears this historic but somewhat dubiously histrionic name he has much to commend him. A personality that registers, a physical endowment that enables him to look a "he-man" part, and a proper sense of humor are attributes that he uses to favorable advantage. He has a naturalness that we like.

Corresponding with the star's appeal is the entertainment value of "Pals in Peril," a well-knit, interesting and entertaining Western. There are enough slugging matches and hard riding in its length to please these exacting movie-goers who crave plenty of quick moving, whirling figures on the screen, engaged in the elemental pursuits of subduing villains, rescuing helpless heroines and what not. Comedy in generous measures is had through George Ovey, who cavorts in a style reminiscent of Chester Conklin. The rest of the cast all give good support, the best of them being Raye Hampton as the mother beset by care and worry.

The Cast: Buffalo Bill, Jr., Olive Hasbrouck, George Ovey, Edward Hearn, Robert Homas, Bert Lindley, Harry Belmore and Raye Hampton. Directed by Richard Thorpe from story by Walter J. Coburn.

THEME: Family in dire straights is elevated to former high position after two wandering cowpunchers have come to their aid and defeated the difficulties that beset them. The hero gets his reward for his praiseworthy tactics when the girl of the family reciprocates his love.

PRODUCTION HIGHLIGHTS: The fist fight which lands the two in jail. Their method of conquering the plotters. Star's performance and unforeseen twist relative to the fate of one of the villains.

EXPLOITATION ANGLES: Play up star whose vehicles are better than the average..

DRAWING POWER: Good for lovers of Western screen stories.

Produced by Action Pictures. Distributed by Pathe. Released June 26, 1927. Footage, 4,710 feet.



Scenes from Pathe's "Code of the Cow Country"



Humorous moments from the Paramount comedy feature, "Rubber Heels"

The Land Beyond Law

Light in Structure and Punctuated With Thrills

(Reviewed by Raymond Ganly)

KEN MAYNARD opens his bag of tricks and scatters them profusely throughout the length of his latest opus, "The Land Beyond Law," which means that the lovers of Westerns will find it good entertainment. But although such punchful sequences as steer wrestling, cattle stampedes and superb horsemanship lend the piece their drive the story is not constructed as logically as it could have been. The lithe young deputy sent by the governor of New Mexico to rid the state of villainous cattle barons is too capable a young man to ring true. As a matter of fact a little characterization, a more human halo around him, would enhance his feats and give his performance a reality that is lacking. It may be true that Maynard's personality does not "click" before the camera; but as in a Western that is not vitally important, and as action and not the play is the quality so sought after the above criticism could be dismissed as extraneous. However an entertainment should be strong in all the respects, if that be possible. The story is the work of Marion Jackson and its central figure, of course, succeeds in his mission of driving crookedness and deceit into cover. But he does this in so easy a manner that it will test the gullibility of an audience. For instance the ease with which he brings Noah Young to his viewpoint of what is wrong and what is right. A natural note is had in Young's work and this comedian's humor and general good work obtain for him the picture's acting honors.

The Cast: Ken Maynard, Dorothy Dwan, Billy Butts, Tom Santschi, Noah Young, Gibson Gowland. Directed by Harry J. Brown.

THEME: Lone hand representing authority of the state brings a degenerate region into a semblance of virtue by annihilating rustlers. He wins girl whose possessions were almost seized by the thieving element.

PRODUCTION HIGHLIGHTS: The action, comedy, excellent photography

EXPLOITATION ANGLES: Use all your "magnetic attractions" for Westerns.

DRAWING POWER: O. K. for the many Western fans.

Produced and distributed by First National. Length 6,157 feet. Released, June 5, 1927.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

I KNOW a really first-class theatre manager. Although only 28, he knows every wrinkle of the job, and can iron it out. Has an intimate knowledge of exploitation advertising and is a tireless worker with a fund of good ideas. He's steady, but ambitious. That's why he's beginning to look around. Any theatre chain or large first-run house will pick a winner if they snap him up. Will go anywhere. For his name, etc., write Box 900, Motion Picture News, New York City.

MANAGER or general manager open for position. Vaudeville, musical comedy, good film buyer, publicity, and best of references from last employers. Box 790, Motion Picture News, New York City.

AT LIBERTY — Class-A theatre manager. Experienced — large and small chains. Also ex-theatre chain owner. Expert newspaper and ad writer, publicity, exploitation. Put any house over—large or small. Strictly sober; married; references. Pep, personality, mixer. Go anywhere. You name salary to start. Box 350, Motion Picture News, New York City.

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Equipment For Sale

FOR SALE: Simplex type S projector rebuilt guaranteed $325.00; also Powers cheap. Glen Crossley, 644 Maple St., Williamsport, Pa.

JUST FORECLOSED mortgage on a complete picture show equipment. Used ninety days in Palm Theatre, St. Louis. It consists of two latest model Powers machines Westinghouse transformer, Dalite screen, opera chairs. Will sell any part at bargain prices. Cash or payments S. Lears, 3759 Pinegrove Ave., Chicago, Ill.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

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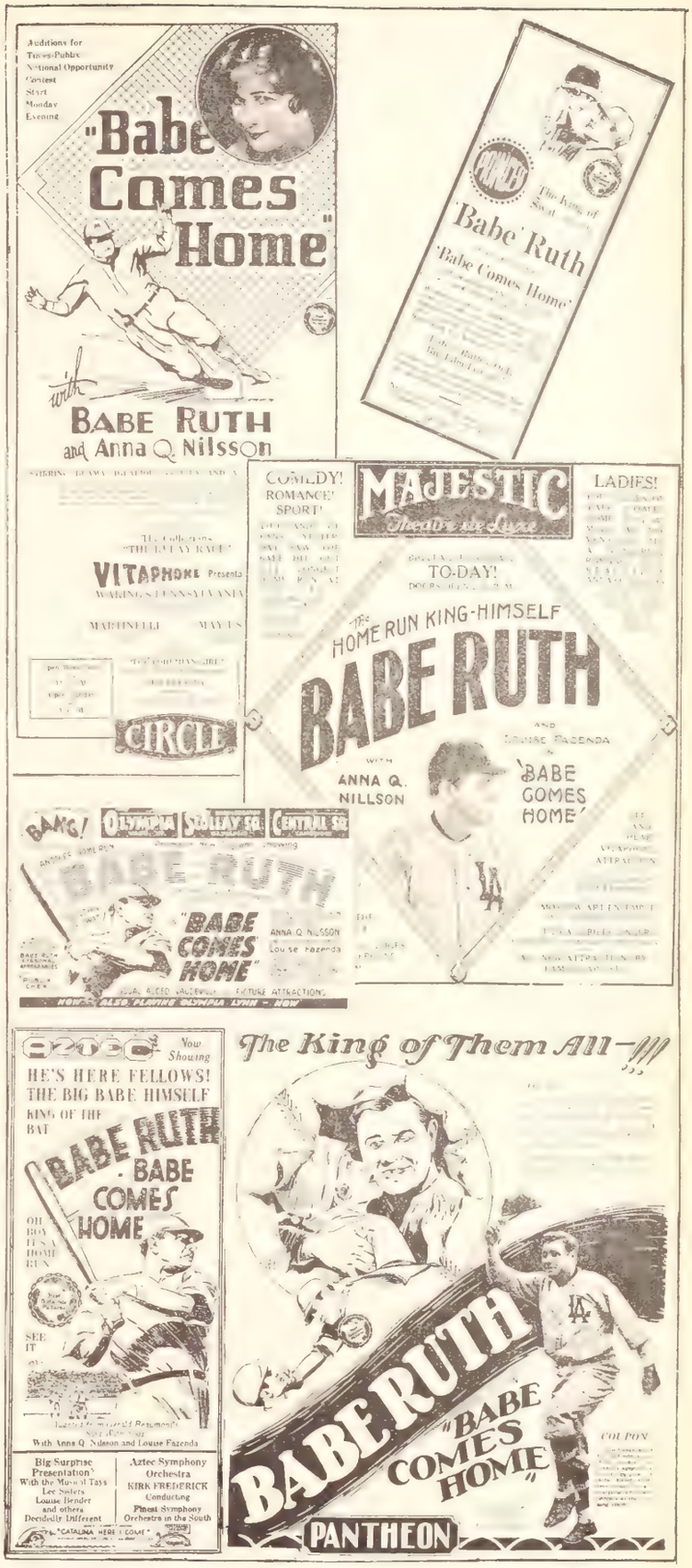
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EXPERIENCED projectionist desires position immediately. Five years' actual experience and references. Box 375, Motion Picture News, New York City.

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AT LIBERTY managing director, picture and vaudeville house. 15 years' experience. Good publicity and business getter. Unquestionable references. Go anywhere. No salary asked until ability is proven. Box 775, Motion Picture News, New York.

MANAGER, thoroughly experienced pictures. Married, of good appearance and address; intelligent, highly recommended. Seek change. Consider any proposition. Box 600, Motion Picture News, 729 7th Avenue, New York City.



Exploiting a star of the diamond as the hero of a screen play. Above are reproduced some of the newspaper displays which are being used to attract the public to presentations of "Babe Comes Home" (First National). Advertisements shown in the layout include displays used by the following theatres: Majestic, Providence, R. I.; Aztec, San Antonio; Pantheon, Toledo; Olympia, Scollay Sq. and Central Sq., Boston; Princess, Hartford, and the Circle theatre, Indianapolis.

Regional News from Correspondents

Baltimore

CHARLES WINSTON, publicity representative for Loew's, Inc., here, handling the Century, Valencia and Parkway theatres, made a hasty visit to New York over Saturday and Sunday, June 25 and 26.

Henry D. Matcher, former floor manager at the Baltimore Rivoli Theatre, has been appointed assistant to Frank Price, Jr., managing director of that playhouse. Mr. Matcher has been with the company operating the Rivoli for 11 years and prior to the opening of that house was at the old Wilson theatre on part of the same site.

Hamilton Smith, moving picture director and a pioneer in the film industry, who was at one time general manager for the old Kalem Company, visited Baltimore during the week beginning June 20, to interest capitalists in making a new feature production.

The Apollo theatre, Washington, D. C., has just had installed a new ventilating and cooling system.

During the summer months, the Liberty Theatre, Berkley, Va., will be dark.

The Piedmont Amusement Company, Auditorium Building, Winston-Salem, N. C., is to construct a balcony costing $10,000 in the Pilot theatre, which they operate in that city.

Two deaths have occurred within the past ten days in the office of the Frank H. Durkee Theatrical Interests, here. The first was Royston B. Hall, 38, who died at St. Joseph's Hospital, Wednesday, June 22, from stomach trouble. He had managed the Community theatre, Hamilton, Md., for several years and had been in the film business for twenty years.

The other death was Henry B. Durkee, 67, father of Frank H. Durkee. He died Monday morning, June 27, at the Harlem Lodge, a private hospital, Catonsville, Md., from a complication of diseases and paralysis. The funeral took place Wednesday, June 29, and he was buried in Loudon Park Cemetery. For the past ten years Mr. Durkee has been in the film business with his son Frank.

Contract to build a motion picture theatre has been let by the Buena Vista Theatre Company, Buena Vista, Va., to the Shewey Supply Company and C. B. Clough. The house has been leased by L. M. Lyons, Lexington, Va.

Elliott Goldman, of the Bluebird Theatre, and George Lessy, of the Diamond Theatre, Philadelphia, were instrumental in stopping a street carnival which opened at 12th street and Susquehanna avenue, in the vicinity of their theatres.

There has been a change of policy at the Embassy here. A musical comedy with about 25 persons in the cast was presented during a recent week. Joseph Levy, formerly with Wilmer and Vincent, is now managing director of the house.

Frederick Clement Weber, one time proprietor of the McCoy Baltimore Theatre, Fulton avenue at Baker street, was master of ceremonies at the Advertising Club of Baltimore's luncheon, Wednesday, June 22, when Governor Ritchie was the guest of honor.

Three theatres, one first run and two residentials, closed Saturday night, July 2, two to remain dark for two weeks and the other to remain closed four weeks. They were the Rivoli, which reopens Monday, July 18; the Columbia, which reopens Saturday, July 16, and the Rialto, to remain dark for the four-week period. Renovating and redecorating will be done in the Rivoli and Columbia, while new furniture and equipment will be installed in the Rialto for which the lobby will be rearranged, placing the box office in the center.

The theatre proposed for Govanstown, Md., a suburb of Baltimore, by E. A. Lake, manager of Keith's Hippodrome, and Phillip Scheck, part owner of that theatre, will be a reality within the next 18 months, if the present arrangements go through, for plans will soon be ready to start work on the building which will contain apartments, stores and a theatre.

The woodwork and frames on the exterior of Keith's Hippodrome are now being brightened by being repainted in old gold with a green finish. Also the automobile of E. A. Lake, the manager, has been given a new coat of green and grey paint, making it look like a new car.

The Embassy Theatre has closed for the summer, a sign on the marquee announces. This news comes suddenly as "The Frontiersman" was booked for the week beginning July 4.

James Parrott, director of his brother, Charley Chase, in Hal Roach comedies, spent the week beginning Sunday, July 3, at the home of his aunt and uncle in Baltimore. He came east with his brother, Charley Chase, who went to Havana for the month's holiday they both have from the studio.

Harold Paresky, formerly director of music at the Embassy and prior to that a pianist at the Century, has gone to Betterton, Md., as the pianist for an orchestra, for the summer.

Broughton Tall, correspondent for Variety, is very ill with stomach trouble. It was thought at first that he had typhoid.

Thomas D. Goldberg, manager of the Walbrook and Harford theatres has returned from New York where he went recently to attend the funeral of his father-in-law.

Francis X. Bushman, screen star, came to Baltimore recently to attend the wedding of his brother, John Everett Bushman, of Baltimore, to Miss Margaret Helen Schmidt.

A theatre building with a seating capacity of 800 to contain billiard, pool room, barber shop, and department store, is being built at Parkersburg, W. Va., by the Broadway Investment Company.

A brick motion picture theatre of one story is to be built at 3100 18th street, N. E., Washington, D. C., by Jesse D. Sherwood. The cost will be about $60,000.

Mrs. Anita Pohlman has succeeded Miss Evelin Wildasin as cashier at the Washington, D. C., Paramount Famous Lasky Exchange. Miss Wildasin resigned recently.

The rebuilt Palace Theatre, Frostburg, Md., has been opened to the public under the management of the Palace Theatre Company, Inc. About two years ago it was destroyed by a storm.

South East

HOWARD PRICE KINGSMORE, for some time an executive of the Marcus Loew organization, has been made managing director of Loew's State theater in Memphis and city manager of the recently combined Loew's Memphis theaters, according to an announcement by Lionel H. Keene, Southern Division manager for Loew's Inc.

R. R. Russell, former manager of the Arcade Theater, Paducah, Ky., has returned to that town to become general manager of the new Columbia Theater recently opened by Leo F. Keiler and his associates.

The Independent Theaters Company of Chattanooga are rushing the completion of their new suburban house, the opening date being scheduled on or about July 4. Sam Borisky plans to make this one of the best suburban houses in the South.

The new Novelty Theater, La Follette, Tenn., which was reconstructed by W. H. Parrott after having been completely destroyed by fire, will open on or about July 20. The house is one of the most modern of its kind in Eastern Tennessee.

The Colonial Theater, at Danville, Ky., is closed temporarily for improvements.

Mose Klein, manager of the Lillian Theater, Clarksville, Tenn., was in Louisville last week. J. P. Masters of the Princess Theater, Boling Green, Ky., was also a visitor of the week.

P. C. Tallent has taken over the Empress Theater at Pikesville, Tenn.

Miss Ida Miller, booker for Educational, Louisville, for the past seven years, was married last Tuesday. Miss Nora Kelly has been promoted to the desk of short subjects booker, while Kenneth Kimbel is the new Big Feature Rights booker.

Eldrid B. Fisher has been appointed assistant manager of the Kentucky Theater at Lexington, Ky. Earle Hall Payne is the manager.

Publix Theaters Corporation have announced the preparations for the erection of their million dollar Tivoli Theater on Gay Street, Knoxville, Tenn.

Robert Coffman and F. Jackson have taken over the theater at Milton, Ky., which was formerly operated by W. B. Ray.

R. M. Kennedy, known to a host of friends in the film business as "Dick," who is manager of the Rialto, Princess and New Ensley Theaters, Birmingham, Ala., returned last Saturday from Bay St. Louis, Miss., where he attended the first training school conducted by Saenger Theaters, Inc.

Mr. Kennedy was presented with the efficiency medal at the last session in recognition of his thorough knowledge and ability in theatrical work.

H. E. Dixon has taken over the Crystal Theater at Scottsville, Ky., which was formerly operated by P. H. Huffman.

A. Brown Parkes is constructing a new theater on the South Side, which will add another powerful link to his chain.

Weather continues "rain every day," with the result that all box-offices are suffering from too much moisture.

Henry Hury was host to a fishing party on the Warrior River last Sunday.

Business, despite the weather, was fair in the key houses in Birmingham.

W. M. Francis, manager Star Theater, Tuscaloosa, Ala., visited Birmingham the past week, attending Grotto ceremonies. He reports business good in Tuscaloosa.

Atlanta

CHARLES E. KESSNICH, district manager for M-G-M, with headquarters in Atlanta, now has the right to add the title of Colonel to his name, having been appointed by Governor L. G. Hardman of Georgia on his official staff on the eve of the new executive's inauguration.

Others who have served on the staffs of Georgia governors are Arthur Lucas, prominent theatre man and head of Educational's activities in the Southeast; E. A. Schiller, vice-president of Loew's, Inc.; Willard C. Patterson, district manager of Universal Chain Theatrical Enterprises, and Dan Michalove, general manager of Universal Chain Theatrical Enterprises.

H. B. Kistler, P. A. Wallace, O. K. Bourjeois, Sam Wilson, R. G. Matthews and M. Mitchell, Pathe salesmen, were in Atlanta, Monday, to attend a sales conference at the local exchange.

Twenty cases were considered and disposed of by the Atlanta Joint Board of Arbitration at a meeting held last Tuesday. This was the second meeting of the board in June, the first taking place June 21.

E. L. Cole, executive secretary of the Atlanta Film Board of Trade, left this week for Jacksonville, Fla.

C. P. Lester, manager of Universal's branch in Jacksonville, Fla., came to Atlanta this week to attend the Capitol opening and dinner to Dan Michalove.

George Hoffman, of Lakeland, Fla., visited Atlanta this week.

Earl M. Faine, of the Palace, Leesburg, Ala., came to Atlanta to attend the opening of the Capitol.

R. N. Kennedy, Rialto Theatre, Birmingham, Ala., was a visitor last week on film row.

W. F. Howell, formerly of the Ritz Theatre, Brunswick, Ga., visited film row this week.

C. A. Sappall, of the Macio Theatre, Tampa, Fla., attended the opening of the Capitol Theatre.

Frank Palinos, of the State Theatre, Gainesville, Ga., visited the row this week.

Will B. Wood, of the Belle Theatre, Gadsden, Ala., was seen on film row last week.

M. H. Whitman, Fox salesman, was in the city last week-end.

George Almon, First National salesman, remained in Atlanta Monday to attend the Capitol opening.

E. G. Gidley, operating the Palace Theatre, Athens, Ga., was at the Capitol opening.

M. E. Kornbluth, of New York, representative of the American Seating Company, was a visitor on film row last week.

J. W. Greenleaf, Birmingham salesman; C. T. Jordan, Southwest Georgia salesman; E. L. O'Neil, North Georgia salesman; Frank W. Salley, South Carolina salesman; Ire P. Stone, of South Georgia, and Harry M. Williams, of the Tennessee zone, all Universal salesmen, were in Atlanta Sunday.

Roy S. Campbell, manager of Universal theatres in St. Augustine, Fla., and C. L. Rees, formerly a film salesman with Universal, but now an auto dealer of St. Augustine, flew up from the Ancient City last Monday in Campbell's Waco plane, to attend the dinner to Dan Michalove and the opening of the Capitol Theatre.

J. H. Butner, head of Educational's exchange in Atlanta, has returned from a trip in the South Georgia territory.

John W. Mangham, Jr., manager of the Atlanta branch of Arthur C. Bromberg Attractions, is in the Alabama territory this week.

Paul A. Strachan, salesman for First National in the Alabama territory, was in Atlanta last Monday.

E. Watson, operating the Strand at Montevallo, Ala., was a visitor on film row last week.

Mack Jackson, of the Strand at Alabama City, Ala., was in Atlanta the early part of the week.

Joe Wheeler, who operates the Capitol at Montgomery, Ala., and the Grand at Cedartown, Ga., was in town last week.

William Atkinson, operating the Panama Theatre at Panama City, Fla., visited film row last week.

Joe Steed, of Birmingham, Ala., of the Joe Steed Enterprises, came to Atlanta last week. He was accompanied by Mrs. Steed.

W. C. Stubbs, of Thomaston, Ga., who plans to open his Ritz Theatre there in about three weeks, was in Atlanta this week making final preparations. The theatre, which with the land and improvements, represents an investment said to be approximately $100,000, will have a seating capacity of 1,000 and will be equipped with a stage ample in size to accommodate road shows.

Universal's new $100,000 Madison Theatre on Flat Shoals Road, East Atlanta, opened last week, having as the special feature Miss Ethelyne Clair, of the Newlyweds comedies, in person.

Joe Steed, of Joe Steed Enterprises, Ensley, Ala., visited film row last week. He is en route to Florida on a business and pleasure trip.

W. A. Odom, Palace Theatre, Thomson, Ga., visited film row last week.

W. G. Minder, manager in the Southeast for Tiffany, leaves Monday for a trip through South Georgia and Florida.

T. F. Thompson, Palace Theatre, Cedartown, Ga., was a visitor on film row last week.

C. A. Crute, Lyric Theatre, Huntsville, Ala., was a caller on film row during the week.

O. C. Lam, Elite Theatre, Rome, Ga., was in Atlanta last week for the opening on the new Capitol.

J. C. H. Wink, of Dalton, Ga., of the firm of Manning & Wink, visited film row last week.

Walter Early, of Jacksonville, Fla., exploiter and newspaper man, visited film row last week.

Minneapolis

FORT SNELLING, the army post located outside Minneaplois, has a fine new open air theatre with a seating capacity of 1,000. A motion picture projection machine has been installed.

The annual managers' convention of Finkelstein and Ruben will be held July 12, 13 and 14, at the Curtis Hotel in Minneapolis. It is expected to be the biggest one ever held, and an elaborate program of speeches, business sessions and recreation has been arranged. A banquet, a dance and a picnic will feature the entertainment program.

Pantages has decided to remain open during the summer months. It is making improvements in its cooling system.

The Minneapolis city council's license committee had to delay action on the application for a new theatre license recently because the wrong address was printed on the application. Th aepplication was presented after residents of the Twelfth ward had voted for the theatre by a large majority in a special referendum at the city election. As soon as the correct address is placed on the application, it will be rushed back to the license committee again.

Musicians' organizations of the Twin Cities have been conferring with the scales committee of the Northwest Theatre Owners Association with a view to making new contracts. Announcement of a satisfactory settlement is expected momentarily.

Visitors at the First National exchange in Minneapolis last week included Charles M. Steele, supervisor of exchanges, and Stanley W. Hatch, Western salesmanager. They took occasion to congratulate Manager T. A. Burke for the condition of his office.

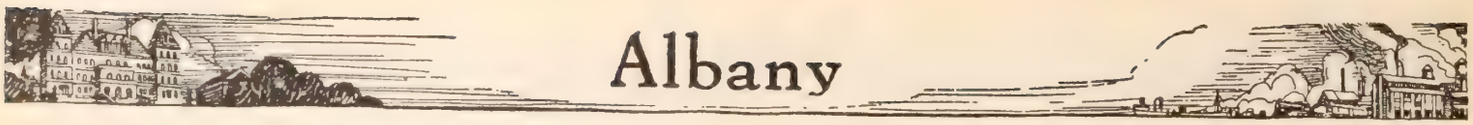
The Minneapolis Daily Star has come out in its editorial columns with a demand for the repeal of the theatre admission tax.

The Palace theatre at Lane, S. D., has bene taken over again by William H. Welch. It has been operated by F. R. Thompson.

Finkelstein and Ruben announce the appointment of Henry H. Haupt as manager of the Capitol theatre in St. Paul. Haupt is the son of a prominent St. Paul clergyman.

O. O. Troyer has sold the Rialto theatre at Dickinson, N. D., to H. J. Douglas and A. M. Engebretson. Troyer operated the Rialto for about two years, but will not return to Rugby, N. D., to become associated with his brother in the theatre business.





Albany

TOM CLARK, manager of the Mark Strand in Albany, is on his vacation and Uly S. Hill, manager of the Stanley group of houses in Albany and Troy, is filling in during his absence. Charles Smakowitz, manager of the Albany theatre, is also on his vacation.

With his son and daughter away in summer camps, C. H. Buckley, owner of the Leland in Albany, spent last Sunday at the Tunney training camp and will visit the Dempsey camp this week. Mr. Buckley will be on hand for the fight on July 21.

James Burnham has reopened the Hippodrome in Ogdensburg. The house has been thoroughly renovated and two new projection machines installed. Mr. Burnham formerly ran the Opera House in Ogdensburg, which was burned a year ago.

William Benton, of Saratoga Springs, has leased the Pastime in Granville to a Mr. Severance. Mr. Benton opened a shoe store in Saratoga Springs last week, which he will run along with his theatres.

The Delaware Avenue theatre in Albany, operated by William Mansfield, has dropped to three days a week.

Frank Rogers of New York city, special representative for Warner Brothers, was in town for three days during the week. Sidney Sampson of the Bond Photoplay Company, was also here last week.

Albany's exchanges declare that there is more changing of play dates this Summer than ever before by exhibitors in this territory.

Morris Silverman, of Schenectady, in town during the week, when asked where he would spend his vacation this year, declared that he had taken none in the past four years and was too busy this Summer to even think of one.

E. B. Haines, a former well known salesman for Universal in Albany, now selling real estate in Nyack, stopped over last week on his way back from Canada.

Manager Fitzgerald, of the Strand in Hudson Falls, is spending a three-weeks' vacation in Maine.

Visitors along film row during the past week included Lew Fischer, of Fort Edward; Bob Piere, of Ilion; Clarence Dopp, of Johnstown; W. H. Linton and son, of Utica, and Sandford Clarke, of Margaretville.

J. R. Kupper has reopened St. Mary's Hall in Haines Falls for the season.

Harry Hellman, owner of the Royal in Albany, is spending much of his time these days at his luxurious camp on Crooked Lake.

The Affiliated Theatrical Utilities Corporation, of Albany, N. Y., now numbers 94 theatres in four states, including 41 houses in Western New York. It is said that N. D. Dipson will head the combination, with headquarters in Buffalo.

The Broadway, in Kingston, which was recently opened by Harry Lazarus, is playing to tremendous business these days, according to word that has reached Albany's Film Row.

Mike Kallet, of Oneida, spent a few days in New York city last week.

Ground was broken last Tuesday for the new Stanley theatre in Utica. Albany film boys were on hand for the occasion.

There is a rumor to the effect that Sam Slotnick, of the James in Utica, may shortly tie up with one of the circuits.

M. B. Riddell, who is erecting a theatre in Lake Luzerne, is in hopes to have the house in shape to open by July 15. Mr. Riddell formerly ran the Gem in that village.

Jack Byrne, a local salesman for M-G-M, and William Mahoney, of United Artists, escaped from being badly injured last week when Mr. Mahoney's car was struck by a train near Plattsburgh and smashed to bits. Both men were bruised and injured, but were able to be back on the job soon after the accident.

James Rose, of the Rose houses in Troy, appeared with a brand new automobile last week. Mr. and Mrs. Sam Hochstim, of the Star in Hudson, were in town during the week.

Chief interest at the Pathe exchange during the week centered in the outcome of a couple of permanent waves indulged in by "Billie" Wenzel and Rhea Carmody.

Myer Schine has joined the Massena Riding and Driving club and plans to indulge in horseback riding every time he visits the Strand and Rialto theatres in that village.

The Empire theatre in Glens Falls re-elected Addison B. Colvin as its president last week.

Frank Learnan, manager of the Strand in Schenectady, has been spending his vacation in Binghamton. His parents observed their golden wedding anniversary last week in that city.

The Albany Film Board of Trade will hold its annual outing this year at Babcock Lake, on Monday, August 1. Jack Krause has been selected as chairman of the committee on arrangements.

Miss Madge Stemmel, who was connected with the Bond exchange in this city for a considerable period, but who resigned about a year ago to enter other lines of business, died last week at an Albany hospital, following an operation for appendicitis. She was very well known throughout the territory.

The State and Wedgeway theatres in Schenectady will be redecorated this month. The Wedgeway will reopen the latter part of August. George Dwore's new house will open October 15, as a second run theatre.

W. W. Farley, head of Farash Theatres, Inc., of Schenectady, and a prominent Democratic politician, attended last week's meeting of the state committee in New York city.

The General Electric Company is now buying film for Association Island in Lake Ontario.

Frank Hickey and James Roach, of Schenectady, spent all of one day last week in court owing to a wrangle over the Broadway theatre.



New England

THE Emery Theatre, Providence, of the Fay Circuit, closed Saturday until August. Improvements and some redecorating will be done during the summer.

Extensive changes are being made in the Auditorium, Malden, in connection with the remodeling of the building in which it is located. The lobby will be moved to the extreme west end of the theatre and some changes will be made to the balcony through the addition of another story to the building.

Mrs. Hattie M. Ayer, 90 Commonwealth avenue, Boston, theatre manager, is to become the bride of Salvatore W. Paparone of Medford, Mass., dancing teacher.

Miss Mildred Shore, assistant booker at Warner Brothers exchange, Boston, is wearing a solitaire and William Resnick Moning of the Old Colony Theatre, Plymouth, is the lucky man in the case.

The Bookers Association is planning a week end and house party for over the next week end, the place yet to be decided upon.

Moe Grassgreen, sales manager of the Fox exchange, Boston, has returned from a two weeks' vacation, part of which he spent in New York City.

Joseph Dondas of the Strand Theatre, Rockland, Me., was a visitor to Boston during the week.

The State Theatre at Pawtucket, R. I., formerly operated by L. Goldstein, has been taken over by Abe Spitz of Providence and Wollaston.

Edward O'Donnell of the Webster Theatre, Webster, Mass., and Edward Fay of the Fay Circuit theatres, Providence, were visitors to Boston during the week.

The Greenwich Theatre at East Greenwich, R. I., has been acquired by Edward Fay of Providence, owner of the Fay Circuit.

Announcement is made of the marriage of Sam Levine, booker at the Tiffany exchange, Boston, and Miss Williams. They made Washington their headquarters during their honeymoon and will reside in Boston.

The Empire Theatre at Fall River, which has been undergoing extensive remodeling and repairs after the fire several weeks ago, will probably be reopened within the next six weeks.

Another marirage of interest to the row was that on Sunday of Herman Lauber of the Paramount organization, and Miss Jennie Schemmil, secretary to Branch Manager Erbb of Paramount's Boston exchange.

The Medford Theatre, Medford, Mass., will close the latter part of the month for extensive redecorating, reseating and other changes.

William Buckley of the Colonial and Opera House at Laconia, N. H., was a visitor to the row during the week completing his bookings for the summer season.

The Surf Theatre at Salisbury Beach, Mass., has reopened after extensive alterations and improvements. Harold Humphrey operates the house.

The Criterion Theatre, Roxbury, Mass., started on Monday with a new policy of a change of program daily for the summer season. Linden Faulke manages the theatre.

Bookers and sales force of the Pathe exchange hold their annual sales drive banquet at the Westminster, July 8, at which time the losing sales group plays host to the winning group. In the winning group this year William O'Brien, who covers the Maine territory, was high man.

Charles Henchel, Eastern Division sales manager for Pathe, was a guest at the Boston exchange of that company three days of last week.

Tim Donahue, assistant cashier of the Pathe exchange, Boston, is on his annual two weeks' vacation.

Phil Bloomberg, who is well remembered as manager of the Strand Theatre at Gloucester, Mass., for some time, and who resigned to go to the West Coast, is back in Boston for a brief vacation.

The Boys' Club of Charlestown, which operates a picture theatre ten months in the year, has closed the theatre for July and August but will reopen September 1.

Miss Pauline Glaser, formerly with Warner Brothers, is now assistant booker at P. D. C., Boston.

Myer Shapiro, manager of the Chelsea Theatre at Chelsea, Mass., is managing the Strand Theatre at Nantasket for the summer, in addition to the Chelsea Theatre.

Branch Manager R. C. Cropper of Pathe, Boston, and his family, are located at their summer home at Hull until October.

Central Penn

A CHARTER of incorporation has been granted at the capitol in Harrisburg, Pa., to the Detroit Recreation Company, of New Castle, Pa., which is organized for the purpose of "owning, operating, building, managing and controlling theatres, places of amusement and amusement devices." The capitalization is $60,000, of which $3,000 is paid in, the par value of the shares being $100. The treasurer of the company is J. F. Sonnanstine, 375 Highland avenue, Wadsworth, O. The incorporators are: Harry C. Traver, Patterson Heights, Beaver Falls, Pa., holding 30 shares of stock; Paul Marakas, 928 Morton street, New Castle, Pa., 25 shares, and William Standon, 224 Pardee street, Wadsworth, Ohio, 25 shares.

T. B. Heckard, who for five years has held a lease and operated the New Rialto picture theatre, Third and Harris streets, Harrisburg, and whose lease expires September 30, has taken a lease for forty-two weeks on the Broad Street Theatre, Third street near Broad, effective August 1, with a reported privilege of extension. The Broad Street will be closed for two weeks, the first half of August, to undergo renovations.

The New Rialto, after September 30, will be operated by Isaac Marcus, who purchased the Handshaw Building, of which the theatre is a part. This theatre also will be materially improved.

The Comerford Theatre Company, of Scranton, plans to erect a new theatre on the site of the Victoria, Bloomsburg, which recently was destroyed by fire, having purchased the property from the old owners for $25,000. There is also a report that the American Legion Post, of Bloomsburg, will erect a theatre in the same town. The Comerford interests have for some time been operating the New Columbia Theatre, in Bloomsburg.

The Comerford Amusement Company, of Scranton, has issued a denial of reports that it is contemplating building a new theatre in Reading and another in Scranton.

Ernest L. Hickey, manager of the Capitol Theatre, York, accompanied by Mrs. Hickey, left on July 3 for a vacation trip by motor to New England. He has just bought a new Studebaker automobile.

Manager C. C. Pipin, of the Strand Theatre, York, left on his vacation trip on July 10.

Construction of the new Family Theatre, which Henry B. Friedman is building at Sixth and Hamilton streets, Allentown, has progressed to the point where he is able to announce that he contemplates opening it for business on Labor Day.

Published reports state that the Comerford Amusement Company, of Scranton, will soon award the contract for a $700,000 building, to include a theatre, stores and apartments, at Northampton and Livingston streets, Wilkes-Barre. L. Lempert & Son, of Rochester, N. Y., architects, have prepared the plans.

Fred V. Greene, Jr., assistant manager of the New York office of First National Pictures, is making a tour of Eastern states to place serial stories of film plays about to be produced by First National, with the newspapers. He was in Harrisburg the latter part of June.

The receipts at the Park Theatre, Lehighton, on June 23, were donated by Manager Bayer to the fund being raised for the promotion of the proposed improved highway between Lehighton and Mauch Chunk.

During the week ending June 25, 1927, Geo. Kilgen & Son, Pipe Organ Builders of St. Louis, Mo., shipped a two manual organ to the Lyric Theatre, Harbor Springs, Mich., which is now being installed. The company has all installed a two manual pipe organ to Birds New State Theatre, Grand Rapids, Mich.

The Feeley Theatre, Hazleton, has inaugurated a policy of offering only motion pictures during the summer months, omitting vaudeville attractions for the period of the hot weather.

The Comerford Amusement Co. has transferred Charles Southwell, who had for a number of years been manager of the Comerford Theatre in Bloomsburg, to a managerial position in one of the Comerford theatres in Wilkes-Barre.

The wedding of George Kirby, of the Tuxedo Theatre, Philipsburg, and Miss Anne White, of New York City, took place on June 26, following which they went on a honeymoon trip which included a tour of parts of Canada.

E. T. (Peck) Gomersall, short subject sales manager for Fox Films, was in Pittsburgh last week in the interest of the one and two reelers his company will release to exhibitors during the coming season. "Peck" has many friends among the showmen here and after going over the situation with W. J. Cupper, local manager for Fox, he stepped out and made a few calls among them.

Kansas City

SEVERAL changes in management of theatres, improvements and new houses have been announced this week in the Kansas City territory.

Both Universal theatres in Parsons, Kan., are to be managed by C. S. Malone, formerly of Harrisburg, Ill.

A modern cooling system is being installed in the Senate Theatre, Cameron, Mo., by Ray Neff.

The Hotel Norwich, of Norwich, Kan., is planning to reopen the Norwich Theatre, it is reported.

New seats and other improvements are being made in the White City Theatre at Fredonia, Kan., by Steele & Fronkier.

The old Opera House has been remodeled and redecorated and reopened by Walter Morrison in Belle Plaine, Kan.

The Colonial Theatre, St. Joseph, Mo., has been remodeled and reopened.

The Happy Hour Theatre, Melvern, Kan., has been purchased by Clyde Ingels from A. R. Ball.

Earl Conway is the new manager of the St. Francis Electric Theatre, St. Francis, Kan., owned by Ed Egleston.

Among the out-of-town exhibitors in the Kansas City market this week were: C. M. Pattee, Pattee Theatre, Lawrence, Kan.; Arthur Ford, Leavenworth, Kan.; Walter Wallace, Orpheum, Leavenworth, Kan.; Frank Weary, Farris Theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kan.

St. Joseph, Mo., will have its first peek at the Vitaphone on July 9, when an opening of the remodeled Rivoli Theatre in that city is scheduled, according to Ed Peskay, P. D. C. manager in Kansas City and owner of the Rivoli Theatre.

After several weeks of illness, Harry Taylor, Universal branch manager at Kansas City, was back on the job again this week.

K. L. Eagon, formerly of the Chicago F. O. B. office, has joined the Kansas City Educational branch.

Lee Miller, former manager of the Bagdad Theatre, has joined the Warner Brothers' sales force, covering Southeastern Kansas.

The Loie Bridge Company, which for several months has furnished the stage attraction at the Globe Theatre, first-run house of Kansas City, has moved to the Electric Theatre, St. Joseph, Mo.

Miss Ruth Dircks has been appointed secretary to W. E. Truog, sales director of Universal.

Mrs. "Nicky" Goldhammer, wife of the St. Louis Warner Brothers' branch manager, was a Kansas City visitor, she being en route to Omaha on an automobile tour.

Tommy Thompson, booker for Midwest Film Distributors, Inc., will leave this week on a vacation, as will Miss Virginia McMillan, secretary to Harry Strickland, Warner Brothers' branch manager.

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Salt Lake City

LOUIS MARCUS, of the Louis Marcus Enterprises, and district manager for Paramount Famous Lasky Corporation, is in New York at the present time purchasing an organ for the newly-acquired theatre here, formerly known as the Orpheum. The new name has not yet been decided upon. Marcus is also making detailed arrangements for special acts to be presented at this house, and is buying new carpets, seats, hangings and other equipment.

It is stated along Film Row that a new theatre is being built in Richfield, Utah, by G. D. Johnstone.

Frank White, former exhibitor at American Fork, Utah, was calling upon his former friends along Exchange Row, and is looking for a suitable location in order to go back into the exchange end of the business, it is reported.

George Smith, exhibitor, of Magna, Utah, who has been on a business and pleasure trip in California, returned this week.

T. M. Chesler, of the Princess and Gem Theatres at Bingham, Utah, is in this city for a visit of a few days in the interest of his houses.

John Rugar, of the American, New Egyptian and Orpheum Theatres at Park City, is among exhibitor visitors here this week.

Views of Ogden, which are to be included in a motion picture review of Utah's beauty spots and wealth producing centers, were shown for the first time Monday afternoon at the Pantages Theatre.

Dave Farquhar, local manager for Warner Brothers' exchange, returned a few days ago from Butte, Mont., where he has been in conference with Frank Higgins, newly-appointed Montana salesman.

Ray Hendry, manager of the Paramount Theatre in Ogden, made a brief visit to Salt Lake this week.

The Peery Brothers, of the Egyptian and Ogden Theatres of Ogden, Utah, were in attending to their regular bookings.

J. F. Burke, traveling auditor for Educational, is in Salt Lake from New York, checking over the local office. Manager Clyde H. Messinger of this office is preparing to make a four weeks' trip into Southern Utah.

The Pantages Theatre is making extensive decorations this season and installing beautiful new draperies.

Fred Lind, manager here for F. B. O., returned this week from a trip throughout Southern Utah.

Andy Murcock, owner of the Ideal Theatre at Heber City, Utah, is still in this city attending to his bookings.

Milton Cohn, United Artists' sales representative, is making an extensive sales trip in Montana.

Charles C. McDermond, newly-appointed salesman for United Artists, is at present in the Southeastern section of Utah.

Mrs. Nell Schriber, of the Rialto Theatre at St. Anthony, Idaho, is in this city conferring with local branch managers, as are Mr. and Mrs. C. J. Reed, of the Rialto Theatre at Twin Falls, Ida.

The Gem Theatre of this city has a beautifully decorated lobby on display.

L. F. Brown, owner of the Isis and Oak Theatres of Preston, Ida., is in this city for several days.

Home Office Representative Ben F. Rosenberg for Fox, left this city a few days ago after a several days' visit for Denver.

Manager W. F. Gordon, of the Associated First National office here, leaves for Montana next week.

L. O. Lukin, West Coast district manager for First National, made a trip to the Salt Lake office a few days ago.

Al O'Keefe, manager in this city for Producers Distributing Corporation, is working in the Idaho Branch this week.

The Universal booker and salesmen received their prize money on the big anniversary drive a few days ago. Salesman James R. Keitz is still in his Idaho territory, and Tony Hartford is in Southern Utah.

C. J. Hamal and T. S. (Curley) Wilson, Pathe sales representatives, are in the city attending a sales meeting which Manager J. A. Epperson is holding.

Seth D. Perkins, district manager for Metro-Goldwyn-Mayer, is in this city, and expects to make the territory with local Manager L. C. Wingham, commencing next week, it is reported.

Bill Danziger, representative of Harold Lloyd pictures, visited the Paramount office of this city a few days ago.

Jack Curry, ad-sales representative for Paramount, was in Salt Lake for a brief stay.



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San Franciso

OFFICIAL announcement has been made that A. M. Bowles, formerly of this city, has been made the manager of all the West Coast houses in and around San Francisco. Charlie Thall will be his chief assistant.

Mr. and Mrs. John T. Spickett of Juneau, Alaska, on their way to Los Angeles for the annual vacation which they take every Summer, were recent visitors. He owns the Palace there.

Dave Bolton, who has been working as salesman for FBO in the San Joaquin Valley, has resigned his position to accept the management of the Monterey Theatres for the Golden State Circuit. Bennett McGilton is replacing Mr. Bolton on the FBO staff.

George Mann has been in Eureka for the past two weeks overseeing the remodeling of his Rialto Theatre. It is being completely renovated repainted, and retinted. Mann is also installing a new organ.

Johnny Dalezal, Sacramento Valley salesman for Fox, has sent his family to Chicago for an extended visit.

Max Weiss of Sacramento, Max Ratner of the Blumfield Theatres Circuit, and Samuel C. Levin, the other big money man, are going to Lake County for a vacation.

Al Chamberlin was in town recently and stated the Rex Theatre in Oreoville is closed for alterations. A new proscenium arch, new walls, new floor and floor level, new organ and increased seating will be part of the improvements. The house is expected to be ready to reopen some time in July. Immediately following the reopening, the Gardella will be closed and alterated.

A diamond ring raffled off by the First National employees and Abe Morkowitz was won by Harry Eckles of the Oakland branch of the Newman Howell Service.

Charles Chicazola, owner of the Lincoln Theatre, Pleasanton, was a visitor on film row recently.

Jimme Meyers, ad sales manager of Paramount's local office has been transferred from his department to the sales department. Al Taylor, ad sales manager of Portland, is successor to Meyers and Roy King, ad sales manager in the San Francisco office, has been transferred to the Portland office.

J. Edward Lowery, formerly of the Varsity Theatre, Palo Alto, has been appointed manager of the New Stanford Theatre, Palo Alto. He succeeds Harry C. Speipel, who has purchased two theatres in Oreville. George F. Teckemyer has been appointed manager of the Varsity Theatre.

Ackerman & Harris, who will soon be opening their new theatre in San Bruon Avenue, San Francisco, have selected the Simplex Projectors for installation in their projection room in this new edifice.

Oklahoma

THE Griffith Amusement Company purchased a controlling interest in the University and Billings theatres at Norman, Okla., this week from Harry Britton.

E. L. Walker, formerly with Paramount, has joined the sales force of Peterson Freezem Sales Co.

J. C. Klock, who has been in the theatre supply business for himself nisce the first of the year, has joined the National Theatre Supply Company here.

M. A. Lightman purchased more theatres—the Ozark Theatre at Fayetteville from E. C. Robertson, and the Capitol and the Newport Theatres at Newport.

The Housley Brothers, who are in the mercantile business at Hot Springs, Ark., are building a new theatre on Ouichita Avenue, just across from the Coma Hotel. The theatre will seat 500 and will run at popular prices. A contest will decide the name of the new theatre.

C. E. Longacre, who has had the Hobson Theatre at Hot Springs, has given up this theatre and is opening a new 600 seat brick theatre in South Hot Springs about August 1. This theatre will be called The Best.

T. W. Sharp of the New Theatre at Little Rock, is remodeling and redecorating the old Main Theatre there and renaming it the Little Roxy.

Roland Siegle of the Community Theatre at Pine Bluff is opening up a suburban theatre on July 15.

Ritter and Mustain are opening up a new theatre at Elm Springs, Ark., called The Cozy.

Mac Holstein, former salesman and later, branch manager for the office here, is back in Oklahoma City selling for F.B.O.

The Oklahoma City branch of Warner Bros. received a silver cup for their collection efficiency in a national contest.

Joe Kline, home office representative for Warner Bros., was in town the first of the week visiting the local office. Warners have put on two new salesmen here, Ray Berry and C. D. Jackson.

Wallace Walthall left last week for New York City to combine business with pleasure. Mr. Walthall, who is manager of the Oklahoma City office of Enterprise Film Corp., received this visit as a reward for good work done in a recent sales contest.

C. H. Muncie was in town last week making arrangements for the opening of his new theatre at Sanford, Tex. The theatre will seat 325.

The William Smith Enterprises of Tulsa will build a 1,500 seat theatre in that city, it was learned last week. The new theatre will be directly across the street from this company's present Main Street Theatre. It will be called The Tulsa. September 15 is the approximate date of opening.

Chas. Blaine, who recently sold out his theatre interests in Okmulgee and Henryetta, Okla., is spending a month or so at Albuquerque, N. M., for his health. Mr. Blaine is recuperating from an attack of pneumonia.

It is reported that J. F. Via is soon to start the construction of his new theatre in Blackwell, Okla. Mr. Via now has the Palace Theatre at Blackwell. The new house is to be called the New State.

H. K. Buchanan, vice-president and general manager of Home State Film Company, was here from Dallas last week for a short visit with the local office. Home State has moved into its new home at 704 West Grand.

The Oklahoma Board of Arbitration held their first meeting since April 25, when they met last Monday. Seven claims were heard, four were postponed and seven more were settled and withdrawn.

Canada

PROBABLY the most strenuous time on record for the Canadian Government Motion Picture Studio at Ottawa was during the three-day celebration for Canada's Diamond Jubilee of Confederation, July 1, 2 and 3, when the historical events of the programme at the Canadian Capital, including the arrival of Col. Charles Lindbergh, with an escort of 12 U. S. Army planes on July 2, were shot for Governmental purposes.

Capt. Frank Badgley, M. C., acting director of the Canadian Government Studio, directed the operations of no less than 30 moving picture cameramen and photographers, and announcement was made that on July 1 alone some 10,000 feet of film was used.

Moving pictures of the official celebration at Ottawa were rushed through by the laboratory staff of the Government Bureau, and the night trains leaving the Capital carried many prints addressed to film exchanges and others who had ordered Government films. In addition, there were numerous news weekly cameramen and independent cinematographers.

An effective tie-up with the Canadian Government's official radio broadcast from Ottawa of speeches and musical features at Parliament Hill on the night of July 1 was made by Manager Ray Tubman, of the Regent and Imperial Theatres, Ottawa. Special receiving sets, with loud speakers, were installed in the theatres, and after the close of the evening performances the general public was admitted without publication by Manager E. R. out charge to the limit of seating capacity to hear the broadcast, which continued until late at night. The two theatres were crowded with people who did not care to stand with the huge throngs at the Parliament Buildings for the official concern.

Famous Players Canadian Corp., Toronto, has acquired the Regina Theatre at Regina, Sask. Pete Egan, manager of the Capitol Theatre in that city, a Famous Players house, will also have charge of the Regina.

A situation affecting the Strand Theatre at Sydney, Nova Scotia, has been cleared up through the Lynn of a facsimile of a telegram received from C. E. Bent, of the Nova Scotia Board of Censors, Halifax, that there was no need for a special inspection of the Strand Theatre. It was pointed out in the telegram that no complaints had been received by the Nova Scotia Board, because the theatre had lived up to the requirements of the Theatre Act.

Haskell M. Masters, formerly of New Haven, Conn., has become established at Toronto, Ont., as general manager of United Artists exchange in Canada in succession to J. W. Berman, a veteran exchange man, who has been appointed sales manager of the Toronto branch of United Artists.

Extensive alterations have been made in the Princess Theatre, Listowel, Ont., which have modernized the house.

Famous Players Canadian Corp., Toronto, is once more figuring in local sport activities by its representation in the Toronto Industrial Softball League. The Famous Players' team last year all but won the Ontario softball title, and has got off to a splendid start again this season.

St. Louis

THE Missouri Theatre baseball team downed the fast Ambassador Theatre team 14 to 9 in the Skouras Brothers Baseball League competition, and on Wednesday, July 6, will tangle at Forest Park with the West End Lyric team, considered the fastest in the league.

Following a tour of the country, Kendall returned to St. Louis and opened a dancing school that is still in existence. He personally supervised it for a year, but at the end of that time the call of the footlights proved too strong, so he ventured forth on new theatrical work. He landed as a principal with the Greenwich Village Follies, after which he joined the Murray Anderson production of "Birth Stories."

Out-of-town visitors of the week included Tom Reed of Duquoin, Ill.; Jim Reilly, Alton, Ill.; Chester Gruber of Collinsville, Ill., and Oscar Wesley of Gillespie, Ill.

Barney Rosenthal, president and general manager of Columbia Pictures Corporation, reports that since his exchange moved into its handsome new home at 3306 Olive street it has enjoyed a very gratifying increase in business.

Plans for the remodeling of the Marquette Theatre at 1806 Franklin avenue, St. Louis, Mo., has been prepared by H. W. Guth, architect, 813a Chestnut street. The improvements will cost about $30,000.

Harry Weiss, manager for First National, reports that his organization will move into its new exchange about July 15. It will be in the Olive street film district.

The airdome season is on in full blast in the St. Louis district and the Weather Man has finally awakened to the fact that it is necessary for him to do his part. So during the week of June 26 some real honest to goodness Summer temperatures were on tap. Four days with the thermometer hitting above the 90 mark made that guy down in Washington who said that 1927 would be the year without a Summer appear a very bad guesser.

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Cleveland

CLEVELAND exhibitors are slow buying the new fall product, so the report goes forth from the majority of the local exchanges. The reason for this is because the city is in the process of being re-zoned. As soon as the difficulties of re-zoning are ironed out, things are expected to pick up.

M. B. Horwitz, general manager of the Washington circuit, last week sold his Amphion theatre, Cleveland, to Mike Hudac. The Amphion is a 500 seat neighborhood house.

The Schine Enterprises of New York have invaded Massilon and have purchased the Lincoln theatre from our old friend, F. A. Kelly. Kelly is one of the old-timers in the picture business. He is retiring permanently—as permanently as is possible to a showman.

The Pike theatre at Dover, O., changed ownership last week when Edwin F. Allman sold the house to Roscoe Spidell and Chester Huprich, both of Strasburg, O., where they have had the Hall theatre for the past dozen years.

M. C. Barth's address is once again the Cozy theatre, Cleveland. Barth owned the lease on the theatre and operated it for a good many years. He re-leased it last year and dropped out of the picture for a while.

Ed. A. Keene, proprietor of the Oxford Theatre, Oxford, Ohio, recently installed a new Wurlitzer unit organ that is claimed to be the equal of a 100-piece orchestra.

L. R. Wallace and George C. Martin are reported to have opened a new theatre at Mt. Victory, called the Majestic.

Gradwell Sears, local First National exchange manager, had the pleasure of spending the hottest week in the year in New York. He got back last Saturday.

Mrs. Carrie LaRue has sold her Habit theatre in Convoy, Ohio, to Walter Fandree.

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, and his family spent the Fourth of July in Buffalo.

Robert Cotton, P.D.C. district manager, left Cleveland on Saturday to spend the Fourth on the shores of Lake Michigan. One reason for choosing that location is that he owns quite a bit of territory there.

Harry Klein has opened the Kay Film Attraction office in 401 Film Exchange Bldg.

C. M. Wiener, division manager for Tiffany is spending a week or so in the Cleveland territory as the guest of local exchange manager, Mark Goldman. He brought out tests on the new Third Dimension pictures and is doing a little pioneer work explaining what it's all about.

Leo Dwyer, who headed the Theatre Supply Company of Cleveland prior to its absorption by the National Theatre Supply, and who later was general manager of the local office of the National Theatre Supply Company is now living in Salina, Ohio. Dwyer bought the Salina theatre there.

"Fatty" Arbuckle came to town on Saturday to open his first vaudeville engagement at Loew's State theatre in a new sketch which he will take on tour to the other Loew houses in the country. The theatre management gave him a rousing welcome and a big publicity campaign that started the week before his coming and lasted during his entire engagement. Here are some of the stunts arranged by M. A. Malaney, publicity director for Loew's Ohio Theatres, Inc.: double street car card space; banner over theatre marquee; lobby displays; trailer announcements; stories in all newspapers; teaser ads in all newspapers; big 3 x 7 (29 ins.) in all papers on Friday preceding his coming; photos in newspapers; advance radio announcements; reception at train by theatre, newspaper and cameramen; luncheon at Statler Hotel on Tuesday for the Women's Press Club, and a banner automobile parked in front of the ball park. Nowhere was there heard any comments on the former banning of Arbuckle either on the stage or on the screen.

Jack Flanagan, head of Tristate Film Company and local Pathe cameraman, is out pretty nearly all of last week's sleep. Flanagan was busy getting pictures of the national Grotto convention which was in session in Cleveland. The Grotto members didn't come here to sleep, so Jack had to keep pace with them. He had the satisfaction of having his pictures of the convention to reach the local screens first.

Vitaphone is silent at the Circle and Lincoln theatres for the summer months. The Stillman is the only local house playing Vitaphone now.

It is unofficially stated that S. W. Manheim has taken over the East Ninth Street theatre from the Universal-Brody interests. The East Ninth Street house was built during the winter by U-B. It has approximately 2,000 seats.

Keith's Palace won the first prize in the big Grotto parade last Thursday night for having the most beautiful float. It was all white and showed the Spirit of St. Louis approaching the Effel Tower. John F. Royal, manager of Keith's Palace, designed and supervised execution of the float.

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Ownership Management

Philadelphia

WILLIAM J. HEENAN, secretary of the Film Board of Trade, elected the following committees to serve for the ensuing three months:

Membership: Ben Amsterdam, Harry Weiner, Edgar A. Moss; Credit: Charles Goodman, Jay Von Tilzer, S. Wittman; Transportation: Oscar Neufeld, Henry Lewis, Robert Lynch; Arbitration: Gene Marcus, Percy A. Bloch, Wm. Humphreys.

Nominations for a new board of officers will be made at the August meeting of the Film Board of Trade and election will take place in September. Until last year the election had been held in the spring but a general upset in picture politics brought about another election in the fall. There has been no intimation as to whether there will be more than one candidate in the field.

Sam Lefkoe, who resigned from the Masterpiece Exchange forces several weeks ago after being with Masterpiece for many years to join Al Blofson in the newly created Tiffany Exchange, has severed relations with Tiffany and returned to Masterpiece.

Sam Stiefel, of the De Luxe Exchange, who has been devoting his time very largely to executive duties, is doing some of the outside selling and Charles Weintraub has been added to the sales force and will cover the upstate territory.

The Crosskeys Theatre, a Stanley combination house in West Philadelphia, has closed for the season. Minor improvements and alterations will be made before the house reopens on Labor Day.

The second holdup of a motion picture treasurer in Philadelphia within three months occurred last week when John Matershead, of Mike Lessy's Daimond Theatre, Germantown Ave. near Allegheny, was waylaid as he was taking the day's receipts of $400 to a nearby bank for deposit. Segal's Palace also recently lost a day's receipts when its treasurer was waylaid at midnight in the heart of the city while en route to the bank.

Harry Ritter, who was formerly associated with M-G-M and United Artists as a member of the sales force, has been added to the personnel of Tiffany's new exchange.

J. A. McHenry, at one time manager in Philadelphia for P. D. C., has returned to Vine street as a special representative of the National Theatre Supply Co.

Harry Weiner, branch manager of the Columbia Exchange, recently acquired the services of Ben Tolmas, who has been connected with Universal Independent and other exchanges on the street in a sales capacity.



Chicago



BALABAN and KATZ expect to open the Paradise Theatre, wich they recently took over from National Playhouses, Inc., as reported in this column, about the first of the year. It is understood that it will present Publix units.

Traveling Auditor J. C. McConville, of P.D.C., who has been in Chicago for several days, expects to leave this week.

Frank Schaefer, of the Crystal Theatre, is leaving for Delavan, Wisconsin, this week. He will be accompanied by his wife and a party of friends.

John Balaban, of Balaban & Katz, has left for New York City, where he will make his headquarters in Publix office, during Sam Katz' absence in Europe.

Jules J. Rubens, of Great States, enjoyed the national holiday at Elkhart, Wisconsin, where his entire family participated in a reunion.

Great States Theatres, Inc., are finding the "Who's Who" movies, which have been produced for their Elgin, Decatur and Aurora Theatres, to be a good box office attraction and will make "Who's Who" movies in other cities in which their circuit operates.

It is reported that the advertising departments of Balaban and Katz, and Lubliner and Trinz, will be consolidated at an early date. It is understood the combined departments will have its headquarters in the new office space recently acquired by Balaban and Katz, in the Loop End Building.

Harry James, formerly of Producers Distributing Corporation, now is in charge of Vitaphone's office at 845 S. Wabash Avenue, Paul Swift, who established the Chicago Vitaphone having returned to New York.

T. S. Scott and James Weber have sold their Rialto, Grand and Scott Theatres, Jacksonville, Ill., to Dominick Frascini, who operates houses in Pana, Taylorville and Mattoon.

Throughout the Chicago territory more theatres are reporting closing this summer than for a number of years. Already 103 more houses are dark than a year ago, having suspended for the season.

Adam Dernbach of the Grand Theatre, Wheaton, accompanied by his family, is away on a vacation trip motoring in the East.

Lee Barnett has sold his Star Theatre, Davenport, Ia., to J. W. Thornton.

Nat Bernstein, former Michigan and Florida exhibitor, was visiting on film row this week and is planning to make his future home in Illinois.

Paul Benjamin, production manager of National Screen Service, New York office, is vacationing in Chicago.

Rockford will have two splendid, new theatres this fall. Mrs. Rose Anderson of the Dreamland is pushing the completion of her fine 800-seat house on the Southside and plans to open it to the public about October 1st. The Coronado, Balaban and Katz Great States Theatre of 2500 seats, is also booked for opening about that date.



Detroit



AL MERTZ, with Universal many years as booker, salesman and assistant manager, and for the past two years F. B. O. city salesman, has accepted the management of the Detroit Branch of Standard Film Service. He assumed his new duties as successor to A. M. Goodman Monday morning. With Bill Onie, the district manager, he went to Cleveland over the week-end for the purpose of conferring with Harry Goodman and Jess Fishman, who owns Standard.

Three important changes have occurred in two of the larger film houses. Steve Christ, until recently manager of London Brothers' Regent, has left there to take office as manager and advertising director of the Miles. B. G. Clare resigned from the Kunsky Theatrical Enterprises a few weeks ago to handle publicity at the Regent. The appointment of Christ followed Ben Bodec's resignation.

Ramona is the name chosen by Henry S. Koppin for his new million dollar theatre on Gratiot Aveune at the Six Mile Road.

The industry lost another film inspector last Saturday. Miss Betty Fuller, who has been looking them over lately for Warner Bros., was married to Raymond Mansker.

Sam Gilbert, popular salesman for Universal, has signed up with First National, and will take orders throughout the western part of the State.

It is rumored that Bert C. Whitney, who presents legitimate attractions at the New Detroit, has started negotiations to purchase a lease of the Fox-Washington or Broadway-Strand for the coming season. Mr. Whitney's action is said to have resulted from the fire marshal's order against the New Detroit's opening this season until drastic construction changes are made in compliance with the State fire laws.

James V. Allen, Detroit manager for Warner Brothers' exchange, reports eight permanent Vitaphone installation orders in Michigan. The list runs as follows: Madison Theatre, Detroit; Regent, Detroit; Hollywood, Detroit; Ferry Field, Detroit; Oakman Boulevard, Detroit; Gladwin Park, Detroit; Macomb, Mt. Clemens, and the Regent in Grand Rapids.

Carl Sonin, M-G-M manager in Cincinnati, who was badly smashed up in an automobile accident two weeks ago, is well on the road to recovery, although he will be confined in the hospital for several weeks to come.



Studio Briefs



After a vacation of several months Dorothy Mackaill is again busy at the First National studios. Having finished her featured role in "Smile, Brother, Smile," last week, she is now at work in "The Crystal Cup," being produced for First National Pictures by Wid Gunning, and will be directed by John Francis Dillon. It is from Gertrude Atherton's novel.

Jack Wagner has been engaged to supply the "gags" in "American Beauty," Billie Dove's starring picture for First National which Richard Wallace is directing. He was associated with Wallace in making "The Poor Nut" and "McFadden's Flats."

Flora Finch, who rose to fame fifteen years ago as the member of the comedy team of John Bunny and Flora Finch, will play an important role in George Fitzmaurice's new First National production, "The Rose of Monterey."

Lucien Prival, recent First National "discovery," has the best role of his screen career in "American Beauty," in which Billie Dove is starring. Prival also played a prominent part in "The Patent Leather Kid."

Edmund Lowe, after a two months vacation, will begin work at Fox studio, about July 1st on "Come To My House," a screen adaptation of a magazine serial by Arthur Somers Roche.

"The Cruel Truth," Sterling's sixteenth production of the 1926-27 season, was recently previewed in Hollywood.

The picture is "The Cruel Truth," and stars Hedda Hopper, Hugh Allan, Constance Howard, Frances Raymond, and Ruth Handforth. Phil Rosen directed.

Charles Kenyon, Universal scenarist, is working with Director F. Harmon Weight in preparing the continuity of "Viennese Lovers," a forthcoming Universal film. The story will star Mary Philbin. Filming is expected to start early next week.

Al Martin, free lance title writer, has completed the titling of "French Dressing," the first Christie comedy to be released under the new Christie-Famous Players Lasky 1927-28 release contract recently signed, and "Helen of Troy, New York," for F B O, one of the featurettes of the new Beauty Parlor series.

"Breakfast at Sunrise" is the new title of Constance Talmadge's current United Artists vehicle, which features Bryant Washburn and Don Alvarado. "Dejeuner de Soleil" was the former title.

In rounding out the eighteen productions of the Sterling 1926-27 schedule, Sterling announces that "The Poor Fish," the seventeenth picture, and now in production at the Coast, will be known as "Face Value" in release. "Face Value," directed by Phil Rosen, boasts a cast featuring Fritzie Ridgeway, Gene Gowing, Edwards Davis, Jack Mower, Betty Baker, Paddy O'Flynn, and Joe Bonner. It is already more than half completed, leaving only "The Cancelled Debt" to consummate the season's program.

Paul Sloane is reading stories at the De Mille Studio preparatory to resuming work following his Honolulu vacation.



Inquiries and Comments

220 *Volt Meters on* 110 *Volts*

MANUEL TURPIN, of Stanford, Kentucky, comes to us with the following questions:

"Dear Sir:

I am coming to you for a little information as follows:

A. How many kilowatts per hour would a meter run on one arc with the Compensarc set on 60 amp. on a 110 volt line if the arc burned continuously for one hour?

B. If a 220 volt meter would be "hooked" on the above, with meter testing 100 per cent efficient, would the meter run too fast or too slow? I mean would the kilowatt hours run too many or not enough?

Very truly yours,
Manuel Turpin."

What Kind of Compensarc?

As for the first part of your question, Friend Turpin, we shall have to do some guesswork since you tell only half the story instead of giving us enough information on which to base a satisfactory answer.

You mention the use of a Compensarc, for instance—but do not go on to tell what type of Compensare you are using. The word Compensarc is a trade name of the General Electric Company and is applied to three different kinds of machines, as follows: a D.C. to D.C. motor generator set for converting line voltage alternating current to arc voltage direct current; and a straight transformer type Compensarc for converting line voltage AC to arc voltage AC.

These devices do not change the voltage to exactly that required by the arc in each case, but allowance is made for using a suitable resistance to bring the voltage down to that required to operate the arc.

All three of these machines are known as Compensarcs so just mentioning the name does not convey a clear idea of what is meant.

However, we can take a sample problem by assuming that you are using the transformer type of Compensarc as it is quite likely that you are using such a device.

It is first necessary to know what the arc voltage is and we must guess at this, too, since the only thing you give is the current, which enables us to indirectly guess at the voltage.

Now, assuming that you are using an AC carbon set at 60 amperes, the arc voltage will be approximately 33 volts so that the total power consumed by the arc will be

$$60 \times 33 = 1980 \text{ Watts}$$

This represents the power in the arc alone and does not take into consideration the power loss in Compensarc nor that lost in lines between the meter and the Compensarc and the Compensarc and the arc.

This latter may or may not be great, depending upon the length of the lines and the size of wire used.

There is hardly any use attempting to compute other than the loss in the Compensarc since your conditions may be anything.

The efficiency of the Compensarc is in the neighborhood of 80 per cent, taking into account the loss in both secondary and primary coils and in the two secondary current control coils, and the 1980 Watts computed above represents this 80 per cent, or the power left after the Compensarc takes its toll of the power supplied by the lines.

Thus

$$\frac{1980}{0.8} = 2475 \text{ Watts total}$$

loss in the Compensarc and arc lamp.

The power, as measured by the meter, will actually be greater than this by the amount of the additional losses in lines between the meter and the arc, but this, as we said before, can scarcely be calculated unless specific information on your wiring conditions are given.

Kilowatts and Kilowatt Hours

Now this 2475 Watts (or 2.475 Kilowatts) represents the *rate* at which power is being consumed for each minute that the arc is operated and where a rate alone is specified, the power is expressed in kilowatts.

The thing you pay for, however, and that which is measured by the electric meter, is kilowatt hours, which is an expression for *total power* consumed by any device. Thus the rate, multiplied by the total time involved, gives the total power consumption, expressed in kilowatt hours.

Since you wish to know the total power consumed in one hour, the answer will be the same as the rate (or kilowatts) because the hour is taken as the unit of time in power measurement. The number of kilowatt hours, therefore, would be 2.475. This figure, multiplied by the light company's cost rate for power consumption, would tell you the total cost of operating this 60 ampere arc for one hour.

For example, if the cost rate is, say, 5 cents per KW-hr., the total cost would be

$$2.475 \times .05 = \$0.124 \text{ or } 12 \text{ cents.}$$

220 *Volt Meter on* 110 *Volts*

Answering your second question very briefly, we would say that if a Watt hour meter which was constructed to operate on a 220 volt circuit were used on a 110 volt line instead, it would register very low, meaning that the kilowatt-hours as indicated by the meter would be lower than the actual number of kilowatt-hours taken by the arc and its accessory equipment.

In this connection, it should be remembered that a watt-hour meter, in its simplest form, is nothing more than a delicate motor and operates as such, inasmuch as it has field coils, an armature, and a light metal disc which acts as a load on the armature.

This metallic disc is very carefully compensated and is precisely balanced so as to float in the magnetic field created by the magnets.

In a meter of this kind the field coils are connected across the line so as to be influenced by the line voltage, and the armature is connected in *series* with the line so as to be influenced by the line current. A set of coils, therefore, is used to measure the effect of both line current and line voltage in order to arrive at the power being consumed by the load.

Since the current in the field coils is proportional to voltage and this in turn affects the turning effort on the armature, any reduction in line voltage over the rated voltage of the meter will result in a reduction in turning effort.

Connecting a 220 volt meter on a 110 volt line, therefore, would mean a reduction of 50 per cent in line voltage (as regards the meter) so that the armature would naturally revolve at greatly reduced speed. Furthermore, the reduction in line voltage would be so great as to seriously affect the accuracy of the meter, with the result that it would read much less than the actual number of kilowatt hours.

Your questions, Friend Turpin, can be answered indirectly by yourself by asking this question: If you connected a 220 volt motor on a 110 volt line would the motor run slower or faster than normal speed?

The answer, quite naturally, is that it would run slower and, as a matter of fact, if it were connected to a normal load it would not run at all.

Universal's New Racine Theatre Under Way

Construction work has started on Universal's new theatre in Racine, Wisconsin, according to announcement made by Dan Michalove, General Manager of Universal Chain Theatrical Enterprises, Inc.

The building will cover a plottage of 80 feet in Main Street, 120 feet in Lake Avenue. The depth of the structure will be 240 feet. The theatre will seat 2000.

The theatre building will house two stores on the first floor, while the second, third and fourth floors will be occupied by the Fraternal Order of Eagles.

The house will be of the atmospheric type.

Mr. Michalove expects that the theatre will be ready for opening by November 1st. This will be the second house Universal has in Racine as they are now operating the Rialto Theatre in this city.



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HEADS OF NATIONAL SUPPLY COMPANY'S NEW DEPARTMENTS

Left: P. L. Landis, in charge of scenery and drapes.

Right: A. Pernetti, who will supervise organ sales in the Central States.

National Supply Adds Two New Dept's

Appoints Specialists on Organs and Scenery for Newly Created Mid-West Divisions

THAT the National Theatre Supply Company is branching out still further in its field is indicated by the recent addition of two new departments to take care of a demand for pipe organ and scenic equipment. A. Pernetti will be in charge of organ sales in the mid-west division, while P. L. Landis will supervise the scenery and drape department out of Chicago.

Mr. Pernetti has for several years been very prominently identified with the organ industry and with Geo. Kilgen & Sons, manufacturers of the Kilgen Wonder Organ. Mr. Pernetti has established quarters in the general offices of the National company in Chicago, from which point he will have direct supervision over sales in the Central states. Other organ specialists working under his direction will be located in the several branch offices, quite a number of which will soon have special organ demonstrating rooms with instruments on display.

The new department will also handle the sales of the Seeburg player organ which is now being distributed by the National Theatre Supply Company.

Mr. Landis is quite well known in the theatre industry and through experience is splendidly qualified to assume his duties with National. He also will maintain offices at the National headquarters and will look after the interests of the company both by personal contact with the trade and through specialists in scenery and stage-craft, house draperies and floor coverings, working under his direction and located at the various branch offices.

A new scenic studio has been outfitted in Chicago, known as Wm. Lemle Co., Inc., with Mr. William Lemle in charge. Mr. Lemle is also a former member of the original Sosman & Landis Co. While the National Theatre Supply Company has no financial interest in the Lemle Studios, it has assumed distribution of the entire output of the latter, featuring the latest creations in both fabric and painted draperies and settings and novelty developments for the modern stage.

Similar departments are already in operation in the Southern division, under the direction of Joe Shear, located at the National district offices in Atlanta, Ga., and in the West Coast division under A. M. Larsen of the National Interior Decorating Department in Seattle, Wash. Another scenic department is being formed for the Eastern division and will be announced shortly by the officials of the Eastern district in New York City.

Debrie Camera Co. Market Time Saving Device

The manufacturers of the Debrie motion picture cameras have recently devised a new instrument of precision which they call the Visograph.

This is a device of the finder type, the purpose of which is to save the time of both director and camera man ascertaining absolutely correct field and angle of the picture being taken, advising what focal length lens to use, the exact proportion or dimensions of the subject to be photographed and the photographic value of colors and tones in the subject.

The instrument is made entirely of metal and is small in size—75 mm. x 75 mm. x 45 mm. It weighs not quite a pound. It can be carried either in the pocket or over the shoulder by a strap—like binoculars. It sells for $15.00.

Composed of two parts, forming a box. These parts are brought together or separated by a set of lazy tongs and they will indicate angles of view taken in by any motion picture lens up to 8¼ inches. A measure on one side indicates the focal length of lens, after sighting through the back of the apparatus to ascertain the field or angle. There is a mask slot in the center, which corresponds to all models of professional cameras. The apparatus indicates the portion of the picture affected by masks employed. To assist in determining photographic values of colors and tones in the subject, a blue-green glass is conveniently located to pull down over the eye-piece.

Donovan Amus. Co. Building at Taunton, Mass.

The new Taunton Park theatre, Taunton, Mass., under construction on Broadway for the Donovan Amusement Company, and which it is estimated will be ready for opening the first week in October, will replace the Park theatre destroyed by fire on Court street last November. The new construction represents a building expenditure of $250,000, and is one of the most costly building undertakings that Taunton has had in many years.

The new theatre will be of the stadium type of construction, with a seating capacity of 1,700 seats and balconies, and when completed will be one of the most beautiful theatres in southern New England.

John Edmund Kelly of Boston is the architect and designer. Walter H. Barker of Taunton is the builder. The officers of the Donovan Amusement Company are Harrison W. George, president; James J. Donovan, treasurer; William H. Donovan, clerk, and Fred J. McAloon, general manager.

Transverter Sales Mark Theatre Increase

Erection of new theatres continue unabated according to the Hertner Electric Company, who offer as evidence for their statement a list of recent new Transverter installations: Tibbets Theatre, Coldwater, Michigan; Grant Theatre, Philadelphia, Pa.; H. C. Coffee, Amarillo, Texas; Hunt's Casino Theatre, Wildwood, New Jersey; New Theatre, Lexington, Virginia; Jefferson Theatre, Roanoke, Va.; New Norwood Theatre, Norwood, Mass.; State Theatre, Kalamazoo, Mich.; Capitol Theatre, Passaic, New Jersey; Monta Vista Theatre, Cincinnati, Ohio; Ancient Order of Pilgrims Auditorium, Houston, Texas; Ritz Theatre, Tolleston, Indiana; Zarah Theatre, Great Bend, Kansas; Novelty Theatre, La Follette, Tenn.; Strand Theatre, Tupelo, Texas; Pharr Theatre, Pharr, Texas; Family Theatre, Gary, Indiana; Pearson's Theatre, Clayton, New York; Yale Theatre, Cleburne, Texas; Bernard Eagle Home, Cincinnati, Ohio; Bonnie Kate Theatre, Elizabethton, Tenn.; Paramount Theatre, Kokomo, Indiana.

Ward Leonard Electric Co. Issues New Booklet

The Ward Leonard Electric Company of Mount Vernon, N. Y., have recently issued a new descriptive booklet on Vitrohm dimmers—the interlocking resistance type for complete control of theatre lighting. Other bulletins which will be sent to exhibitors upon request are those on field rheostats, motor starters and controllers, radio resistor kit, theatre lighting, battery-charging rheostats, resistance boxes, and laboratory sliding contact rheostats.

Penn State Bureau Approves 3 New Film Safety Devices

THE Pennsylvania Department of Labor & Industry, at the capitol in Harrisburg, has just formally approved, through its Bureau of Industrial Standards, of which J. M. Sandel is director, three new inventions, which have the backing of three separate companies, which, it is claimed, practically eliminate all danger of fire in motion picture projection booths.

The devices, in each case, are declared by the Industrial Bureau not only to assure safety but are declared to be entirely practical of operation. They are expected by their inventions to solve completely the long-standing problem of fire prevention in booths.

The companies whose devices have been approved are:

The U. S. A. Fire Douser Company, of 86 East Market street, Wilkes-Barre, Pa., whose device was invented by Robert Fine, who for a number of years has been a projectionist in one of the theatres of the Comerford chain.

The Sentry Safety Control Corporation, Lincoln Building, Philadelphia.

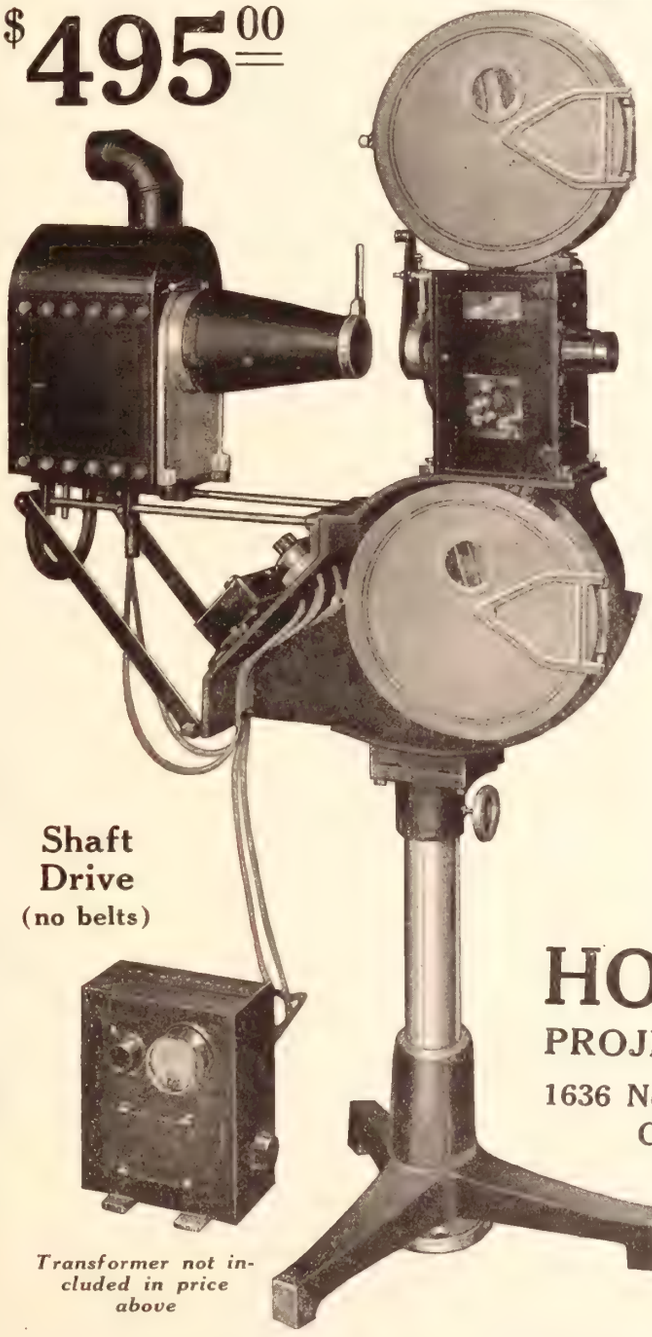
John C. Pfeil, chief electrician for the Grand Amusement Company, controlling several large theatres in Johnstown, Pa.

The principle is similar in each of the three devices, which are mechanisms which automatically cut off the rays of light at the aperture in the projection machine the instant a film that is being projected breaks or becomes jammed.

It is understood that in the case of each device a patent either has been obtained or applied for, and that they will be put on the market at once. Before giving its approval to the devices the Bureau of Standards had its expert, J. P. Lilley, pass on them. Mr. Lilley is assistant chief of the Building Section of the Department of Labor & Industry, in charge of emergency lighting and the licensing of motion picture projectionists.

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Silversheet Representative Returns from Europe

Roy Chandler, who has been promoting American products in foreign countries for over twenty years, recently returned from a successful 22,800 mile trip through South America, South Africa, Egypt and Europe, in the interests of the Electrocolor Advertising Equipment, Inc., of New York, of which he is president, and the American Silversheet Company, of St. Louis, for whom he is foreign representative.

"Motion picture theatres in South America, South Africa and Egypt are mostly of the type that ours were fifteen years ago, and I am convinced that there is an extensive market for screen equipment in all countries that I visited," stated Mr. Chandler.

Ventilator System Sales Show Increase

Still further evidence of increase in theatre construction and demand for cooling and ventilating systems can be determined by a report from the Supreme Heater and Ventilating Corporation, St. Louis, Mo., which claims that over 200 theatres have purchased their system since Feb 1, and that repeat orders have been placed by several of the large circuits. Features radically different from other types are said to have been incorporated in the design of the Supreme.

This concern also manufactures the Supreme blower type heater, a moderately priced heating system.

Rumor Two More Theatres for Kansas City

Rumors of two more large motion picture theatres are going the rounds in Kansas City. A $500,000 project is repeorted to be under consideration at Spring and Main streets, with a 700 foot frontage. The largest theatres in Kansas City will be erected at the corner of West Linwood boulevard and Main streets, according to reports received by Matt Shinnick, superintendent of buildings.

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Studio Briefs

A new newcomer to the screen is Fay Webb, Santa Monica high school girl, who has just stepped out of the class room into the films. Miss Webb, green-eyed brunette, and daughter of Santa Monica's chief of police, Clarence Webb, was last week signed to a long-term contract by Louis B. Mayer, head of the Metro-Goldwn-Mayer studios.

Lane Chandler has been signed to a five-year contract by Paramount just prior to starting on his first starring picture, "Open Range," the picturization of Zane Grey's latest melodrama, which will be directed by Arthur Rosson.

Gertrude Astor has been signed for a principal rôle in Warner Bros.' picture, "The Broadway Kid," the temporary title for George Jessel's new starring vehicle. The production is now in work on the coast, with Byron Haskin directing. The leading feminine rôle has been assigned to Audrey Ferris, a new Warner "find."

William Le Baron is assembling a strong cast for his F B O production, "South Sea Love." Allan Brooks has been added to the cast.

With his latest First National picture, "White Pants Willie," in the cutting and editing room, Johnny Hines and his producer, C. C. Burr, are now busily engaged with their staff of scenario and gag writers whipping Edward People's famous stage play, "A Pair of Sixes," into shape for the screen. This screen version will be produced under the personal supervision of C. C. Burr at the Tec Art Studio in Hollywood.

W. C. Fields, Paramount star, has just arrived in Hollywood, after an auto trip from New York to the Coast. He will be idle until the start of "The Side Show," in which he will be co-starred with Chester Conklin.

George Fawcett, noted character actor of stage and screen, is the latest addition to the cast of principals supporting Milton Sills in his next First National picture, "Hard-Boiled Haggerty," which Wid Gunning is producing and Charlie Brabin directing.

Louis Stern has been added to the cast of "Romance," Ramon Novarro's new starring vehicle. Stern was one of the first stage actors to enter pictures, and appeared with Mary Pickford in "The Foundling," Marceline Day has the featured feminine rôle, while Roy D'Arcy is the principal villain. The supporting cast contains such players as Marc McDermott, Cesare Gravina, Bobby Mack, Otto Matieson and others of note.

Rockcliffe Fellowes is the first player to be selected for the supporting cast of "The Crystal Cup," according to announcement from Henry Hobart, who is producing the story for First National Picture. Jack Mulhall and Dorothy Mackaill are to be featured in the picturization of Gertrude Atherton's daring novel, and John Francis Dillon will direct.

Ralph Spence, and not Neal O'Hara, as announced, will write the titles for Buster Keaton's second United Artists picture, "College."

Thelma Todd is definitely set for the lead in "Open Range," starring Lane Chandler. The production is scheduled to start July 18.

Sojin is playing a sinister rôle in "Foreign Devils," a new film production based on the Boxer uprising in China. "Foreign Devils" is an original screen story, written by Peter B. Kyne especially as a starring vehicle for Tim McCoy. Claire Windsor has the featured feminine rôle. The director of the picture is W. D. Van Dyke.

Mitchell Lewis has been cast for an important rôle in Paramount's production of "Beau Sabreur," P. C. Wren's companion story to "Beau Geste."

"By Correspondence," the second of the series of one-reel comedies, starring Arthur Lake under the Universal banner, has been completed under the direction of Ansel Friedberger. The third of the series, which portrays Lake as a "drug store cowboy," will be started immediately with Max Kimmich directing. "Bubbles" Steifel plays the leading feminine role and Buddy Messenger is included in the cast.

When Alfred Santell begins production of "The Gorilla" for Asher, Rogers and Small at the First National Studios next month, he will not be guided by the theatrical version of the Ralph Spence story in his direction, but will film the mystery comedy-drama from an original angle. Santell believes that "The Gorilla" lends itself to ideal picturization.

Maurice S. Revnes, for some time associated with Fox Films as purchaser of story material, has joined the Gloria Swanson organization, producing for United Artists in a similar capacity. Mr. Revnes has already obtained one story for the star, the nature or name of which is not revealed. Mr. Revnes has just returned to Hollywood after a trip to New York in search of screen plays.

Louis Wolheim has been signed to a long-term contract by John W. Considine, president of Feature Productions, a United Artists unit. Mr. Wolheim has just finished a rôle in "Two Arabian Knights," is already at work in Herbert Brenon's "Sorrell and Son," and is scheduled to play in "Tempest," starring John Barrymore. He will be seen in at least one additional rôle this year.

A new term comes into existence in Hollywood—that of "chief make-up technician." John W. Considine, Jr., president of Feature Productions, Inc., a United Artists unit, has signed Robert Stephanoff for that post. Stephanoff's real name is Blagoe Stephanoff Pop-Petroff, and his duties will consist of, it is said, in applying grease and salve to faces that are fortunes in themselves. He was technical advisor to Von Stroheim during the filming of "The Merry Widow."

The illness of Ruth Boyd, who was obliged to undergo an operation for appendicitis, has caused a delay in the production of "The Woman Who Did Not Care," starring Lilyan Tashman. Several retakes were necessary, and Olive Hasbrouck assumed the rôle of Diana Payne in the screen version of the Rida Johnson Young story which Gotham is making.

Sandow, Pathe dog star, whose current release is "Avenging Fangs," is on location at Lake Arrowhead, in the San Bernardino mountains of California, for scenes in "Primitive Justice," his next release. The humans in the cast are James Pierce, Helen Lynch, Lee Shumway, Whitehorse, Edward Coxen and Thomas F. Brooker.

Australia, for years one of the largest consumers of American motion pictures, is now in the movie limelight. Phillis Gibbs, winner of a beauty contest held in Australia and New Zealand, is representing Australia as her first beauty contest winner to make a bid for film honors. Miss Gibbs, who triumphed over more than 1,200 girls, arrived in San Francisco last week on the steamer Sierra, to start her film work under a long-term contract with Cecil B. De Mille. Upon her arrival at Hollywood the newcomer was met by a coterie of film celebrities, all of whom hail from Australia, among them Rupert Julian, May Robson, John Farrow and E. C. Gurney, of the De Mille studio.

Louise Du Pre, a native of Atlanta, recently visited the city of her birth, and made personal appearances in connection with local showings of "On Guard" in Pathe serial. Mis Du Pre appeared at the Tenth Street, West End, the Ponce De Leon and the Fairfax. During her stay at the Southern city she also spoke through the microphone of WSB.

Harry Crocker, feature player, who appeared with Marion Davies in"Tillie, the Toiler," has been signed to play an important rôle in support of Patsy Ruth Miller, in Ralph Ince's F B O production, "South Sea Love."

Production is scheduled to start about June 27 at Santa Ana Canyon, California. All of the exteriors will be made at this place and along the Santa Ana River. Interiors will be completed at the F B O Studios.

Robert J. Flaherty, director of "Moana" and "Nanook of the North," who has just signed a long-term contract with Metro-Goldwyn-Mayer, left New York last week for the West Coast.

His first assignment will be a photo-drama with a South Seas background. Before he left New York, Mr. Flaherty said that he understood exterior scenes would be made in authentic locations in Tahiti.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert.	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts.	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H. Miller.	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon.	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine.	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J Goudal-G .Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams.	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley.	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney.	Lumas	5358 feet	June 3
Naughty Nannette	V.Dana-Ed.Brownell.	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan.	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers.	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda.	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day.	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory.	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert.	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwali-J.Bowers.	Pathe	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt.	Pathe	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis.	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe.	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott.	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray.	Paramount	6303 feet	
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	

Feature	Star	Distributed by	Length	Reviewed
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray.	Prod. Dist. Corp	5923 feet	July 1
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S .Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy.	Warner Bros		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	4512 feet	
Colleen	Bellamy-MacDonald-Cohen,McNamara.	Fox		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy.	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert (tentative)	W.Baxter-M. Millner	Paramount		
Fast and Furious	R. Denny	Universal	5684 feet	
Fighting Three, The	J. Hoxie-Hasbrouck.	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law The	K.Maynard-D.Dwan	First National	6157 feet	
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	July	8
Pals in Peril	Buffalo Bill, Jr	Pathe	4710 feet	
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook.	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe.	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett.	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The		Tiffany		
Trunk Mystery, The	Hutchinson-Calhoun	Pathe	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Devil's Saddle, The	K. Maynard-K. Collins	First National		
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel.	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe	5 reels	Dec. 12, '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C Adams	Fox		
Phantom Buster, The	Buddy Roosevelt	Pathe	5 reels	
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Two-Gun of the Tumbleweed	Leo Maloney	Pathe	6 reels	
White Pants Willie	J. Hines-L. Hymans.	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes.	Paramount		Sept. 11
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Fireman Save My Child	W. Beery-R. Hatton.	Paramount		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt.	Warner Bros.	6435 feet	May 20
Painting the Town	G. Tryon-P. R. Miller.	Universal	5909 feet	July 1
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Soft Cushions	Douglas MacLean.	Paramount		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
First Degree Murder, (tentative)	T. Meighan-M. Millner-W. Standing.	Paramount		
Glory Girl, The	E. Ralston-R. Arlen.	Paramount		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd.	Paramount		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Celebrated Woman, A	F. Vidor	Paramount		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	Jack Luden	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Woman on Trail, The	Negri-Cortez	Paramount		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Devil Dancer, The	G. Gray	United Artists		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Dove, The	N. Talmadge-G. Roland-N. Beery.	United Artists		
Piava, La (tentative)	E. Taylor	United Artists		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer-L. Gray.	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves.	Universal	6869 feet	

Feature	Star	Distributed by	Length	Reviewed
Alias the Lone Wolf	L. Wilson	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Prod. Dist. Corp		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better 'Ole, The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chain Lightning	B. Jones-D. Ellis	Fox		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	R. Schildkraut	Prod. Dist. Corp.		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
East Side, West Side	G. O'Brien-V. Valli-J. F. M'Donald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fighting Eagle, The	La Rocque-P. Haver	Prod. Dist. Corp		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl From Rio, The	Mae Busch	Lumas		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Great Train Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Harvester, The	N. Kingston-O. Caldwell	F. B. O.		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J. Schildkraut-J. Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
In Old Kentucky		M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D. O'Shea-P. O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover, The	Norman Kerry	Universal		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy-blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Aldon	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird, The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas, The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O		
Moon of Israel	M. Corda-A. Marchal	F. B. O.		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nivon	Universal		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painted Ponies	H. Gibson-E. Claire	Universal		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	R. Novarro-M. Day-R. D'Arcy	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	M. Busch	Lumas		
Rose of Monterey, The (tentative)	G. Roland-M. Astor	First National		
Rush Hour, The	M. Prevost-H. Ford	Prod. Dist. Corp.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		

Feature	Star	Distributed by	Length	Reviewed
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

Newspaper Opinions on New Pictures

"Moon of Israel" — FBO, Roxy Theatre, New York City

Daily News: "Lavish, stupendous production, mob scenes deftly handled and scenic effects gorgeously conceived. Love story running through effort forceful one. Maria Corda lovely in role of Merapi. Director Curtiz has done good job."

Tribune Herald: "Well worth one's while to visit Roxy Theatre this week."

Times: "This is an excellent production. In a scene of splendid cinema sorcery, the miracle of the ages is wrought again before astonished eyes, and the seas roll back to free the innocent, while the guilty are engulfed in God's own wrath. Cast of untold thousands, magnificent panoramas, mighty theme plaintive melody of man's love for maid."

Evening World: "The sets excellent . . . acting of Maria Corda indeed impressive."

Evening Graphic: "Roxy has booked one of best cinema attractions his theatre has shown since opening."

Evening Sun: "Proved to be interesting, exceptionally handsome film. Settings massive and beautiful and pageantry of Egyptian and Israelite mobs captivating in poetic movement and flow. Maria Corda performs admirably."

Morning Telegraph: "Here's a spot. Another one of those 'Sleepers' that are God's gifts to showmen—via FBO. Merits adjective 'Stupendous,' for it is just that in magnificence of theme, in grandeur of background, in tremendousness of production value, and in showmanship potentiality. A 'prestige' picture—one that will boost bank balance at same time it builds patronage. It is something for showmen to shout about. For towns will talk of it for time to come."

Mirror: "Beautifully done bit of cinema, fully equal in technical effects to De Mille opus."

World: "Happily free of hokum tricks so many directors seem to think essential to filming of any story not strictly historical. Small parts well cast and as well played. Crowds expertly handled, much use being made of effect of raising of hundreds of pairs of hands in prayer or protest, process used to great advantage by Max Reinhardt. Scenes . . . breaking toward liberty and pursued by Egyptian chariots and horsemen finely done. Maria Corda plays with warmth and sincerity that is refreshing."

"Tillie the Toiler"—Metro-Goldwyn-Mayer, Chicago

Tribune: "Smart, gay, amusing. . . . Lively comedy, Marion Davies again proves that she is pretty, funny and can act. . . . Is gayly farcial and amusing. . . . Subtitles smart and staging, direction and photography up to scratch."

American: "Marion Davies dazzling screen Lorelei. . . . Brings laughs galore. . . . Always beautiful, Marion has grown even more lovely with each succeeding picture until in 'Tillie' she is simply dazzling. . . . Really splendid piece of work. . . . As for outfits Miss Davies wears, girls, you just mustn't miss 'em! . . . Her wardrobe positively stunning. . . . A mighty interesting story back of blond stenographer's adventure. . . . Awfully good supporting cast. . . . Clever titles. . . . Stream of laughs. . . . Really awfully likable photoplay. . . . Will prove highly amusing."

"Tillie the Toiler"—Metro-Goldwyn-Mayer, Boston

Boston Globe: "Amusing characterization of pretty but dumb stenographer. . . . Miss Davies joy to behold in ultra short skirts, her cocky little walk and her amusing mannerisms."

Traveller: "Marion Davies does neat piece of acting as we've seen for many day. . . . Most satisfactory bit of entertainment. . . . We hope Miss Davies will devote her future acting to pictures of this sort. . . . 'Tillie' proves her worth as cemedienne in no uncertain terms."

Boston American: "Marion Davies' best comedy. . . . Under brisk direction of Hobart Henley action flows along with velvety smoothness. . . . Without exception cast perfectly chosen. . . . The blond star's 'Tillie' composite of all little office flappers of big city. . . . All in all, 'Tillie' huge success. . . . Even most soberly inclined audience cannot resist it."

"Atta Baby"—Educational, Forum Theatre, Los Angeles

Times: "'Big Boy,' that popular baby star (he is 3 years of age)—infant with big shoes, derby hat and diapers—is furnishing man's-sized quota of entertainment at Forum in short comedy presented on laugh program. This little comedian has something more to offer than cute baby face and universal appeal of children. 'Atta Baby' more of fast action comedy than previous ones, because child's ability has increased and he can do more difficult things."

"Atta Baby" — Educational, Washington, D. C.

Star: "'Atta Baby,' effort on part of producers to give longer and better comedies, and in this particular one they have certainly succeeded. 'Big Boy,' perhaps youngest and smallest star known, and yet gives highly amusing and worthy performance."

"Broadway Nights"—First National, Mark Strand Theatre, New York City

Times: "With its many human touches and competent acting, 'Broadway Nights' emphatically good entertainment. Story well told and clever camera work adds to interest. Players throughout their performances perfectly natural."

American: "In the category of really 'original' stories. . . . Box office picture . . . packed with fascinating back-stage atmosphere, glittering with glorious girls. Bound to intrigue audiences. Lois Wilson charming . . . looks prettier than ever. Sam Hardy splendid pantomimist as well as a good actor."

Herald-Tribune: "You're almost sure to like 'Broadway Nights.' Best part Lois Wilson ever had. Sam Hardy most attractive screen role has yet appeared in."

World: "Competent direction and acting. Above average of Broadway films. Lois Wilson brings vivacity, good looks and charm to her role. Hardy ably supports."

Daily News: "Convincing. . . . Direction happily suited to tale and performances of cast expert. Lois Wilson different Lois . . . but puts it over as well as any reel jazz baby might have done. Hardy . . . one of screen's best bets for any sort of male role."

Telegraph: "'Broadway Nights' good show any day. . . . Will attain greater than usual degree of popularity with wide range of theatre-goers. Story good and told in convincing fashion. Hardy plays with great effectiveness. Is sincere and convincing. Lois Wilson extremely beautiful. Proves conclusively she can bring personality before public more effectively in acting general run of roles than by sticking to 'Westerns.'"

Sun: "Lois Wilson, Sam Hardy and Louis Bartels do their best. Unpretentious but cleverly built and human picture. Has refreshing air of back-stage authenticity. Miss Wilson admirable and Hardy better than he has ever been. Bartels contributes as clever a bit of acting as screen has witnessed in months."

Evening World: "With Sam Hardy playing first serious role and with Lois Wilson better than her former best, 'Broadway Nights' holds more than average amount of interest.



Does it Pay!

¶ If someone asked your advice as to the requirements of a first class theatre you would most likely call particular attention to those features which you know are lacking in your own theatre.

¶ You know what every good theatre should have. You know what improvements you should make in your theatre. The only question in your mind is whether the improvements would pay for themselves in additional business.

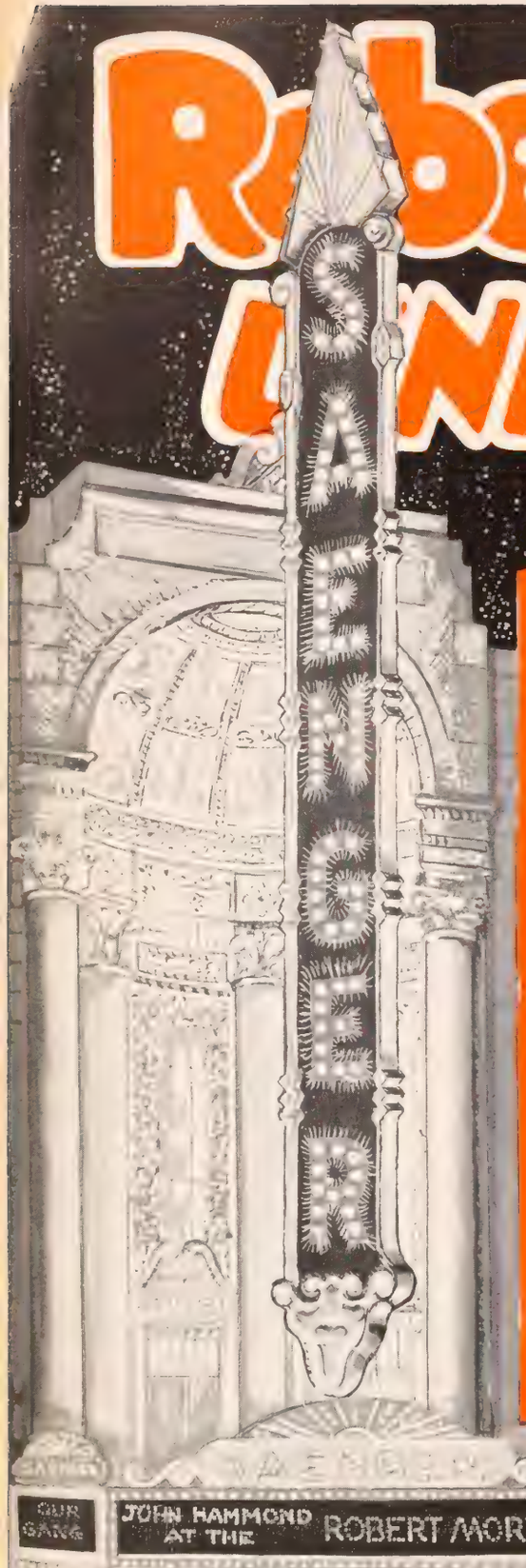
¶ The best answer to that is the success of the big new houses in the show section of New York---the Capitol, the Embassy, the Paramount, Roxy's and others have been added in the past two or three years and each one is filled to capacity at practically every performance. They do not draw patronage from one another, but from less adequately equipped theatres.

¶ The public is the average man and woman. It likes progress and endorses it heartily wherever it's found. That is why every progressive exhibitor has learned that better projection pays. That is also why Simplex Projectors have become so increasingly popular.

SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York

Simplex Projectors For Better Projection

Robert Morton UNIT ORGAN



in the New SAENGER New Orleans

Conceded by architectural critics to be one of the world's most palatial theatres, the *New* SAENGER theatre at New Orleans is an artistic triumph.

The progress of the great SAENGER organization has been nothing less than marvelous. Building constructively and permanently, they have shared in the general prosperity of the industry, without departing from the highest possible standard of buisness ethics.

The same resourceful showmanship and discerning judgment that created this wonderful organization, is responsible for the choice of the Robert Morton Super-Unit now installed in the world's most beautiful theatre, the— GREATER SAENGER New Orleans.

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168 Golden Gate

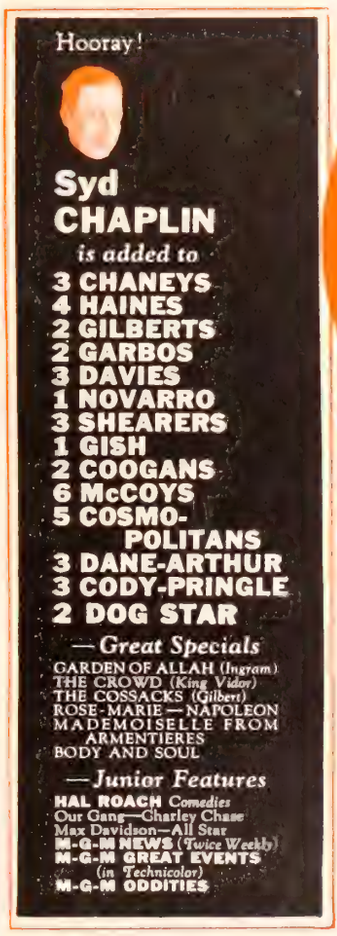


In Americas Finest Theatres

Genuine Deagan Percussions Used

July 22, 1927

Motion Picture News



Sept. 10th
THE BIG PARADE

M-G-M HITS ARE ON TOP RIGHT NOW!

TRY AND TOP M-G-M PRODUCT FOR '27-'28!
(it can't be done!)

Oct. 8th
BEN-HUR

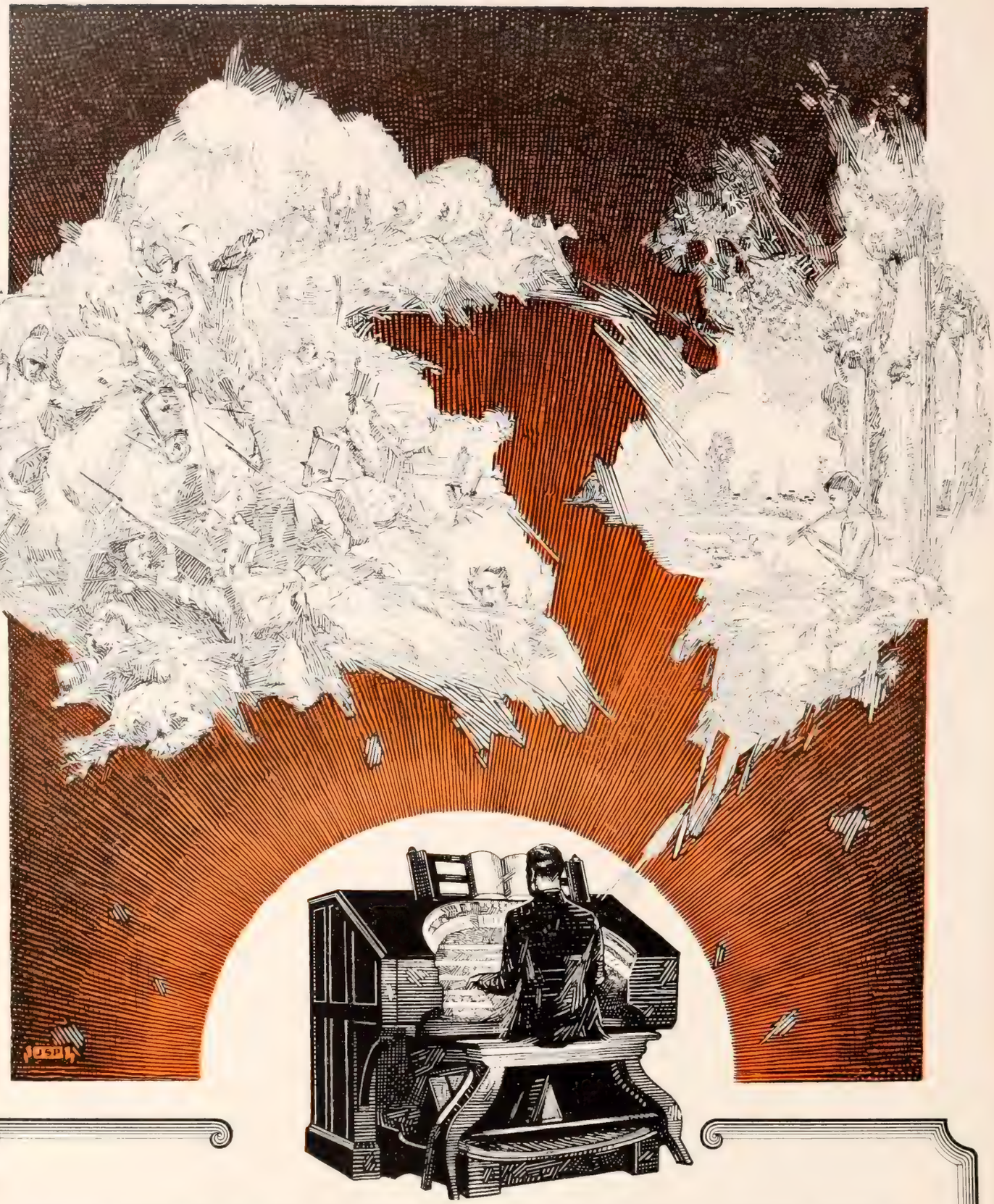
Vol. XXXVI No. 3

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LOS ANGELES

2 Great Road Shows

with the rich cream of their profits unskimmed

now released to exhibitors





36 weeks in New York—16 weeks in Boston—15 weeks in Philadelphia—9 weeks in Chicago—10 weeks in Los Angeles, and other long runs. Just enough to spread the fame of "Beau Geste" all over the country and still leave YOUR Profit in. Mystery melodrama of the French Foreign Legion, in the heart of the hot Sahara. The reputation of the picture, the novel, (a best seller for years), and the national advertising back of it, has millions all over the country waiting to see "Beau Geste."

BEAU GESTE

The World's Greatest Melodrama

Herbert Brenon Production with RONALD COLMAN (*by arrangement with Samuel Goldwyn*) Noah Beery, Alice Joyce, Neil Hamilton, Mary Brian, William Powell, Norman Trevor, Ralph Forbes, Victor McLaglan. From the novel by P. C. Wren.

Paramount 100%



Extensive road show engagements already set were sacrificed to provide you with sure-fire box office material now. And if anything was ever "sure-fire" "The Rough Rider" is IT. Tender romance, rich humor, thrills, action, excitement—"The Rough Riders" has EVERYTHING. A universal appeal—it will bring out the old folks and the children, the flappers and their beaus, husbands and wives—EVERYBODY. Like "Beau Geste," the rich cream of its profit is still unskimmed.

THE ROUGH RIDERS

Cyclonic Epic of American Courage

Victor Fleming Production with this great cast of stars—Noah Beery, George Bancroft, Mary Astor, Charles Farrell, Charles Emmett Mack, and Frank Hopper. From the story by Hermann Hagedorn. B. P. Schulberg, Associate Producer.

Paramount

Included with

Star Hits

4 CLARA BOW
4 RICHARD DIX
5 BEBE DANIELS
4 BEERY-HATTON
2 FRED THOMSON
1 CONKLIN-BANCROFT
5 ADOLPHE MENJOU
4 ZANE GREY
4 THOMAS MEIGHAN
4 POLA NEGRI
1 WALLACE BEERY
2 CONKLIN-FIELDS
5 JACK LUDEN
5 ESTHER RALSTON
4 FLORENCE VIDOR
2 GEORGE BANCROFT
1 W. C. FIELDS

Short Features

104 PARAMOUNT NEWS
36 CHRISTIE COMEDIES
6 HORTON COMEDIES
10 MINTZ NOVELTIES
26 KRAZY KAT CARTOONS
26 INKWELL IMPS CARTOONS

Specials

*HAROLD LLOYD

"GENTLEMEN PREFER BLONDES"

"METROPOLIS"

"BEAU SABREUR"

"UNDERWORLD"

"GLORIFYING THE AMERICAN GIRL"

"THE WAY OF ALL FLESH" (*Emil Jannings*)

"HITTING FOR HEAVEN" (*Jannings*)

"CHANG"

"JESSE JAMES" (*Fred Thomson*)

"DAVY CROCKETT" (*Thomson*)

"TILLIE'S PUNCTURED ROMANCE"

"BARBED WIRE" (*Pola Negri all-star*)

ERNST LUBITSCH PRODUCTION *and more*

*Harold Lloyd productions made by Harold Lloyd Corporation and released by Paramount.

PARAMOUNT 100% PROGRAM

THE WHOLE SHOW WORLD BOOKS

PARAMOUNT — THE WHOLE SHOW!

Unbiased Editorial Opinions—Backed by the Approval of Keen Showmen—Endorse COLUMBIA PICTURES as Being on a Par with the Best Box-Office Product in the Industry.

The Newspaper of Filmdom — THE Film Daily — AND WEEKLY FILM DIGEST

Sunday, June 26, 1927

Exhibitors in choosing their product for the coming year might well bear in mind the name, Columbia Pictures. This efficient organization, without blare of trumpets, had already stood the test of time and can now be named alongside of every important producing and distributing concern in the country. During the past year this company has succeeded in establishing a closer contact with exhibitors than ever before. Personally-owned exchanges and especially selected franchise holders distribute a product of established merit which warrants national recognition. The announcement of Columbia's Perfect Thirty is another opportunity for the exhibitor who thinks before he signs.

Motion Picture News

NEW YORK CITY, JULY 8, 1927

IT is with a good deal of gratification that we note the booking of a picture from one of the newer national distributors in the Roxy, the world's greatest showhouse. This is "The Blood Ship," a Columbia picture.

It is gratifying—it must be to everyone—because it is a further striking indication of the fact that production is still a pretty wide open affair with no particular honors to any one studio. It was my distinct impression, while in Hollywood this spring, that most any studio might exceed any other studio in the quality of its program offering—this year, and next and next year. And, while a broad one, that is a most important observation.



World Premiere
Roxy Theatre, New York
July 16th

COLUM PICTU

Get set for H



B

First Release—
the Greatest Audience—Gibson Ever Made!—

Painted

Universal's BIG GUN GROUP

OOT GIBSON'S iggest Year!

Carl Laemmle guarantees you HOOT GIBSON'S biggest year and the proof is in the picture!—Ask your Exchange Man to show you PAINTED PONIES (*Reaves Eason Production from the story by John H. Hamlin with Ethelyn Claire, Slim Summerville, etc., etc.*) its only a sample of what you're going to get this year from HOOT GIBSON—the star who is a box-office *certainity* and not a gamble! Exhibitor's box-office reports proclaim him the greatest of them all!

Seven big new HOOT GIBSON BIG GUN JEWELS this year each by a prominent author such as Peter B. Kyne.—THE WILD WEST SHOW * * THE RAWHIDE KID * * RIDING FOR FAME * * GALLOPING FURY * * A TRICK OF HEARTS * * A SOCIETY COWBOY * * PAINTED PONIES - - - - Look 'em over —grab the date book!

Ponies

—A BROADSIDE OF HITS

GOTHAM PRODUCTIONS

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FAVORITE FILM CO.
MR. W. B. HURLBURT
610 Film Exchange Bldg.,
Detroit, Mich.

(State of Michigan)

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MOTION PICTURE THEATRE OWNERS OF THE NORTH WEST
MR. W. A. STEFFES
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CELEBRATED PLAYERS FILM EXCHANGE OF WISCONSIN
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Here It Is——Now!—

THE BIGGEST BOX-OFFICE BET OF THE SEASON

MRS. WALLACE REID

Supported by a Superlative All-Star Supporting Cast, in a Superb Photodramatic Pageant of Frills & Fashion entitled

THE

Satin Woman

The Soul Searching Story of a Feminine "Beau Brummel" who almost forgot she was a wife and mother—until too late.

Cast Includes

ROCKLIFFE FELLOWS, ALICE WHITE, JOHN MILJAN, LASKA WINTERS, GLADYS BROCKWELL, RUTH STONEHOUSE, ETHEL WALES, CHAS. POST.

Written and Directed by
WALTER LANG

GLITTERING! . GORGEOUS! . . SPECTACULAR! . A SENSATION! . .

READ THIS MR. EXHIBITOR—Prints of "THE SATIN WOMAN" are now available for screening and IMMEDIATE BOOKING at any one of the exchanges listed on these pages. Inquire about the special personal appearance proposition of MRS. WALLACE REID.

REMEMBER THIS IS NOT A "PAPER PROMISE"—IT'S A SCREEN DELIVERY

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Indianapolis, Ind.

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(New York State)

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"THE ROSE OF KILDARE"

Gerald Beaumont's great story. With HELENE CHADWICK, HENRY B. WALTHALL, PAT O'MALLEY and Lee Moran. Direction, Dallas M. Fitzgerald. Released August 1st.

"THE GIRL FROM RIO"
with
CARMEL MYERS

"BLONDES BY CHOICE"
A Feature Farce
ALL STAR CAST

THE CHEER LEADER
A College Drama for the football season

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Famous Sea Drama
by OWEN DAVIS

"UNITED STATES" SMITH
Red Book Magazine story
by GERALD BEAUMONT

"THE HEAD OF THE FAMILY"
A comedy scream by
GEORGE RANDOLPH CHESTER

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by Lean De Costa, author of "Kosher Kitty Kelly"

TURN BACK THE HOURS
from the famous play
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"THE CHORUS KID"
A "backstage" novelty
by HOWARD ROCKEY

"BARE KNEES"
A new angle on the "flapper" problem

"THE MAN HIGHER UP" by Reginald Wright Kauffman

and

MRS. WALLACE REID in "HELL SHIP BRONSON"
A Super-Special with a Magnificent Cast.

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and

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Capitol!

JOSEPH P. KENNEDY
presents

LOIS
WILSON
and GEO. K
ARTHUR
in



The GINGH

RKO

Smash!



Greater F B O Lands a Big One Right Smack Into the Great Capitol Theatre, New York! Opening Sat. July 16th for Gala Laugh Week! Bway Musical Comedy Hit Brilliantly Picturized With Two of the Screen's Greatest Stars!

National Exploitation Sweep with Dozens of Box-Office Tie-Ups!

F B O is DELIVERING AS NEVER BEFORE....F B O IS THE SAFEST SHOW-MEN'S PLAY IN THE TRADE TODAY!

From the Musical Comedy Success By Daniel Kusell

Directed by David Kirkland

I AM GIRL

The Crimson Flash

with

Cullen Landis
and
Eugenia Gilbert



story by
GEORGE ARTHUR GRAY
directed by
ARCH B. HEATH
scenario by
PAUL F. FULLER



ACRES OF DIAMONDS

Remember the man who traveled the world looking for a fortune, who got back home discouraged and broke, and discovered there were acres of diamonds on his own farm?

Patheserials are that to you, acres of diamonds, if you give them a chance. They give you ten weeks of word-of-mouth advertising; ten weeks of regular patrons coming back to find out "what happens in the next"; ten weeks of special appeal to young people and a lot of "steadies" among the oldsters; and there's nothing better as a rejuvenator of summer business.

"The Crimson Flash" is a good one to start on.

Pathéserial

DE MILLE PICTURES
PATHE NEWS

PATHECOMEDIES
PATHEPICTURES



MARIE PREVOST

in 5 zippy melodramatic comedy hits on the Pathé-DeMille program 1927-28

Her first

MARIE PREVOST

in

The Rush Hour

with
HARRISON FORD
and SEENA OWEN
an E. MASON HOPPER
PRODUCTION

Adapted by
Zelda Sears from "The Azure Shore"
by Frederick and Fanny Hatton



HERE is corking entertainment—a film based on the adventures of a peppy Jersey commuter who set sail for foreign lands to find romantic adventure. Things start to happen at once, and with the entrance of a couple of confidence workers and a demi-mondaine into the plot thrills multiply too rapidly to be counted. A big love story, too!





Marie Prevost in 4 other big ones to come

The GIRL *in the* PULLMAN

A beautiful girl—a sleeping car and a mix-up—a fast-moving hilarious farce. By Willson Collison.

ON TO RENO

Husband and lover—two toys in the daring game of a designing woman, by Joe Jackson.

FREE AND EASY

An actionful comedy drama from the story "The Shock Absorber" by Frederick and Fannie Hatton.

A BLONDE *for a* NIGHT

Hubby had a weakness for blondes, but his wife found the cure. By Willson Collison.

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

Carrier Conditioned

Theatres of the Publix Group



FULFILLING THE PUBLIC'S DEMAND FOR COMFORT

PEOPLE have learned to *feel for themselves* and to recognize immediately the health-giving comfort of Carrier Conditioned Theatres. These theatres of the Publix Group, among them the first completely air conditioned theatres of the country, have taught the patrons what air conditioning means—a cool, non-humid atmosphere in Summer—temperate, healthfully humidified air in Winter cleansed fresh air always poured into the theatre without a sense of draughtiness. It is significant that in this group of Carrier Conditioned Theatres is the great new Paramount, "at the Cross Roads of the World". Carrier acceptance of complete responsibility has made air conditioning an indispensable asset to the theatre and a boon to the public.

Watch the popularity of the theatres where—

*Manufactured Weather
makes
"Every day a *good* day"

*Ask for the Book, "Theatre Cooling and Conditioning"
Describe your Theatres. Ask for a visit
from one of our Engineers.*

Carrier Engineering Corporation

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It isn't Manufactured Weather unless it's a Carrier System

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT



The devil was bored and he summoned his henchmen. "Pour for me," he said, "into one mold, the heart of a child, the body of a wanton and the soul of a woman. Let us see what will happen."

—*Foreword, "Loves of Carmen"*

CA

with

DOLORES DEL RIO
VICTOR McLAGLEN

Based on the story by PROSPER MERIMEE

Adapted by GERTRUDE ORR

RAOUL WALSH

PRODUCTION

This is the tropical tale of Carmen and her tempestuous love affairs; and of the great Toreador, who threw the bull—and how!

WILLIAM FOX
presents

OVES OF
RMEN

Victor McLaglen and Dolores Del Rio, brilliant stars from "What Price Glory" are the central figures of this great epic of Spain and the bull ring.



A powerful and audience-appealing story with a a sensational box office combination—DEL RIO and McLAGLEN.

We make no bones about it—this year it's FOX!

When you're talking about BIG PICTURES, about PROFIT PICTURES you are surely talking

FOX

FOX GIVES YOU 4 MORE BIG ONES IN SEPT.

1 **Oh, man---what a love story!**



Loves of CARMEN

with

DOLORES DEL RIO

and

VICTOR McLAGLEN

Based on the story by PROSPER MERIMEE

Adapted by GERTRUDE ORR

RAOUL WALSH
Production

2 **The stage play one solid year on Broadway!**



JANET GAYNOR
in

2 GIRLS WANTED

A Drama of One Girl Who Got What She Wanted

with

Glenn Tryon — Doris Lloyd
Ben Bard — Alyce Mills
Joseph Cawthorn

Based on JOHN GOLDEN'S *New York stage hit*

By GLADYS UNGER

ALFRED E. GREEN
Production

And in addition

THE WORLD'S GREATEST MOTION PICTURE

WHAT PR

RAOUL WALSH

3 in August - 4 in September 52 all told and every one a box office bonanza! Fox doesn't make 'em any other way.

Get the habit OF PLAYING FOX FOR PROFIT!

3 **The most thrilling and realistic story of New York ever written!**



EAST SIDE, WEST SIDE

From the novel by FELIX RIESENBERG

The Real New York as depicted in Today's "Best Seller"

with

GEORGE O'BRIEN

Virginia Valli

J. Farrell Macdonald

ALLAN DWAN

Production

4 **Millions of Saturday Evening Post readers are waiting to see it on the screen!**



THE JOY GIRL

The Matrimonial Mixups of a Fortune Hunting Flapper

with

OLIVE BORDEN

Neil Hamilton — Helen Chandler

Marie Dressler — Mary Alden

Jerry Miley — Jimmy Grainger, Jr.

and

A Flying Squadron of Palm Beach Beauties

A Saturday Evening Post Story *by* MAY EDGINTON

ALLAN DWAN

Production

ICE GLORY

PRODUCTION

WITH

VICTOR McLAGLEN

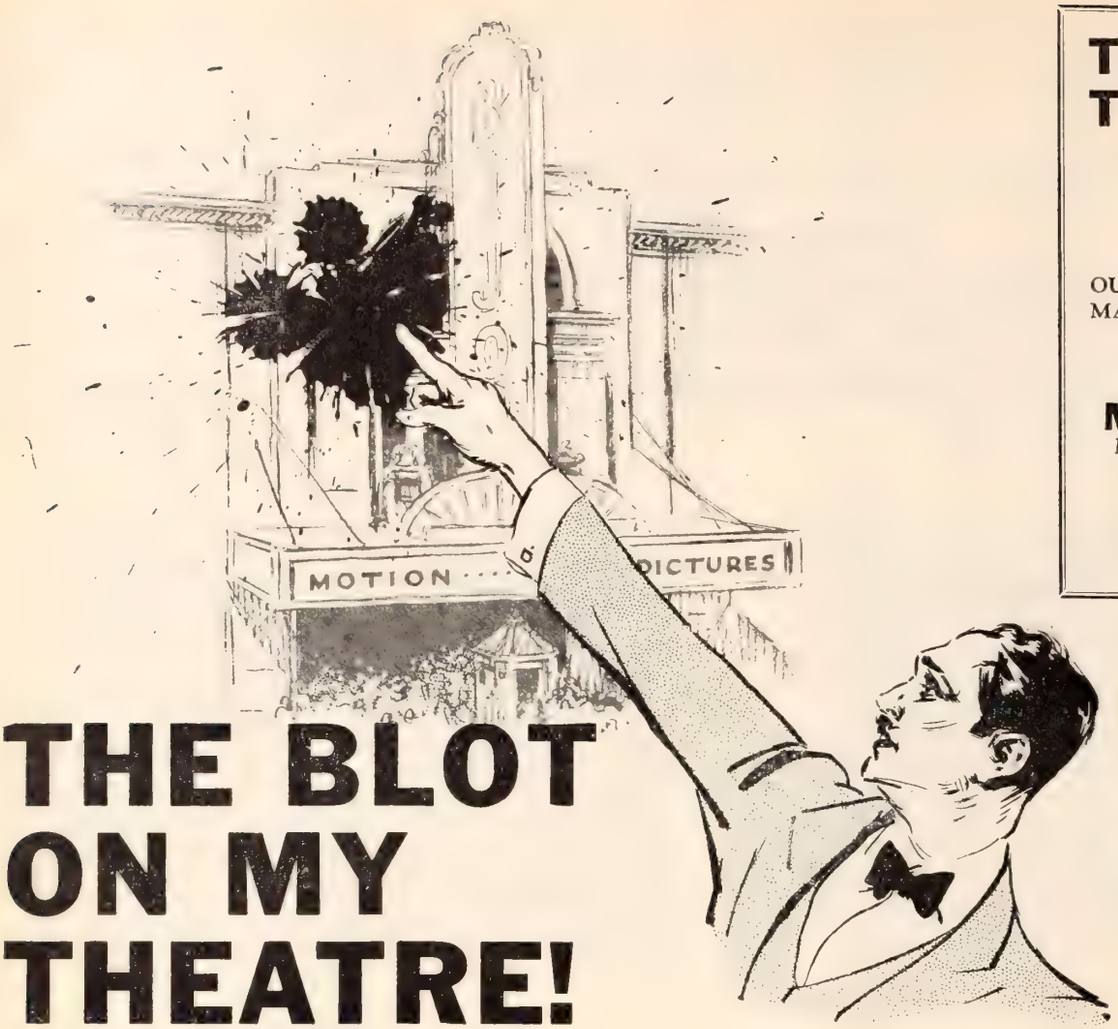
EDMUND LOWE

DOLORES DEL RIO

FROM THE STAGE TRIUMPH BY

LAURENCE STALLINGS AND MAXWELL ANDERSON

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



THE BEST ON THE MARKET!

M-G-M JUNIOR FEATURES

HAL ROACH
Comedies
OUR GANG—CHARLEY CHASE
MAX DAVIDSON — ALL-STAR

M-G-M NEWS
Twice Weekly—August 15th

M-G-M ODDITIES
Produced by UFA all over the world

M-G-M GREAT EVENTS
Entirely in Technicolor

THE BLOT ON MY THEATRE!

—read this experience of a well-known showman—does it apply to you?

"I TAKE the greatest personal pride in every detail of my theatre," said a well-known showman. "Cleanliness, courtesy and all 'round class have set my property apart from other houses.

"ONE DAY recently I got the shock of my life. A patron approached me and said:

'I have long admired the splendid management of your house and I make this criticism because I feel that you welcome the interest of your patrons.'

"I ASSURED him that I was eager to hear any complaint or suggestion.

'How is it possible,' he asked, 'that you who are so careful of every other detail are so lax in the attention you pay to your shorter pictures? I have sat through some of the cheapest, stupidest comedies in your theatre. They are the only blot on your house.'

"MY ANSWER to this complaint was action. I have studied the short subject field to find comedies and novelties that I can be proud to show in my theatre. Metro-Goldwyn-Mayer has them! Nowhere can I equal the class and quality of HAL ROACH'S 'OUR GANG,' CHARLEY CHASE, MAX DAVIDSON and ALL-STAR COMEDIES—I want the M-G-M NEWS. It is aggressive. And I think my patron will agree that the other Shorts—M-G-M GREAT EVENTS IN TECHNICOLOR and M-G-M ODDITIES are of a quality to merit showing on my program. Exhibitors can no longer afford to insult the intelligence of their patrons with short-subject 'time-fillers'. This blot on theatres has to be removed. M-G-M is the solution of this problem."

M-G-M SHORTS—CLASS PLUS DRAW!

Not Acrobatics!

JUST GOOD BUSINESS

It takes just good plain business sense to make money with quality Short Features. *Educational Pictures* offer a big added appeal to your patrons - - and the more you exploit them the more profit they'll bring you.

Lloyd Hamilton and his co-stars on the *Educational Pictures* program for 1927-1928 have proved their value. There's no gamble here. Both you and your patrons KNOW that *Educational Pictures* are the leaders of the Short Features field.



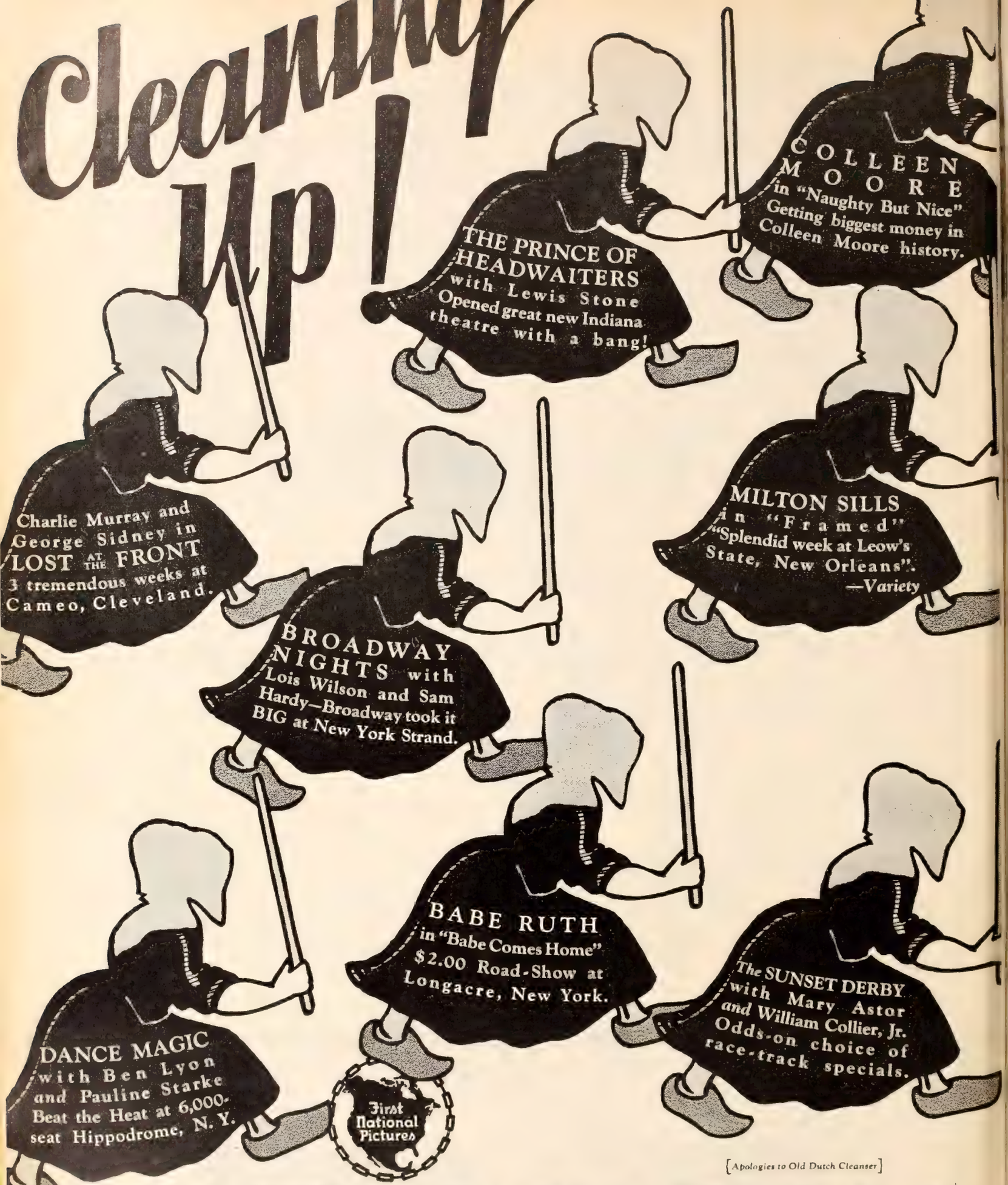
Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*



[Apologies to Old Dutch Cleanser]

FIRST NATIONAL

They WILL do it — E-V-E-R-Y time!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVI NEW YORK CITY, JULY 22, 1927 No. 2

Block-Booking and Deadwood

Comment on the Decision of the Trade Commission

By William A. Johnston

THE decision of the Federal Trade Commission in the Paramount case strikes squarely at the industry's sales structure.

With a single exception, all the major companies sell pictures in block or by groups.

Mr. Zukor is therefore correct when he says that if the commission's order is sustained by the courts, the issue raised will have to be dealt with by the whole industry and not Paramount alone.

By the same token, the "cease and desist" order issued to Paramount becomes vital to the whole industry's life, and the ultimate result no man can foresee.

The text of the findings and conclusion in the case cover fifteen pages of closely-typed material. In main outline, however, they are:

The three leading respondents are adjudged guilty of conspiracy in restraint of trade; they are ordered to discontinue block-booking; and to cease theatre acquisition insofar as it may have to do with alleged coercion or intimidation of the independent exhibitor.

CHIEF interest at the moment centers on the block-booking question. Now, just what does the decision say? It is necessary to understand this before proceeding to any guesses as to what the future may hold.

The Commission says that it is forbidden to:

1. Lease to the exhibitor pictures in a block of two or more at a designated lump sum price for the entire block only;

2. Require the exhibitor to take all of the block or get none;

3. Offer the exhibitor a block or two or more at a lump sum for the group and at separate prices for single films;

4. Or for a number of pictures less than the total block, which "total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select" only such films as he may desire.

THERE are other provisions, all to the same end, which is this: The Commission says, in effect, that pictures must be given individual prices, picture by picture. There must not be one price for a picture if bought in a group and another price if bought singly.

In other words, forcing pictures upon the exhibitor, or refusing to sell him any, is, in the Commission's view, equally illegal.

If sustained in the courts, the decision means that pictures will have to be sold on individual merit, and not as part of a block, some of it good product, some of it not.

On this point, the findings of the Commission are in part: "A block is so constituted as to contain certain films which the exhibitor feels compelled to lease and also other films of a lower quality which the exhibitor does not desire to lease and exhibit and which the exhibitor considers to be unacceptable to his patrons".

In its broader application to the industry, this is the heart of the decision; "It (block booking) destroys the freedom of exhibitors to choose according to their judgment and taste films for exhibition and to exhibit only films that in their opinion are meritorious and

(Continued on next page)

Speaking of Economy

THE salary slash movement turns out to be a postponement, if not a fizzle. But the wide publicity given to it is having some concrete results in newspaper discussions abut just what the film industry might do in the name of economy.

And it's quite interesting to note that the newspapers, too, think that efficient service is, or should be, the keynote of genuine economy.

For example, Chester B. Bahn, photoplay editor of the Syracuse *Herald,* after commenting unfavorably on the proposed salary cut as a real cure, gets down to cases with this:

"Let them change the slogan 'bigger and better pictures' to just 'better pictures.' The 'bigger' evil is the industry's worst foe today. We have 'bigger' press sheets, 'bigger' publicity releases, 'bigger' assortments of 'stills' for newspaper use and what not.

"Gaudy, be-gilted campaign books do not make good pictures; neither do streams of laudatory adjectives, applied to a picture not yet made. The average press sheet is a joke, and a sad joke, from its 'prepared reviews' to its bombastic display copy. No motion picture editor of repute would permit a house-written review to see daylight in his column."

OF course, what Mr. Bahn is most vitally interested in is the industry as it comes in contact with his own work as a photoplay editor. He continues: "The endless stream of publicity from the majority of producing organizations is a sheer waste of good money.

"In publicity, quality, not quantity should be the measuring rod. The news value of each story should be tested; the p.a. should be as hard-boiled as any city editor. How many are?

THE trade paper editor fully understands what Mr. Bahn is talking about because he, too, is on the receiving end of this deluge of publicity, which comes over his desk, most of it on its way to the waste-basket.

With intelligent publicity, designed to give actual information, of service to the reader, nobody quarrels. But publicity for the mere sake of getting so many words printed about something or somebody is a waste of time, money, energy.

The test of a story in this office is whether or not it is news. If it is, it is printed. If it is not, out it goes. And, of course, that is also the rule in every well-conducted newspaper office.

Block-Booking

By William A. Johnston

(*Continued from preceding page*)

acceptable to their patrons; and the public is deprived of the power to influence exhibitors in the choice of films and of the benefit of continuous exhibition of meritorious and acceptable films only".

There can be no question that, if the decision is made finally effective by the courts, the entire sales policy of the industry will have to be revampel.

There is also no doubt, in our minds at least, that the death of block-booking would mean, in picture quality, a new order of things. Deadwood on the screen and deadwood in the studio would have to go.

OF grave import also is the Commission's finding that "the purpose and necessary effect of 'block booking' is to lessen competition and to tend to create a monopoly in the motion picture industry."

Since the case against Paramount was started, the industry has gone far along the road of merger and consolidation, but remember:

The industry lives and deserves to live only because it serves the great public. Mergers and manipulation inside the industry are, in themselves, of no concern to the public unless they affect entertainment quality or restrict freedom in picture-making, or exhibition.

The Trade Commission decision comes at a time of upheaval over economy and other things. It should serve as a solemn reminder that the public interest is, or should be, the main concern of this industry.

Any policy or business practice that gets in the way of a free screen and good entertainment for the public has no excuse for existence.

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PICTURES AND PEOPLE



Nick Shuler of the Majestic theatre, Ellwood City, Pa., with the Motion Picture News golf trophy which he won at the national exhibitor meet in Columbus

The "U" Outing

THE home office force of the Universal Pictures Corporation and the force of the New York Universal exchange, in all several hundred strong, were the guests of Carl Laemmle last Wednesday on an annual outing. The party consisted of an all-day boat-ride up the Hudson River with a stop-over at Indian Point for games and contests.

The Universalities left New York at nine o'clock aboard the Peter Stuyvesant, the new river liner. Dancing, dance contests and other amusements featured the trip up the river. The boat proceeded as far as West Point, returning thence to Indian Point. Luncheon was served just before debarkation at the picnic grounds.

The afternoon program consisted of baseball games, track events, both real and comic; swimming races, tennis, golf, a bathing beauty contest, dancing and more dance contests. The return trip was made early in the evening.

Nat Rothstein, director of exploitation, was chairman of the outing committee. E. H. Goldstein, Universal treasurer, was chief judge of the various contests.

Maynard Visits Coolidge

KEN MAYNARD celebrated the close of filming on his latest picture, "The Red Raiders," at Lodge Grass, Mont., by driving over to Rapid City, S. D., to pay his respects to President Coolidge at the Summer White House.

The President was much interested in Ken's 20-gallon hat and expressed a familiarity with the Western star's work on the screen.



Johnny Hines has a typical young American role in "White Pants Willie," his new feature comedy for release by First National Pictures



Margaret Gray entered the movies at Universal's El Paso exchange, and is now leading lady to Fred Humes in "The Arizona Cyclone" at Universal City



E. B. Derr, treasurer of F B O Pictures, who has returned to the home office after three months spent at the studios on the West Coast



Ruth Hiatt of Mack Sennett's "Jimmy Smith" Pathe comedies, queen of the studio electricians' 4th annual benefit frolic and ball in Hollywood



Jack Mulhall, First National feature player, meets A. A. Gonzaga, editor of Cinearte, Brazilian film magazine, during the filming of "Smile, Brother, Smile" at the F. N. studios



Maria Corda, one of First National's importations, as she will appear in "The Private Life of Helen of Troy" as the title character



Gertrude Ederle, Channel swimmer, shows a new stroke to Bebe Daniels, whom she has been signed to support in "Swim, Girl, Swim," Miss Daniels' next Paramount Picture

While Maynard made the overland trip to the Summer White House, Al Rogell, his director, and H. J. Brown, supervisor of production, returned ahead of him to the studio to confer with Producer Charles R. Rogers regarding the next picture in the Maynard series.

Finlayson Sails

JIMMY FINLAYSON, Hal Roach comedian in Pathe comedies, sailed Tuesday, June 28th, aboard the S.S. "Berengaria" to enjoy his usual European vacation, which always includes a visit to his native land, Scotland. This year Finlayson's trip is particularly interesting because he will act as best man at the wedding of Ambassador Houghton's daughter in London, and is accompanied by the happy bridegroom. Also Jimmy will visit his old friend, Sir Harry Lauder.

Finlayson has the distinction of having produced "The Night Before," the only play ever written by Sir Harry, the engagement taking place at the Copley Plaza Theatre at Boston.

Finlayson's two months' vacation abroad will find him spending most of his time at Labert Stirling Shire, Scotland, his native town; but, of course, he will pay his usual respects to Paris and London.



A charming pastoral scene from Syd Chaplin's Warner vehicle, "The Missing Link," with Akka, who plays the title role, and another member of the supporting cast

A Cheesecloth Sunrise

THE latest in screen effects is known as "the Christensen Sunrise." And the secret of one of the strangest light effects a studio has ever seen is contained in a couple of bolts of cheesecloth.

Great screens, made by mounting cheesecloth on huge frames, so that at the bottom only one thickness intervenes between the studio lights, and at the top some fifty layers effectively shut out the light, represents the apparatus used. These latter "taper," so that first one thickness, then two, then three, and so on, pass before the lights. The huge screens



May McAvoy, Warner Brothers' star, not being twins, the cameraman obligingly helps out and makes it possible for the diminutive star to "sculp" herself

are then moved so that gradually the light increases, from darkness to bright sunlight.

The new effect is one of several odd devices the Danish director is using in Lon Chaney's new Metro-Goldwyn-Mayer vehicle, "Terror," production on which is now under way.

Her Picture in the Paper

ANN CHRISTY never had a personal press agent. Only stars can afford these. But three weeks ago her picture appeared in a Los Angeles newspaper demonstrating one of the latest wrinkles in fashions.

Lingering a little longer than usual over breakfast that morning, Harold Lloyd gave the newspaper a glance and was attracted by Miss Christy's picture. In the afternoon, at the behest of Lloyd, John L. Murphy, production manager of the Lloyd Corporation, instituted a search for the girl and yesterday the bespectacled comedian's six months' hunt for a new leading lady was ended with Miss Christy signing a contract that many of the young beauties in Hollywood have been trying to win.

Three other girls before Miss Christy have started their climb to fame in motion pictures as the leading lady for Harold Lloyd. Bebe Daniels was first, Mildred Davis came next, and later became Mrs. Lloyd. Jobyna Ralston after thre years with Harold immediately jumped into stardom when her contract with the corporation expired.

Ann Christy is nineteen years old and came to Hollywood from Logansport, Indiana. She had no idea of going into the movies, being bent on a business career. But some friends in Hollywood induced her to take a chance before the camera —and she did. Miss Christy is five feet tall and is one of a small group of unbobbed. She has brown hair and blue eyes. One of the strong points in favor of her selection by Harold Lloyd is that she represents the typical New York girl. Lloyd's new picture is laid entirely in New York City and his leading lady is supposed to be a girl who hails from Sheridan Square.



Columbia's "The Blood Ship," which has its world premiere at the Roxy theatre in New York shortly, brings an unusual group of character types to the screen. Here are seven of them; left to right, they are: Hobart Bosworth, Jacqueline Logan, Richard Arlen, Walter James, Fred Kohler, James Bradbury and Arthur Rankin

Theodore Roberts Back

THEODORE ROBERTS, grand old man of the screen, is back in Hollywood after a year's absence touring a vaudeville circuit. So far as is known Roberts is the only man in the picture business holding a life contract. Paramount has an agreement for his services until the end of his days. Although Roberts still supports himself with a crutch, he says he has almost entirely recovered from the long siege of illness that kept him at death's door for many months.

Sport News

FOX FILMS advanced from third to first place in the Movie baseball tournament by defeating First National at Protectory Oval on Saturday, the score being 8 to 4. In a second motion picture game First National won from Warner Brothers by a score of 10 to 2.

Factors in the Fox victory were Dahill's impressive twirling, Klein's fielding, and timely hitting by Freedman, Weiner, Star, and McEvoy. Meehan, of First National, made three fine catches, and engineered a double play assisted by Williams.

So far Fox has won five games and lost only one. Pathe holds the runner up position in the league with four victories and one defeat. Warners is third with five games won and two lost, and First National is fourth with three wins and three games lost. United Artists and Consolidated are in fifth and sixth place respectively.

This Saturday Fox and Pathe will meet in a game that will practically determine the motion picture championship this season.

Back to Hollywood

J. FARRELL MACDONALD, Fox Films' character comedian, left for Hollywood July 7th with his wife and daughter, Lorna, after seven weeks in New York during which he worked in "East Side—West Side," with George O'Brien and Virginia Valli, under the direction of Allan Dwan.

As soon as Macdonald unpacks his bags in Hollywood he will report to Sol Wurtzel, studio superintendent.



The winners in the national contest conducted by First National Pictures and College Humor to find promising screen material in American colleges; top row, left to right: John Westwood, Princeton; Richard Clendenin, California; Edward Karges, Northwestern; Thomas K. Denton, Michigan; John Stambaugh, Chicago; below: Warner C. Smoot, Northwestern; D. C. Cassidy, Georgia Tech.; John Morris, Purdue; Stuart C. Knox, Yale; Leland S. Wilcox, Michigan



"Burying the hatchet" at First National, symbolizing the patching up of all differences on the plans for Colleen Moore's productions for the coming year; left to right: Samuel Spring, Miss Moore, Richard A. Rowland, John McCormick and Ned Depinet

Brenon Expected in New York

HERBERT BRENON and party are expected in New York, Thursday, July 14th, according to wire received by United Artists from Hollywood. He left Los Angeles, Sunday, July 10th, on "The Chief" on the Santa Fe, arriving in the metropolis over the Twentieth Century at 9:45 A. M. Thursday, July 14th.

As he will have completed "shooting" Hollywood scenes for "Sorrell and Son," the Warwick Deeping novel which he is bringing to the screen, the object of the trip east is to sail on the Majestic Friday (July 15th, midnight), or Saturday (July 16th noon), for England, to film exterior scenes for the same United Artists picture.

Accompanying Mr. Brenon will be H. B. Warner, who plays the role of Sorrell, and Mr. Warner's ten-year-old daughter, Lorraine. Also in the party will be a juvenile player, Mickey McBan, and his mother, Mrs. Fred McBan, Norman Trevor, Nils Asther and Mary Nolan, the principal members of the cast; also Mr. Brenon's assistants, Ray Lissner and Julian Fleming, as well as James Howe and Leo Tover, cameramen.

While in England, Mr. Brenon expects to join Warwick Deeping, the author, in a production session at the various original "Sorrel and Son" locations of the novel which they previously selected as a background for important sequences of outdoor scenes.

Make-up Man Returns

ROBERT KLEIN, character actor and make-up expert of Fox Films Hollywood studios, arrived in New York this week from his native France, where he went for two months' rest after eight years of continuous work at the coast motion picture plant. Klein, although born in France, served in the American army with distinction during the late unpleasantness and he departed for Washington this week, where he is to transact some business connnected with the military service before returnnig to Hollywood.

A Daredevil Stunt

WITH hands shackled to the steering wheel of his car, "Daredevil" Jack Vance left Los Angeles on July 7 for a ninety-day round trip to the Atlantic Coast which will net him, if successful, the fat end of a ten thousand dollar wager. A. G. Palmer, millionaire clubman of Los Angeles, is the man who made the bet. Vance carried with him, for delivery to the Metro-Goldwyn-Mayer offices in New York, the first reels of King Vidor's "The Crowd" and Clarence Brown's "The Trail of '98."

Prior to his departure from the Los Angeles City Hall, where Mayor Cryer sealed the lock which will keep Vance chained to his steering wheel for three months, Vance visited the M-G-M studios to pick up the rolls of celluloid and receive the best wishes of stars and directors on his unusual venture. Vance, who will eat, sleep and exercise while handcuffed to the wheel of the car, holds the present endurance record of keeping a car in continuous motion for one hundred twenty-seven hours and fifty-six minutes, while tied to the wheel.

Vance will visit M-G-M Exchanges on his cross-country trip.

American Legion at Roxy

THE Roxy Theatre was the scene of a very unusual ceremony Monday night, July 11th, when the American Legion initiated a new member via the radio in the broadcasting room with Roxy as Master of Ceremonies. The regular ritual was observed with several high officers and honor men officiating. Among those who took part in the ceremonies were State Commander Arthur E. Brundage, Past State Commander Major Wm. F. Deegan, Past State Commander Harry Wilder, Past State Commanders Russell E. Sard and Edward E. Spafford, Congressional Medal of Honor Man Dan Edwards, Congressional Medal of Honor Man Sydney Gumpertz and Queens County Chaplain Rev. Father Ward B. Meehan. The member installed was Rev. Dr. Cross, Chaplain of Richmond Hill Post No. 212. The guests included Major General Wm. Weigel, Col. Theodore Roosevelt, Asst. Sec'. of War F. Trubee Davison and General Albert Wingate.

Roxy prepared a special musical program appropriate for the occasion in which the whole artistic staff of the theatre, including symphony orchestra, chorus, organ and soloists, was utilized.

Major Bowes Touring France

WORD comes from abroad that Major Edward Bowes, who is enjoying his first extensive holiday from the multitudinous duties of the Capitol Theatre, has left Paris and is motoring through rural France. At the personal invitation of Dr. Lefort, Director of the Rheims Memorial Hospital, he is paying a visit to this particular section of the country. Dr. Lefort, who was decorated by the French and Belgian governments for heroic and memorable services during the war, is thoroughly familiar with the battle area and is acting as his guide on a complete tour covering all the points of historic interest.



Max Roth of the Fox Films home office presents to E. C. Chamberlin, father of Clarence Chamberlin (right), the first print of Fox News showing his son and Levine in Germany, in the presence of Mayor Hunt of Denison, Iowa (centre)

Trade Commission Now Seeks Ban on All Block Booking

Decision in Paramount Case Orders Practice Discontinued; No Change in Sales Policy, Zukor Announces

THE long-awaited decision of the Federal Trade Commission in the Paramount case was rendered July 9. It ordered discontinuance of block-booking; found Adolph Zukor, Jesse L. Lasky and Famous Players guilty of conspiracy to restrain competition; and prohibited them from acquiring or threatening to acquire theatres as a means of intimidating or coercing exhibitors to book pictures distributed by Paramount.

In a formal statement issued July 12, Mr. Zukor announced that no change in the existing sales policies of Paramount will be made at present.

While official notice had not been given up to the time Motion Picture News went to press, it is indicated that Paramount will fight the Commission's order in the courts in an effort to have it set aside.

All other charges in the original complaint are dismissed, and all charges are dismissed so far as the other respondents are concerned, they being Realart Pictures Corporation, The Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, the late Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

The commission held that "the respondents Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation have conspired and confederated together and from time to time with other persons unduly to hinder competition in the production, distribution and exhibition of motion picture films in interstate and foreign commerce and to control, dominate, monopolize or attempt to monopolize the motion picture industry." The respondents, and their officers, directors, agents, representatives and employees, are ordered to cease and desist:

"Cease and Desist" Order

1. *From continuing in force, recognizing, complying with, carrying into effect or enforcing, or attempting to comply with, carry into effect or enforce the conspiracy heretofore made or entered into by and among the respondents or any of them, or by and among the respondents or any of them and any other person or persons, for the purpose of lessening and restraining competition, and restraining trade or commerce among the several States, or with foreign nations, in the business of producing, distributing and exhibiting motion picture films for profit or the business of producing and distributing such films, and from making or entering into any like conspiracy among themselves or any of them, or among themselves or any of them and any other person or persons, for any of the purposes above*

Trade Commission Calls Leading Producers to Conference on Block-Booking; Will Go to Courts if Paramount Defies Order

WASHINGTON, July 13.—The Circuit Court of Appeals in New York will be asked to declare valid the order issued by the Federal Trade Commission in the Paramount case and require compliance with its provisions, if Famous Players refuses voluntarily to abide by the Commission's demands, it was indicated at the offices of the Commission today.

No action, however, will be taken until the expiration of the sixty days given the respondents to report their compliance with the order, and it was intimated at the Commission's offices that no fears are entertaind that the order will be defied.

The Commission, anxious to stamp out block booking in the picture industry, is sending to leading producers an invitation to attend a conference at which its prohibition as an unfair method of competition would be discussed. The time and place of the meeting will not be set until it is indicated by a substantial majority of the producers that they will have representatives in attendance.

If Paramount issues a defi of the Commission, it is probable that other important distributors would refuse to attend such a conference until the courts have finally passed upon the legality of block booking.

Text of Zukor Statement Announcing No Change in Sales Policies

THE following statement was issued Tuesday by Adolph Zukor, President of Paramount Famous-Lasky Corporation:

"The formal order and findings of the Federal Trade Commission were served upon us yesterday. We are glad to find that, after the Commission's searching investigation begun in 1921 and but recently completed, the only existing business practice of this corporation to which its order purports to apply is the sales method of offering pictures in groups, referred to by the Commission as "block booking". This is the offering of a number of pictures as a unit. It is also the offering of a number of pictures for an aggregate price substantially less than the combined prices for various pictures in the group if purchased separately. In other words it is the offering of a group of pictures at a wholesale price below the retail price of single pictures. It does not prevent exhibitors purchasing pictures singly. The average advance upon the price of single pictures as against the block price of such pictures is only about 25 percent. This sales method is not peculiar to our company, but is almost universal in the industry. It will thus be seen that the Commission's order, if sustained by the courts, will present a question which will have to be dealt with not alone by the Paramount Company, but by the entire motion picture industry. Therefore, no change in our existing sales policies is contemplated at the present.

"The Commission's order does not attempt to interfere with the ownership and operation of the existing theatre holdings of the Paramount Company, known as the Publix Circuit, nor with any additions thereto which may be made in the normal development and expansion of our business in the future."

set forth and enumerated in this paragraph of this order.

2. From leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego the lease of any portion or portions thereof; or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several States, or with foreign nations, involved in said proposed sale, to-wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.

3. From building, buying, leasing or otherwise acquiring, or threatening so to do, any theatre building or buildings or theatre or theatres, for the purpose and with the intent or with the effect of intimidaing or coercing an exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by respondent Famous Players-Lasky Corporation.

Block-Booking and Monopoly

The commission, in a 15-page statement of findings, declares with respect to block booking that "the purpose and necessary effect of such distribution policy is to lessen competition and to tend to create a monopoly in the motion picture industry, tending to exclude from the market and the industry small independent producers and distributors of films and denying to exhibitors freedom of choice in leasing films."

Discussing theatre ownership the commission found that Famous Players on June 30, 1926, had an interest in 368 theatres throughout the country; in 128 theatres this interest was 100 per cent; in 13 theatres more than 50 per cent, in 128 theatres exactly 50 per cent, and in 99 theatres less than 50 per cent. In Philadelphia, Dallas, Jacksonville, Miami, and Tampa, the company, directly or through subsidiaries, has from time to time acquired the control of all or nearly all of the first class motion picture theatres, including the first run houses, the Commission declared.

The respondents are required to report within 60 days to the commission what action has been taken to comply with its orders. It is considered probable that the company will appeal to the courts for a construction of the commission's findings, with a view to having the order declared invalid.

The decision of the commission was unanimous, all commissioners participating. It was signed by Commissioners C. W. Hunt, chairman; William E. Humphrey, Abram F. Myers, J. F. Nugent and Edgar A. McCulloch.

Finding on Block-Booking

The Commission's position with regard to block-booking is set forth in the following excerpt from its findings:

"Famous Players-Lasky Corporation adopted the fixed method of leasing, and does lease, its films under a system known in the trade as 'block-booking.' Under such plan films are offered in 'blocks' only. A block is a group of films offered as a whole. The number of films in a block is not uniform. The numbers most frequently offered are sufficient to occupy the available exhibition time of a theatre for three months or for one year. Such blocks contain 13 or 26 films, or 52 or 104 films according to whether the theatre changes films once or twice a week. The individual films in blocks being offered at any time are not always identical. Films are included in a block offered to an exhibitor which the agent of Famous Players-Lasky Corporation chooses for that purpose, and which he deems to be within the revenues of the exhibitor. A block is so constituted as to contain certain films which the exhibitor feels compelled to lease and exhibit and also other films of lower quality which the exhibitor does not desire to lease and exhibit and which the exhibitor considers to be unacceptable to his patrons.

Policy Called Unfair

"Respondent Famous Players-Lasky Corporation has maintained and still maintains said unfair distribution policy. It offers to lease, and does lease, blocks of films as such, the exhibitor taking all as offered or none. If an exhibitor declines to take all, the block is successively offered to his competitors until a sale is made. As an alternative, Famous Players-Lasky Corporation sometimes offers to permit an exhibitor, who declines to lease a block, to lease less than the whole block at prices so high as to make it impossible for him successfully to compete with rival theatres, to-wit: at prices arbitrarily fixed at from 50 to 75 per centum

Woodhull Sees Sales Changes in Verdict

R. F. WOODHULL, President of the M. P. T. O. A., sees in the decision of the Federal Trade Commission against Paramount many new trade methods to be worked out by the distributor in the event the verdict of the commission is upheld by the courts.

In a statement, issued by President Woodhull, he says in part:

"This is a problem that will be met in a way that will prove a benefit to the exhibitor in film rentals and the securing of pictures appropriate to his neighborhood without the producer being compelled to sacrifice quality in any way.

"The other decision, which distinctly frowns upon the acquiring or threatening to acquire theatres by producers and distributors, should tend to act as a stay in the present over-seating of communities, which is conceded to be a menace to our industry by both independent and producer theatre-owners."

higher than the estimated prices of such films as parts of the block. The purpose and effect of such alternative offer is to coerce and intimidate an exhibitor into surrendering his free choice in the leasing of films and into leasing films in blocks as offered, thereby denying to such exhibitor the opportunity or privilege of leasing and exhibiting certain other films of higher qualities and which such exhibitor's patrons demand and which such exhibitor desires to exhibit. Only in case all competitors in any community refuse to lease a block of films does Famous Players-Lasky Corporation lease for use in that community the films contained in such block upon some other basis to be arrived at by negotiation between the sales agent of Famous Players-Lasky Corporation and the exhibitor.

"The purpose and necessary effect of such distribution policy is to lessen competition and to tend to create a monopoly in the motion picture industry, tending to exclude from the market and the industry small independent producers and distributors of films and denying to exhibitors freedom of choice in leasing of films.

"Because of the dominant position of Famous Players-Lasky Corporation in the motion picture industry, its methods of competition, policy and practice are necessarily followed, adopted and maintained by all competitors of Famous Players- Lasky Corporation that are strong enough to acquire and operate first-class first-run theatres to exploit their most meritorious pictures and to offer to lease, and lease, films in blocks only and in sufficient numbers to occupy the available exhibition time of exhibitors. Thereby it is made difficult for small and independent producers or distributors of films to enter into or remain in the moving picture industry or market, or to lease individual pictures on merit. It destroys the freedom of exhibitors to choose according to their judgment and taste films for exhibition and to exhibit only films that in their opinion are meritorious and acceptable to their patrons; and the public is deprived of the power to influence exhibitors in the choice of films and of the benefit of continuous exhibition of meritorious and acceptable films only."

Case Lasts Six Years

The Famous Players complaint is one of the outstanding cases in the history of the Federal Trade Commission. It probably holds the record for longevity, having originated August 31, 1921, although an amended complaint, on which the proceedings have been based, was not issued until February 14, 1923.

The complaint named, in addition to Famous Players-Lasky, Realart Pictures Corporation, Stanley Company of America, Stanley Booking Corporation, Black New England Theatres, Inc., Southern Enterprises, Inc., Saenger Amusement Company, and Adolph Zukor, Jesse L. Lasky, Jules Mastbaum, Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr.

The respondents were charged with having conspired and confederated together to hinder competition in the production, distribution and exhibition of motion picture films in interstate and foreign commerce, and to control, dominate, monopolize or attempt to monopolize the motion picture industry. They were charged with having entered into a progressive program of acquiring or controlling motion picture theatres throughout the United States, particularly first-run theatres, and of compelling and coercing exhibitors to book and exhibit all the pictures produced or distributed by Famous Players. It was also charged that block-booking was forced in an effort to take up all or a large portion of the exhibitor's available exhibiting time and close their theatres to the films of competitors of Famous Players, the complaint alleging that "the respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation procured millions of dollars to put said program in successful operation." A number of other charges, amplifying these allegations, were included.

The taking of testimony required two years, agents of the commission touring the country to secure evidence from exhibitors, motion picture actors and others who were believed to be affected by the respondent's alleged activities. Seventeen thousand pages of testimony embodied the proceedings of these hearings. The case was argued before the commission in 1926, after the filing of briefs and cross-briefs, counsel for Famous Players alleging bias and improper acts on the part of the trial examiner in upholding objections of then Chief Counsel W. H. Fuller to questions propounded to witness by the respondents' lawyers. On the basis of this allegation, the commission ordered the case reopened, additional hearings were held and the record was enlarged by some 8,000 pages.

Final arguments on the case were heard before the commission late in January of this year, since which time it has been studied by the commissioners. The only charge of importance remaining in the case related to block-booking, other allegations having been cast aside from time to time as unimportant, while the second most important allegation, that of theatre ownership, also was finally discarded.

The complaint of 1923 was signed by Commissioners Victor Murdock, chairman; John F. Nugent, Huston Thomson, Vernon W. Van Fleet and Nelson B. Gaskill. Of these, only Mr. Nugent is now a member of the body, his term of service not expiring until September of this year.

Trade Should Welcome Verdict, Says Steffes

THE entire industry should welcome the verdict of the Federal Trade Commission against Paramount, in the opinion of W. A. Steffes, head of the Northwest exhibitor association. Steffes, in Minneapolis, said the decision should do more to stabilize the picture business than anything that has happened in years.

"There is no doubt but that block-booking is an evil and a menace to the industry," said Steffes. "This applies not only to theatre owners, but to producers as well. In my opinion it forced building of many a theatre which would not otherwise have been in existence, if producers had realized this evil a few years ago. The grabbing of theatres by Paramount and other companies had to end some time. The Federal Trade Commission ruling will let them out gracefully."

Embassy in Elizabethport, N. J., Opens Oct. 1

The Embassy, a new theatre in Elizabethport, New Jersey, and latest house of the Combined Theatre Enterprises, will open on October 1, 1927, the theatre's operators announce. Officers of Combined Theatre Enterprises are Stanley Sobelson, president, Jacob H. Safiro, vice-president, Fred Unger, secretary; Louis Heiman, assistant secretary, James J. Thompson, treasurer, and Harry Lesser, assistant treasurer. The company believes that in publishing the opening date it is offering substantial refutation to false rumors circulated in exchanges to the effect that the Embassy is to open on January 1, 1928.

Combined Theatre Enterprises also operates the West End and Lincoln Theatres in Newark, the Elmoro at Elizabeth and the Empire at Bayonne. The Embassy has a seating capacity of 1,500 and will adopt the policy of pictures and vaudeville at popular prices.

Famous Players Canadian Declares Dividend

Because of a substantial increase in earnings, Famous Players Canadian Corp., Toronto, has declared its first dividend in seven years on the second preferred stock, the amount of such dividend being in the ratio of $80,000 per annum. Intimation has been given that the company intends to continue payment of this dividend regularly.

Figures of the Canadian company show that the net profits for the past year were $800,582, when $265,409 was allowed for depreciation instead of the $180,000 depreciation allowance of the previous year.

Detroit Leads in First National's Summer Drive

At the end of the fifth week of First National's 1927 summer billings' drive, the Detroit exchange stood in first place, with Los Angeles second and Omaha third. Each of the three leaders had passed their quota. Among the districts, the Eastern ranked first, with the others in the following order: Southern, Western, Canadian.

Booking Slump Is Widespread, News' Survey Shows

Exhibitors Generally Holding Back on New Season Product —In Some Territories Situation Amounts to Blockade

EXHIBITORS are holding back on bookings for new season product to an unprecedented extent this year. In fact, in the greater number of exchange territories, a definite booking slump is on.

These facts are clearly shown in first-hand field reports to *Motion Picture News* from its own correspondents, trained in gathering trade information, unbiased and authoritative.

It is clear, from their reports, that film sales this year are far behind the normal. Offerings of new product to theatres for the 1927-1928 season are meeting stubborn resistance, amounting in some instances to a definite blockade.

The causes assigned for the situation are due, in some territories, to local conditions. But, generally speaking, the reasons nationally sum up this way:

Big circuits are not closing for product as rapidly as in former years, thus holding up subsequent bookings. This is not universally true, but the movement is very widespread.

Exhibitors are more skeptical than usual about how good the new product will be, their doubt being based to some extent on disappointments in this season's pictures.

Rental prices asked for new product are in general said to be far above prices of previous years. Many territories indicate that theatres are awaiting to see if the prices will come down.

Due to block-booking and loading up with pictures, theatres in many cases have product in plenty for several months ahead. This is one of the prime causes of the indifference being shown to new season product.

"Watchful waiting" sums up the general attitude. Reports in detail, as gathered thus far in the *News'* first-hand survey follows:

Chicago

THE unvarnished truth about the contract situation in Chicago and its territory is that exhibitors, both circuits and independents, are generally holding back on buying of 1927-28 product, and the total of business secured to date by Chicago exchanges is approximately fifty per cent of that closed during the same period one year ago.

While this applies to the grand total of business closed to date, at least two exchanges and possibly three, none of which rank as among the largest in the industry, have done better than they did one year ago.

The reason or reasons back of this reluctance on the part of exhibitors to close contracts for the new theatrical year are practically impossible to define, a wide diversion of opinion as to causes existing. One exchange manager sized up the situation as follows: "The unusual sales pressure put upon the exhibitors by the various selling organizations has caused the prospects to become suspicious of the motives of the film men and as a result the majority refuse to do any business at the present time, acting on the theory that prices cannot go any higher and in all probability purchases may be made cheaper at a later date. Then, too, business has been considerably below normal in this territory for two and one-half months or a longer period, and exhibitors are waiting to see whether the tide is going to turn before obligating themselves for product. Warnings voiced by exhibitor leaders and certain publications, that caution should be exercised in buying and hurry avoided, also played its part."

Interviews with exhibitors brought out their feeling that materially higher prices demanded by certain of the film companies were unjustified and impossible to meet and that only by holding off could there be any hope of securing pictures on a more reasonable basis.

The above quotation from an exchange manager and the opinions expressed by exhibitors pretty well cover the various viewpoints in the Chicago territory.

It is evident that the various mergers and talks of further developments in this line have also played their part in unsettling the minds of the exhibitors and leaving them in an uncertain state where they hesitate to close contracts.

While salesmen are returning to their offices with reports which are very unsatisfactory both to themselves and their managers, exchangemen generally state that many of the large circuits are on the point of closing, and that when these contracts begin to roll in business practically will again be normal.

Kansas City

IN the Kansas City territory a rather peculiar condition exists on bookings for the new season. Three of the six larger first run houses are booked more heavily than last year, due to the fact that pictures have been used for longer runs than at first was anticipated, leaving a larger "carry-over" for the new season. In the smaller towns exhibitors are more cautious in their booking and are not so heavily booked as last year. Suburban houses of Kansas City show little difference in the booking last year and that now.

The average small town theatre owner in the Kansas City territory is booked six months in advance, probably comprising 20 per cent of his playing time, many of the pictures being "hang-overs." Most first run houses of Kansas City are booked for four or five months in advance, comprising about 15 per cent of their playing time.

"It is a fact that exhibitors are holding back on their bookings," said a widely known exchange official of Kansas City. "It is due to the fact that there were so many disappointments last year. A big lineup of pictures was anticipated, when, in reality, there were few good money-makers. Exhibitors were disappointed on many deliveries in block bookings and they are a bit more skeptical this year. Although this fall's lineup of pictures is conceded to look more promising, the theatre owner seems to have vowed to wait a while longer and be convinced of that fact. Industry and commerce in the smaller towns has not been what it should be, which is reflected in advance bookings, also. When the time arrives I think the bookings will be just as brisk as ever before, but it will come later than last year."

"Business among the first run houses in Kansas City has been all that could be desired," said the manager of one of Kansas City's largest theatres. "We have extended the runs of many pictures which did far better than we had anticipated. Therefore, we are booked heavier than we were at this time last year, due to the fact that we have played fewer pictures. Conditions in the larger cities of this territory are far better than in the smaller towns, comparatively speaking. Crops, floods and other conditions have played an important part in making it a bit more difficult for the small town exhibitor."

Philadelphia

EXHIBITORS in Philadelphia and vicinity are holding off their 1927-28 bookings for two reasons—first, because unsettled economic conditions do not give any indication as to whether the theatreman may expect good business next season, and second because it is felt that by holding off the distributors may give some price concessions.

Block booking has resulted, of course, in many houses closing for their season's product as usual, but yet on the other hand many more have not closed, and it is estimated in many instances by those who are in a position to judge intelligently that only a little more than half the theatres have booked up to this time.

Some theatremen feel that picture prices are going higher and higher with the exhibitor unable to increase his admission prices, and that the exchanges must be brought to realize, this year, that too many straws will break the camel's back. These men are holding out for better prices and hope, not only to better the figures offered by the exchange, but also to get pictures at a price lower than last year.

There has been widespread complaint in Philadelphia recently about the trend of business in general, and lack of patronage and buying in all lines. That this will react ultimately on the box office even more noticeably than it already has is the opinion shared by many theatre owners, and for this reason they are not binding themselves to purchase pictures that may have to be screened in the face of hard times.

In other words, the watchful-waiting policy has been adopted as the best means of taking the pulse of business. Some houses have booked only ten per cent of their product for the year; others 25 per cent, but with the majority 50 per cent has already been placed. Some exhibitors believe that the independents will get a bigger percentage of the bookings than in any previous year because of price, and because many want to get away from the block booking system. And the whole situation may resolve itself into seeing who will outwait the other.

Washington, D. C.

IN the booking of pictures for the new theatrical year in Washington, only a comparatively small part of the negotiations have been completed. Again, it would seem that business is backward this year; that there is no little haggling over prices, and some question as to the quality of this year's product.

Speaking of the chain of theatres over which he presides, Harry M. Crandall announced that his organization was going ahead with booking arrangements. They do not look for materially lower prices, but Mr. Crandall predicted that if the forthcoming year's offerings are not materially better than those of the closing year it may be expected that prices will show a substantial drop in the future.

Mr. Crandall expects to carry on negotiations for his requirements. He points out that it is possible to make the necessary adjustments as between seller and buyer that will prove advantageous to both and permit of agreements being reached. He and his associates are making analyses of the offerings and determining from the stories, their writers, those who play the parts and the directors, the worth of the features to his theatres. He estimates that from the study he has thus far made that the new lot of pictures will be materially better, and he looks forward to a successful season.

While the operators of theatre chains are anxious to get the business of booking completed that they may devote their entire attention to other matters, the exhibitors having but one or two houses are not so quick to jump at offerings. While the exchangemen say everything looks lovely, the men who patronize them are not so optimistic. The former charge that the latter are being led by propaganda against early booking which has for its object the lowering of prices.

Pathe Elected Member of M.P.P.D.A., Inc.

AT a meeting of the Board of Directors of the Motion Picture Producers and Distributors of America, Inc., on Tuesday, Pathe Exchanges, Inc., was elected a member of the Association. J. J. Murdock, president of Pathe Exchanges, Inc., was elected a member of the Board of Directors.

This brings the total of membership in the Hays Association to twenty-seven.

Cleveland

EXHIBITORS of Cleveland report that they are slower booking the new film product this year than previous years. The reasons given for this state of affairs are various. One reason is because the new zoning plan now in course of construction is not yet completed and they won't buy until it is completed. Another reason given is that the first-run houses are behind with their releases and this slows up the release of the old product all along the line. As long as the exhibitor is getting plenty of product, he is in no hurry to buy more.

A prominent circuit owner stated that in his opinion exhibitors are holding back with buying because last year's business was not good enough to warrant paying as much for pictures this year as they did last year. Local business conditions generally are poor. The building business, the foundation of local prosperity, is at a standstill.

Two other factors tend to slow up the booking programs in the opinion of many. They are the growing theatre circuits and the growing co-operative booking companies. Everyone is waiting to see what the other fellow is going to do. Outside of Cleveland in the territory, the situation is more serious than in Cleveland. The independent theatre owner has adopted a watchful-waiting policy. And the big circuits are booked in New York.

Albany, N. Y.

BUSINESS is stagnant along Albany's Film Row of thirteen exchanges, supplying more than 400 motion picture theatres in central and northern New York. Exchange managers and film salesmen admit the fact, although it is plainly perceptible to the eye. A visit to several of the leading exchanges along the Row for the purpose of ascertaining the present booking situation throughout New York state reveals an interesting situation. In the first place, bookings for the new theatrical year, which is generally taken as of September 1, are far under last year, or previous seasons. In fact, it is said that only about 10 per cent of playing time has been thus far booked for the new season.

The whole situation, so far as the exchanges are concerned, and there was a reticence on the part of exchange managers to have their names used, is that each exhibitor is apparently watching the other fellow and, furthermore, that nearly all of the exhibitors have plenty of pictures to tide them over for another month or two.

There is also another situation existing in central and northern New York at the present time that is almost an entirely new one, and one that is having a big effect today on the booking of pictures. During the last few weeks, the larger chains have been absorbing smaller houses on a booking arrangement, although it is not being publicly divulged that such arrangement is the prime factor in the case. This is occurring day after day in New York state. Announcement will be made that such and such a chain has acquired an interest in such and such houses, but when an attempt is made to ascertain just what interest has been secured, it is generally revealed that the whole idea is a booking arrangement whereby the chain will do the booking for the smaller houses under some scheme which will bring about smaller prices being paid for pictures. The whole thing, in so far as the Albany territory is concerned, is more or less shrouded in mystery, the heads of the chains refusing to make public the exact nature of the transaction whereby they have secured what they term an "interest" in neighborhood houses. It is known that in some cases that the smaller houses have been induced to come under the wing of the chain on the assertion that their pictures will cost less and that they will be placed in a far more aggressive position not only in buying pictures, but also in the showing.

There is also another phase that is entering into the situation and that is that many of the exhibitors believe that if they wait for a time they can secure pictures for less money than if they rushed pell mell in at the present time.

The exchange managers in Albany believe, however, that when the break comes there will be plenty of buying, but they are loath to predict any date for the break. Film salesmen on the road report that they are not able to sell any of the new product to speak of, and exhibitors coming to Albany, and visiting the exchanges, show little or no disposition to place any orders.

Take C. H. Buckley, for instance, owner of the Leland and the Clinton Square theatres in Albany, both first-run downtown houses that always play to big crowds. Mr. Buckley is not booking any of the new product and is frank in admitting it.

"I do not intend to be rushed into booking pictures that I do not want," said Mr. Buckley, as he cited an instance of a salesman that had come to him and offered him 26 pictures without giving him the privilege of booking five or six which he desired. As Mr. Buckley stated, it was a case of take the twenty-six or none. "Why should I worry?" said Mr. Buckley. "There will be enough pictures to go around, and in the next place, the prices being asked are far too high. I think that the majority of exhibitors are sparring for time and are sure that they will be able to get product without being forced to take whole groups or single pictures at prices that are beyond all reason. That seems to be the feeling among other exhibitors that I know and the general thought of exhibitors in this section."

Other exhibitors in the territory, some of whom preferred not to have their names used, quickly admitted that they were booking little or none of the new product, the great majority saying that the prices being asked were too high and they preferred to wait to see how the situation would iron itself out.

When exhibitors were asked what percentage of playing time had been booked for the coming season, the answer was generally around ten per cent. In the meantime, there is almost total lack of business along the new product on Albany's Film Row.

St. Louis, Mo.

THE national coal strike, Mississippi Valley floods, Coolidge prosperity, Hollywood economy and Missouri mule sense combined have held back bookings of 1927-8 pictures in the St. Louis territory. As usual, it is very difficult to separate the bull from the business and exact percentages on new bookings are not obtainable, but with the possible exception of a few independents it can be safely stated advanced bookings for the new season are very far below what they should be.

National distributors have suffered in sales because the proposed new zoning plan has not been put through. Neighborhood theatres of St. Louis' metropolitan area insist on protection from alleged unfair rules of this old zoning arrangement and are holding back bookings on new product until that point is settled.

The talk of economy that floated eastward from Hollywood and westward from Wall street fell upon eager ears here, and, generally speaking, exhibitors of eastern Missouri and southern Illinois feel that if there is to be any economy exercised in the motion picture industry the rental of films is the most fertile field for the reaper to begin his work. So tense is the financial situation, the neighborhood theatres of St. Louis have served notice on the musicians' union that unless orchestral costs are cut the musicless movies will be the rule in the Mound City neighborhoods after August 15.

Film rentals must also be reduced, most exhibitors have decided definitely, and they are not signing for new pictures at the prices they regard as entirely too high. Veteran exhibitors are delaying bookings because experience has taught them the early fish gets the hook. They are watchfully waiting developments.

Indianapolis

LOW box-office receipts for the past season are blamed by Indiana exhibitors for holding back on next season's bookings. Uncertainty as to the coming year was given as a reason for not rushing contracts by a number of exhibitors. Most theatre managers confidentially admit that business has been off the last year in Indianapolis.

Robert Hesseldenz, uptown manager, said he was in no hurry to sign up because he hoped for "general improvement of conditions."

"I generally buy for six to eight months ahead," he added, "but am not ready to sign up because I have plenty of films to last until late in November. They may be cheaper in three months."

Allen S. Glenn, managing director of the Circle, said he was holding off only to see what distributors are offering and to "separate the wheat from the chaff." Glenn said his bookings were not behind last year.

Detroit

HENDERSON M. RICHEY, general manager of the Motion Picture Theatre Owners of Michigan, declares the exhibitor will be more cautious this year than ever before.

Portman New Mgr. Loew European Circuit

HARRY PORTMAN, youthful American theatre manager, who has been acting as representative to Loew's Inc., in connection with the Loew's Inc., holdings in France, has been raised to the post of managing director of all the Loew theatre properties in Belgium and England as well as France. He is now supervising the construction of the new Empire Theatre at Leicester Square, London.

Several changes have also been executed in the Loew theatre circuit in the United States. E. A. Schiller, vice-president of Loew's Inc., enumerates them as follows: Livingston Lanning, formerly of New Haven, to Loew's Aldine, Pittsburgh; Harry Greenman of Pittsburgh to Loew's State, St. Louis, and Howard Price Kingsmore of St. Louis to supervise the operation of five theatres under Loew control in Memphis, Tenn.

"He must be shown that he will get what he contracts for and not a substitute," said Richey. "I also believe the exhibitor will investigate every phase of the contracts and what they call for before placing his signature upon it. Yes, sir, this will be a year of careful buying."

An unusual condition prevails in Detroit booking circles in view of the activity of the Co-operative Booking Agency, which buys and dates for nearly 50 theatres in Detroit, inclusive of the downtown first runs. C. Buermele, manager of the agency, who daily interviews Detroit exhibitors, declares that while business conditions are off, exhibitors are already busy making plans for the new season.

This agency has already contracted for the First National output for its circuit and expects to have several other leading producers lined up before many days pass.

The situation in general is apparently not up to normal.

Oklahoma City

"PLENTY of pictures; why be in a hurry?" is the reason given by W. Z. Spearman, president of the Oklahoma M.P.T.O., for exhibitors in this territory holding off on booking new product. To this he adds that last year's product lacks three to five months of being played up and he sees no immediate need for pictures.

He declares that, within the last month, salesmen are asking considerable increase in prices.

R. E. Griffith, head of the Griffith Amusement Co., which has about 50 theatres in the territory, says the same thing about prices. He adds that last year's product was very disappointing and finds fault with the practice of not delivering what is contracted for and taking out good pictures for specials. His company's books are in process of being closed for last year's business. A check-up will be necessary before they can know what pictures they want.

It seems to be a fact that independent companies are showing a nice increase in business this year over last. Even big companies are slow to admit any difficulty in selling, but some lay it on the fact that salesmen are expected to sell too early and that exhibitors won't need pictures for several months.

Milwaukee

CONTRACTS for new season's product are coming into Milwaukee exchanges slowly.

The booking situation in the city is tied up pending the outcome of the F. & R. merger now under consideration by Saxe Amusement Enterprises. Saxe has signed no contracts for its 35 theatres and will not until the deal is decided. Until the Saxe first-run and pre-release houses are accommodated, bookings for other theatres in the city cannot be arranged.

Contracts for the eleven Universal theatres have not yet been signed.

A deal is pending in the Upper Peninsula whereby the Butterfield Circuit and the Delft chain are considering a merger and is holding up booking in that locality. The situation is unsettled because of the several pending mergers.

E. A. Eschmann of Pathe sees nothing alarming in the present situation. He feels that the exhibitors are becoming more cautious and are going to wait for the circuit houses to buy before signing for the new product.

State in Trenton Leased By Ten Eyck and Thropp

Beginning with the expiration on September 1, 1928, of the existing lease on the State Theatre, Trenton, New Jersey, Thomas H. Thropp and George B. Ten Eyck, the present lessees, who have just entered into a contract with Ogden D. Wilkinson, will take over the operation of the theatre for a period of ten years.

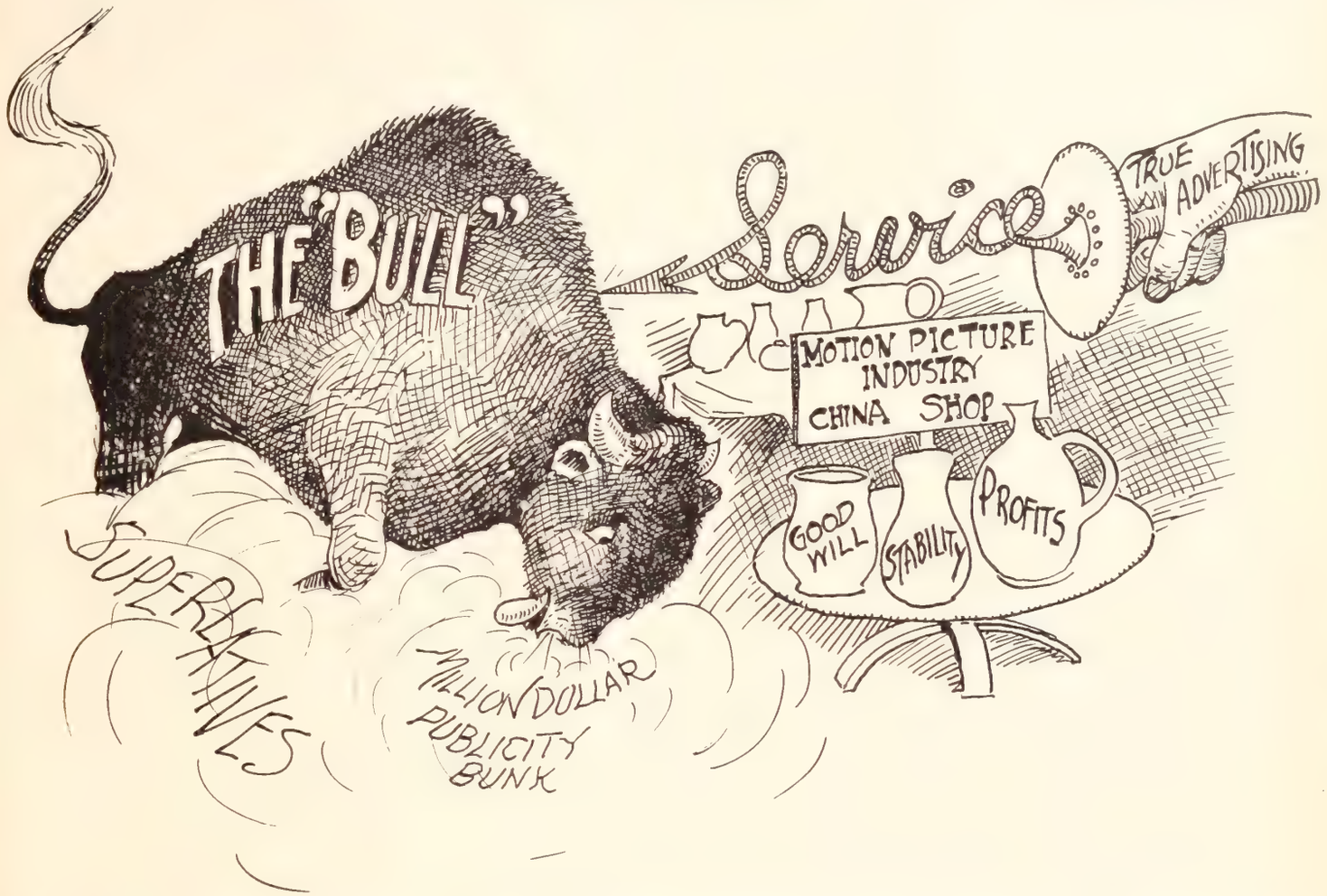
The lease was signed last week by all three of the contracting parties, Marvin A. Riley, Sr., representing Mr. Thropp's theatrical interests. The State will be added to the chain controlled by Mr. Ten Eyck, the Orpheum, the Broad, the Gaiety and the Embassy, the latter house soon to be constructed. Mr. Thropp and Mr. Ten Eyck will be equal partners in the operation of the State.

The two business men plan fundamental alterations in the State. The seating capacity of the house will be increased and the gallery will be eliminated. The gallery entrance from the street is to be abolished, an entire new front will replace the old and an elaborate scheme of lighting will decorate the theatre's interior. Mr. Thropp is one of Trenton's most prominent business men and was recently appointed by Governor Moore as a member of the New Jersey State Board of Commerce and Navigation.

New Motion Picture Firms Obtain N. Y. Charters

Motion picture companies continue to incorporate in New York State, the past week bringing the following new companies which were granted charters by the secretary of State in Albany: Stillwell Theatre Inc., capitalization not stated, Isaac and Nettie Katz, Charles N. Dibner, Brooklyn; Colomb Amusement Co., Inc., $20,000, Ethel Bader, Benjamin B. Weinberg, Harriet Cohen, New York City; Mascot Pictures Corporation, $5,000, Nat Levine, Frances J. Levine, Lulu Fertig, New York City.

Stop Him!



WILLIAM A. JOHNSTON'S editorial in last week's issue of Motion Picture News, entitled "The Bull in the Picture Shop", has brought forth approval from all parts of the industry. Letters and wires of commendation are pouring in.

A well-known cartoonist voluntarily contributed the above cartoon, so forcefully did the editorial appeal to him.

Newspapers on Film Economy

Flood of Editorial Comment Follows Proposed Salary Slash—Leading Journals Give Their Views

THE recent announcement of a ten per cent slash in salaries at Hollywood, which has been postponed until August 1, brought forth a flood of editorial comment in the newspapers.

These comments are highly significant, because they reflect the all-important attitude of the public. In summary, MOTION PICTURE NEWS presents the chief points made, and advises everybody in the industry to read them carefully:

San Francisco Bulletin.—The inevitable has happened at Hollywood. The still, small, stern voice of economic law has finally made itself heard above the tumult and the shouting of the press agent.

The Question of Halos

Los Angeles Times.—There may be genuine difficulty in finding halos that will fit all movie people. However, they are not the only ones who are having trouble in the halo and harp department.

Denver News.—Hollywood may be sad, but the rest of the country will have little reason to regret the decision of the Motion Picture Producers Association to reduce the salaries of film stars. . . . If the result of the ridiculous salaries was localized, the whole question would be of little moment. Instead, it is felt in every community. The mannerisms and antics of Hollywood are imitated in every high school.

Washington Star.—Whether the public will get the benefit of these savings remains to be seen. Undoubtedly the motion picture industry has been overpaid.

Hartford Courant.—It is a good thing that a start has been made toward getting movie salaries back somewhere near nor-

maley and it will be well if the reduction is passed along to the ultimate consumer.

Miami Herald.—The savings will amount to millions and it is possible that the men, women and children who pay their way into the theatres and thus make the industry possible will ultimately benefit a trifle. Possible. Not probable.

Sioux City, Iowa, Journal.—This fabulous return to the motion picture people is directly responsible for most of the conduct—and misconduct—observed in screen colonies for years.

Lowell, Mass., Leader.—Now that salaries have been cut, the leading women will have an opportunity to engage in those homely, domestic duties which hitherto they have practiced only in the imagination of their versatile press agents.

Brains vs. Money

Springfield, Mass., Union.—The enforced economy in Hollywood may have the beneficent result of compelling the producers to depend more upon brains and less upon purchasing power, more upon imagination and less upon a checkbook in composing their opera.

Boston Transcript.—But for the paler luminaries such a cut in earnings may well cause hardship. It may be necessary to ride around in cars of lower price than the gilded roadster. . . . It may even be necessary to dispense with the services of the press agent.

Minneapolis Tribune.—The leaders of the film industry have apparently got together and decided that their industry was being run with needless extravagance. The public had arrived at that conclusion long ago.

Albany, N. Y., News and Journal.—The industry may sometime get down to a businesslike basis. It will have to do so. And it has learned that lavishness is not art.

New York Herald Tribune.—Since this industry became prominent, its promoters have considered it good publicity to allow the public to believe that its shining lights were paid far in excess of Presidents of the United States, and even vice-presidents of trust companies.

New York Times.—Sooner or later, the spoiled darling of all the arts and industries was bound to run up against those inexorable twins of human activity, Costs and Overhead. . . . This should come when pictures are produced with fewer shekels and more brains and taste.

New York *Women's Wear.*—At first the talk of million dollar salaries and million dollar features was impressive but it came to mean nothing to the public, or nearly nothing. . . . The public is placing its own valuation on the films and is only mildly excited about their original costs.

Make 'em Better

Poughkeepsie, N. Y., Eagle-News.—If pictures were made merely better, rather than bigger, the industry would be better off.

Pittsburgh Press.—If the cost of producing pictures is cut materially the public will scan the price-list at the theatre box-office to see whether it is going to receive any share of the benefits from economy.

Richmond Times-Dispatch.—This inordinately high cost is due chiefly to two factors: one is the enormous amount of footage that is thrown away, and the other is the absurd scale of salaries paid the movie actors.

Cleveland Playgrounds Offering Free Movies

FREE movies are being offered in 49 Cleveland playgrounds under the supervision of the physical education department of the Cleveland Board of Education. They are being presented outdoors. A large screen is erected on a wall, and the projection machine is placed on a table in the yard. Electricity is supplied through an extension cord which is connected with the building.

Four different programs, offered simultaneously in widely scattered parts of the city, include everything from educational films to comedy features. The four programs are interchanged so that every playground may have an opportunity to see them, and others are substituted for them every three weeks. It is expected that 5,000 Clevelanders will see these pictures nightly.

Houston, Tex., Post-Dispatch.—The producers must not forget that they themselves are responsible in some measure for the "hold-ups" by the stars, for they encouraged the big salary idea by making a point in their publicity of the amounts paid their stars. . . . The stars do not need a union to do their bargaining for them. They have their public. The box-office speaks for them. They have its voice to support them when they bargain with the producers.

Woonsocket, R. I., Call.—If reduced salaries will bring some of these gay folk to their senses, create better moving pictures and thus revive interest in the silver screen it may be worth a battle between the artists and the industry.

Philadelphia Public Ledger.—Doubtless there are places in which costs can be cut without damage to the spirit of the industry. But it is a fact that American movies have been the best in the world because of a willingness of their promoters to pay any price for genius and creative talent and to give men and women of new ideas endless scope and all the money they needed. That policy has been enormously profitable, and Mr. Hays and his associated magnates will make a great mistake if they attempt to change it.

Handwriting on Wall

Columbus, O., State Journal.—The feeling has prevailed for some time that the salaries reported to be paid film stars are quite out of reason. . . . There is evidence at last that the industry itself sees the handwriting on the wall.

Watertown, N. Y., Times.—The movie business seems to suffer from swollen bank rolls. The sky has been the limit and the wasteful practices which have been employed would send any other concern into bankruptcy in no time.

Dallas News.—The amazing thing about the motion picture business to staid workers in older and long-established industries has been its extraordinary disregard of waste. Bankers do not like bond issues floated on a sea of dreams. . . . The efficiency man seems to have come to Hollywood. It is to be hoped that the fellow is an artist as well as an auditor.

(Additional comments will appear in next week's issue)

Luporini Becomes Tiffany's Latin Representative

A contract between Tiffany Productions and Ferdinand V. Luporini has been recently consummated, an announcement from M. H. Hoffman, the Tiffany vice-president, reads. By means of the agreement Mr. Luporini becomes the exclusive Latin American representative for all Tiffany pictures for a period of four years. The contract becomes effective with the release of the first Tiffany film on the 1927-28 schedule.

The countries involved in this deal and in which Tiffany Productions will have one hundred per cent representation are: Brazil, Argentine Republic, Uruguay, Paraguay, Chili, Peru, Bolivia, Ecuador, Colombia, Venezuela, West Indies, Cuba, Porto Rico, Mexico and Central America.

Construction Completed on Param't News Laboratory

Completion of construction on the new Paramount News Laboratory, 43d Street in New York City, was announced this week. Emanuel Cohen, in charge of the Paramount Newsreel and short features, ordered the erection of the four-story structure in the heart of the city, believing that speed in the distribution of live news shots is an essential service that the exhibitor should receive.

Following the lull after the finish of construction activities, developing and printing machines are now being installed. The laboratory will be equipped with every modern scientific contrivance, including an air conditioning system that will reduce the length of time taken in drying film.

Vandals Damage Florence Theatre in Seattle

Damage estimated at close to $5,000 was suffered last week by John Danz's Florence Theatre in Seattle, Washington, one of a string of downtown second run houses operated by Mr. Danz. The damage was done by two unmasked marauders who entered the house at 6 o'clock in the morning, bound two janitors working at the time, and then locked all doors and proceeded to smash the theatre's various accessories.

The damage included a smashed screen, two smashed projection machines, draperies cut to ribbons, and serious damage to the pipe organ. Prompt work by Seattle theatre firms enabled the Florence to open the following afternoon.

F B O Office Closed on Summer Saturdays

THE home office of F B O Pictures Corporation will be closed all day on Saturdays, starting immediately, up to and including August 27, a statement from Joseph P. Kennedy, president of F B O, reads.

Mr. Kennedy feels that since both the studio and the home office have been working speedily during the last few months his employees are entitled to a two-day week-end holiday during the hot summer days.

Newsreel Resume

By L. C. Moen

THIS week's newsreels have been unusually interesting, offering a wide variety of subject matter. In the newsreels for the first half of the week, International seemed to us to have a shade on the others, while the most interesting of the releases for the last half, personally, was Kinograms.

Highlights of International Newsreels No. 56 were the only shots of Byrd's "America" in the water at Ver-sur-Mer; a fine story on Coolidge in his "cowboy suit;" good human interest stuff of a baby hippopotamus; and the eclipse of the sun photographed with a 40-inch lens at Gigglewich, England.

Fox News No. 82 had, among other subjects, a good handling of the Renown arriving in England with its royal passengers; a complete story of the greyhound racing at Tijuana, Mexico; the Grand Prix in Paris and the reception given Byrd.

High spots of Kinograms No. 5307 were the Sacco-Venzetti mass meeting in New York; beautiful shots of the Interlake cup races; interesting sea shots of the naval reserve boys leaving on a cruise.

Pathe News No. 57 included Sharkey in training; good thrill stuff of shooting rapids; a good story on the arrival of the Renown; the Long Beach swimming and diving events; a children's beauty show and slow motion shots of the greyhound racing at Tijuana.

International No. 57 showed Byrd's welcome in Paris, with splendid crowd shots; Rockefeller and his annual birthday; the Foster girls in some good water stuff; corking shots of the trial flight of the new Curtiss Condor bomber, with the camera plane flying under the battleship; and Helen Wills winning at Wimbledon.

Fox No. 83 showed Sharkey sparring in slow motion; the reception given Maitland and Hegenberger in Hawaii; Tilden defeated in England; and the Henry Ford retraction and apology to the Jewish race.

Kinograms No. 5308 showed Byrd welcome in Paris, splendidly covered; the Boy Scouts making Governor Smith, Will Hays and others members; Helen Wills winning at Wimbledon; Chinese festival scenes in Portland, Ore.; Judge Landis digging up the golf links with his driver; cooling snow scenes with ski jumping and some good comedy; and Sharkey in training.

Pathe No. 58 showed what were, if memory serves us rightly, the only scenes obtained of Maitland and Hegenberger actually landing in Hawaii; Sharkey in police uniform in a Boston stunt; splendid snow stuff at Rainier Park and in Denver; a striking daredevil feature with the Flying Greggs loop-the-looping one auto over another; Byrd in Paris; the tennis matches; and the boy scout event.

Al Rogell Will Direct "Shepherd of the Hills"

Al Rogell has been selected by Al Rockett, West Coast production manager for First National Pictures, and by Charles R. Rogers, the producer, to direct a picture to be based upon Harold Bell Wright's novel, "The Shepherd of the Hills."

German Business Leaders on New Ufa Board

Prominent Industrialists, Bankers and Other Outstanding Figures in Executive Group of Film Organization

ACCORDING to advices from the Berlin correspondent of the NEWS, Ludwig Klitzsch, an important figure in Ufa, will come to America shortly to personally survey production and exploitation methods and to confer with Paramount and Metro-Goldwyn-Mayer executives associated with Ufa in the operation of Parufamet in Germany.

It is interesting to note, in this connection, the remarkably representative group of German leaders in every line on the new Ufa executive board. The personnel of this group is as follows:

President: Dr. Alfred Hugenberg, Geheimer Finanzrat (Title). Formerly president of the Krupp concern, now president of the Association of German Coal Mines. He owns the Scherl Corporation, which comprises the Scherl Printing & Publishing Co., then the Telegraphen-Union (T.-U.), next to Wolff (W. T. B.) the most important German News Agency, which also furnishes approximately 300 newspapers with articles; furthermore, the WIPO, an economic political correspondence for newspapers, and the Vera Verlag, a press organization. Hugenberg is also member of the Reichstag (Nationalistic Party).

Vice-President: Dr. Emil Georg von Stauss, Director of Deutsche Bank.

Members of Hugenberg Concern; Ludwig Klitzsch, general manager of Scherl Verlag. Was originally in the book trade, then manager of "Leipziger Illustriert Zeitung" (illustrated weekly published at Leipzig). He is one of the founders of Deulig (Deutsche Lichtbild-Gesellschaft).

Director J. B. Mann, former navy officer, now Hugenberg's general secretary.

Josef Windeck, manager of Scherl Verlag.

Dr. Guenther Donner, lawyer, legal adviser of Scherl Verlag.

Wilhelm Wiedeman, general manager of Deutscher Ueberseedienst (German Overseas Service), a press organization rceiving assistance from the Government.

Industrials: Dr. Fritz Thyssen, son of August Thyssen, most prominent representative of the Rhineland heavy industry (coal and iron). Nationalistic.

Otto Wolff, Cologne. Originally in the iron business, now prominent representative of the "heavy industry." Closely connected with Deutsche Bank. Member of the Zentrum (Catholic Party). In this connection should be mentioned that the new executive committee does not exist exclusively of members of the Nationalistic Party, but that some of its members also belong to Deutsche Volkspartei (People's Party—modern nationalistic), and to the Catholic Party, the Zentrum.

Dr. Paul Silverberg, leading member of the Association of German Industry. Originally connected with coal mining (Braunkohle). Was much spoken about years ago when he made a speech in favor of the Republic. Member of People's Party.

Heinrich von Schroetter, Managing Dirrector of Lignose A. G. (raw film). Connected with Phoebus and also with Deulig.

Consul Kummer, Director of Glanzstoff A. G. Cologne, the leading manufacturers of artificial silk.

Dr. Hans Meydenbauer, formerly government official, head of department at some Ministry. (Title, Ministerial-Direktor A. D.) One of the leaders in the Rhenish heavy industry, member of many boards of coal mining corporations.

Dr. Paul Mamroth, Kommerzienrat. General Manager of A. E. G. (Allgemeine Electricitaets-Gesellschaft), the leading electrical company in Germany.

Bankers: Siegmund Bodenheimer, one of the owners and directors of Darmstaedter Bank.

Herbert Gutmann, Director of Dresdener Bank.

von Wassermann, Kommerzienrat, owner of the bank of A. E. Wassermann.

Richard Pohl, is on the Board of the banking firm of Hardy & Co.

Louis Hagen, Geheimrat, of Cologne, the most prominent banker of Western Germany.

Dr. F. A. Freund, Berlin, one of the Directors of Darmstaedter Bank.

Dr. Fritz Tetens, Director of Ostdeutsche Privatbank (East German Private Bank) at Koenigsberg, East Prussia,

Consul Marx, owner of the Internationale Handelsbank (International Trading Bank).

Miscellaneous: Egbert Hayessen, Domaenenpaechter. (This means that he has rented one of the big estates belonging to the State.) Farming.

Hans von Goldacker, owner of a big country estate (farming). Member of the Reichstag, representing the Agriculturists-Nationalistics.

Dr. Leo Wegener, Landes-Oekonomierat, of Kreuth. Also with considerable farming interest, and, to judge from his title, probably with some semi-official capacity.

Dr. Otto Schrey, Geheimer Baurat. Architect.

Feeley in Hazleton Will Continue Mixed Policy

THE last issue of the News carried a statement that the Feeley Theatre, in Hazleton, Pa., had changed its ten-year policy of combination bills to a straight picture policy. The statement is not at all accurate. As a matter of fact the Feeley has not abandoned its vaudeville-picture bills but has only closed down until the latter part of August. Manager Marie Feeley has closed contracts for general improvements throughout the house, which rehabilitation necessitates the closing of the house. Upon reopening, the Feeley will continue to book as in the past.

Keith-Albee-Orpheum Get 20 New Houses

Will Start Operation Under Pathe-P. D. C. Deal With Opening of New Season

WHEN the 1927-28 season opens Keith-Albee and the Orpheum circuits will open twenty new houses, twelve of them in the New York metropolitan district. These will be opened in affiliation with F. F. Proctor, B. S. Moss, S. Z. Poli, Wilmer & Vincent, Fred Schanberger and the Interstate interests.

These Keith-Albee and Orpheum houses in their entirety are among the houses included in the Pathe-P. D. C. combination recently effected and which is expected to bring about changed exhibition alignments next season.

The B. F. Keith Memorial Theatre in Boston is among the new vaudeville Theatres that will be in full swing with the opening of the season. The Orpheum Palace in Chicago will have its first full season in 1927-28.

Included in the Metropolitan district the new vaudeville theatres to be operated under the expansion plans are the Beacon Theatre, Myrtle and Wyckoff Avenues; the Chester Theatre at West Farms and Boston Road; the Kenmore at Church Avenue and Kenmore Place; the Putnam at Richmond Hill; the Bristol in Brooklyn; the Marlboro at 207th street and Broadway, and the Concord at King's Highway and Ocean Avenue.

Proctor's new theatre at Schenectady and one at New Rochelle are also added to this list, which will play Keith-Albee vaudeville and feature pictures, as will the new F. F. Proctor East Eighty-Sixth Street Theatre.

Among other houses added to the Keith-Albee circuits are the Fountain Square at Cincinnati, another at Huntington, West Virginia; the Keith-Albee at Rochester, the Keith-Albee at Flushing, L. I., and the unnamed Keith-Albee Theatre at White Plains.

The Orpheum circuit will open new first class theatres in Seattle, Vancouver, Omaha, Memphis, Springfield, Ill., Madison, Davenport and will take over a number of others already operating.

British Film Production a Real Factor Soon

"BRITISH production will be a world factor to be contended with from now on," is the opinion of Arthur W. Kelly, vice-president, general manager of foreign distribution of United Artists Corporation, who returned last Friday, July 8, on the *Aquitania* after several months of travel in Europe on business for his corporation. Mr. Kelly said that he found a condition of greatest importance in Great Britain and great activity in Germany over production and exhibition interests with considerable theatre construction going on in the latter country. In other countries on the continent the theatre situation remains comparatively stationary and colorless.

The opinion was expressed by Mr. Kelly that the British industry is in deadly earnest in its ambition to produce films eligible to compete anywhere. There is no lack of capital available to realize the ambition and, moreover, that capital is being supplied and organized as well. According to the United Artists executive it is a foregone conclusion that the British quota measure, the Cinematographic Bill, will go through and will naturally stimulate through the empire the production and exhibition of British films.

Names News Reel Staff

Hatrick Announces Executives Who Will Have Charge of New M-G-M News

EDITORIAL executives for the new M-G-M News have been appointed by Edgar B. Hatrick, in charge of the motion picture interests of William Randolph Hearst. The M-G-M News makes its first appearance August 15th.

Michael D. Clofine has been named by Hatrick as Editor-in-Chief, with Claude R. Collins, News Editor; Herman G. Stockhoff, Associate News Editor, and Leonard Mitchell, Film Editor. These executives have been perfecting their organization for the past two months, and it is now ready to start actual functioning.



Michael D. Clofine

The new news reel will be produced by Hearst News Service, Inc., a subsidiary to the world-wide Hearst news and picture gathering organization. It will be distributed by Metro-Goldwyn-Mayer.

Mr. Clofine, who has been named Editor-in-Chief, is entirely familiar with the duties that go with the assignment. For several years he was editor of International Newsreel. He is a newspaper man of ability, having served on many papers in different parts of the country. He joined the Hearst organization as a member of the staff of the New York Evening Journal.

Mr. Collins was former night editor of the Philadelphia Press, and afterwards was associated with the New York Evening Journal, Universal Service and other Hearst enterprises.

Mr. Stockhoff has been connected with the Hearst organization for more than 20 years, while Mr. Mitchill was formerly well known in the New York newspaper field. The latter in recent years has been prominent in the motion picture industry. He was also with the United States Shipping Board, developing its motion picture travel departments in this country and Europe.

In launching M-G-M News Mr. Hatrick said it would be entirely separate and distinct from International Newsreel, and that the spirit of competition between them would be as keen as between any other newsreels.

First Nat. Schedules Four Films for August Release

Four productions are scheduled by First National for release during August. They are "The Poor Nut," "The Stolen Bride," "Hard-Boiled Haggerty," and Harry Langdon's new comedy, for which no title has been supplied as yet. "The Poor Nut" is Jess Smith's version of the play, with Jack Mulhall, Charlie Murray, Jean Arthur and Jane Winton in the leading rôles, will be released on August 7th.

On August 14th, Billie Dove's first stellar vehicle, "The Stolen Bride," written by Carey Wilson, also its producer, will be generally released. The August 21st release is the new Milton Sills production, "Hard-Boiled Haggerty," produced by Wid Gunning. The Langdon comedy will be generally released on August 28th. Gladys McConnell is Langdon's leading woman.

Santell Again Chosen to Direct Barthelmess Film

Alfred Santell will again direct Richard Barthelmess after the star has completed "The Drop Kick." Santell directed "The Patent Leather Kid." He will also direct "The Noose" and "The Little Shepherd of Kingdom Come," in which Barthelmess will subsequently be starred. Ray Rockett will produce both pictures.

"She's a Sheik," New Daniels' Starring Vehicle

"She's a Sheik," an original story by John McDermott, has been selected as Bebe Daniels' next starring piece, following "Swim, Girl, Swim." The continuity for "She's a Sheik" is now being written by Lloyd Corrigan. Clarence Badger will direct the story.



TIFFANY PRODUCTIONS

for

1927 – 1928

TWENTY GEMS FROM TIFFANY

SEVERAL SPECIAL PRODUCTIONS
SUITABLE FOR EXTENDED RUNS

24 COLOR CLASSICS

(ONE REEL GEMS)

THIRD DIMENSION PICTURES

CONTROLLED BY TIFFANY

TIFFANY PRODUCTIONS, INC.
M. H. HOFFMAN, VICE PRES.
1540 BROADWAY NEW YORK, N.Y.

EXCHANGES EVERYWHERE

Why TIFFANY *Will Give* "THE BETTER ENTERTAINMENT"

TIFFANY the youngest but the most progressive National Organization in the business.

New methods made Tiffany what it is.

According to old prescribed methods a company would present you with a hundred page Year Book in many colors—it would at least spend the cost of a good negative and then cheapen production in order to make up the cost

According to old prescribed methods a company would enumerate and promise a long list of stars and by the time the pictures were delivered you might find five percent of stars promised appearing in the picture.

According to old prescribed methods a company would make the same empty promises regarding authors, stories, cost of production, directors and numerous other things—which promises would invariably not be kept.

And it is natural that the company making such promises would have to accept one of two evils—namely, either adhere as close to the promises as possible, which would result in poor pictures because the casts, the directors and authors may not fit eventually—or, as stated above, all promises would have to be broken in order to try and make some good pictures.

In order to make the progress that Tiffany has made and the greater progress it intends to and will make, Tiffany has pursued a more progressive, more efficient—a modern policy—of making no promises unless they can be kept, and making very few of those. The results of this policy speak for themselves, and to further establish the confidence of exhibitors and public, Tiffany will continue with that policy and will confine itself to facts—not imagination——to proof—not promises.

J. H. Hoffberg

Vice-President

THIRD DIMENSION PICTURES

Controlled by TIFFANY

ONE of the most interesting phases of the Third Dimension Pictures controlled by Tiffany is the fact that there will be no installation costs or expenditures to speak of.

The projection machines now being used no matter what the make, will not need any remodelling or replacing.

The screens, large or small, have no bearing on the effectiveness of this new method of production and projection of photoplays.

The size or age of the theatre will have no bearing on it. In other words no matter how small the theatre or how long ago it was built, the projection of the Third Dimension Pictures will be just as effective in small ancient theatres as it will be in the most modern or palatial.

The lighting effects have no bearing on this new method of photography and production. Whatever the theatre employs for the showing of the present day pictures, will suit just as well this modern evolution in the motion picture industry.

No stage is required.

Wherever there is a projection machine and a screen, the Third Dimension Pictures *can* be shown.

The patents and processes employed, and other necessary things that are done to bring forth the effect upon the screen of DEPTH in photography, are done with the camera, the development of negative, and the printing of positive.

Everything is taken care of by the producer before the picture reaches the exchange or the exhibitor.

Tiffany contemplates making its first big special production in the Third Dimension Pictures.

Tiffany also contemplates the making of some short subjects with this process.

"The Grain of Dust"

The struggle of a human soul torn between sacred and profane love. Portrayed with the wisdom of a judge, the idealism of a Saint, the humanity of a sinner. Passionate, powerful masterpiece of the American Balzac—David Graham Phillips.



"Grass Widows"

In these divorcing days, you never know exactly who's whose. Everybody will enjoy a good-humored satire on the re-married set. A sparkling comedy, pepped up with just the proper dash of sex.



"LADIES OF THE NIGHT CLUB"



A broad comedy of Broadway, peppy as the latest slang intriguing as a hide-away cafe. Dramatizing the headlong pace of this dizzy age. Beauty and baldheads, youth and humor.



"Domestic Relations"

Drama true to the life of this land of quick, cheap and convenient divorce. The comedy of love, the tragedy of marriage. It hits HOME.

"Once and Forever"

Reaches every heart that has ever thrilled to romance. All the tenderness of a girl's love, all the strength of a boy's—woven into a Humoresque of laughter and tears.



"The Girl from Gay Paree"

She was the flattest tire in town—till she borrowed the wicked glamor of the city by the Seine. And then how she did balloon out socially; A hilarious comedy of appearances—a banquet of entertainment, with only the menu in French.

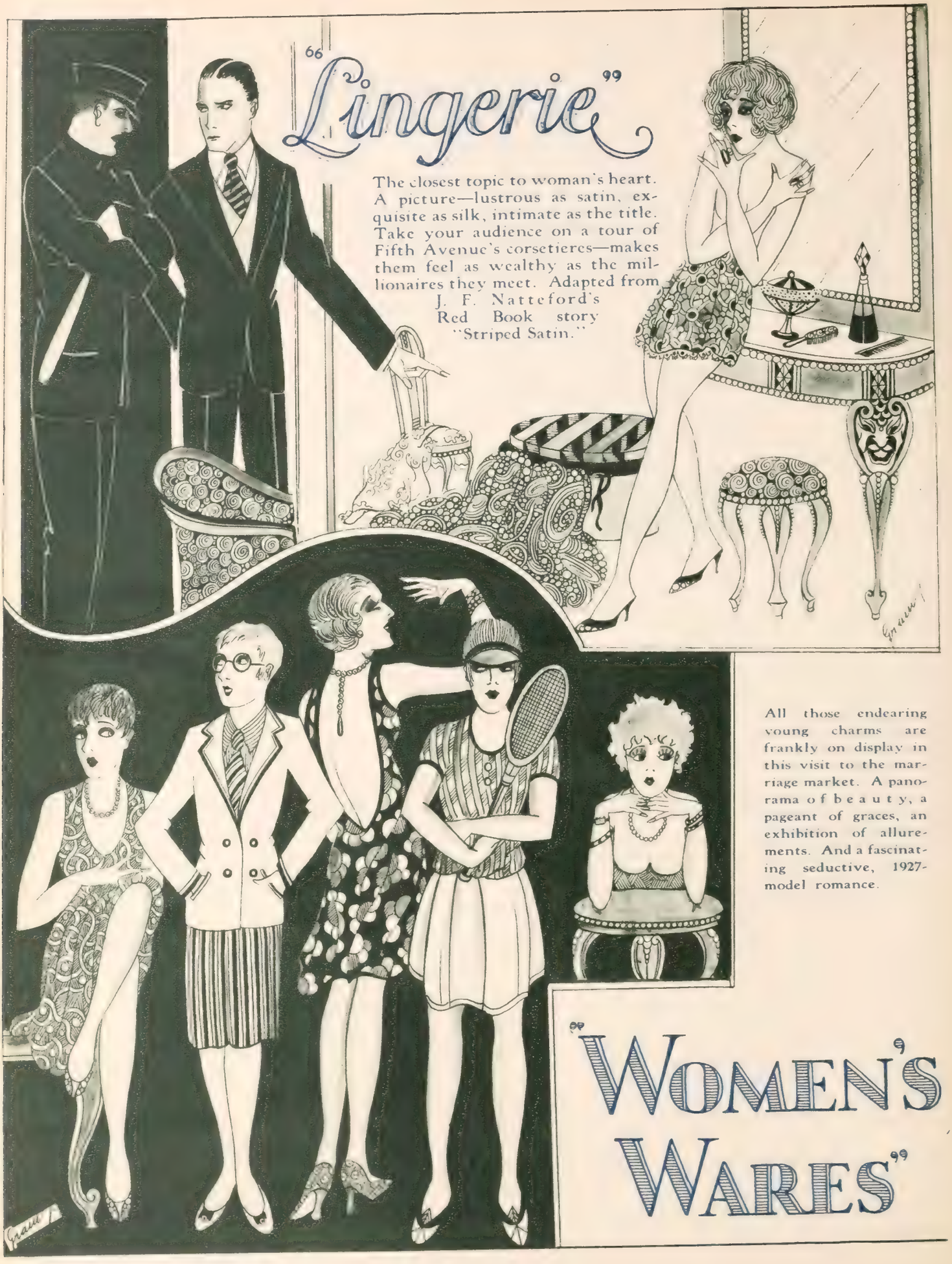
"Their Hour"

A new triangle—the man, the woman, and the clock. Dramatic story of love, temptation, passion—the things that move the hearts of audiences profoundly.

City of Asians and Caucasians—city of tourists and tramps, harlots and harpies, missionaries and madams, girls and gin

Background for a tale of the lotus blooming in the muck—the miracle of lust turned to love.

"STREETS OF SHANGHAI"


"Lingerie"
The closest topic to woman's heart. A picture—lustrous as satin, exquisite as silk, intimate as the title. Take your audience on a tour of Fifth Avenue's corsetieres—makes them feel as wealthy as the millionaires they meet. Adapted from J. F. Natteford's Red Book story "Striped Satin."
All those endearing young charms are frankly on display in this visit to the marriage market. A panorama of beauty, a pageant of graces, an exhibition of allurements. And a fascinating seductive, 1927-model romance.
"Women's Wares"

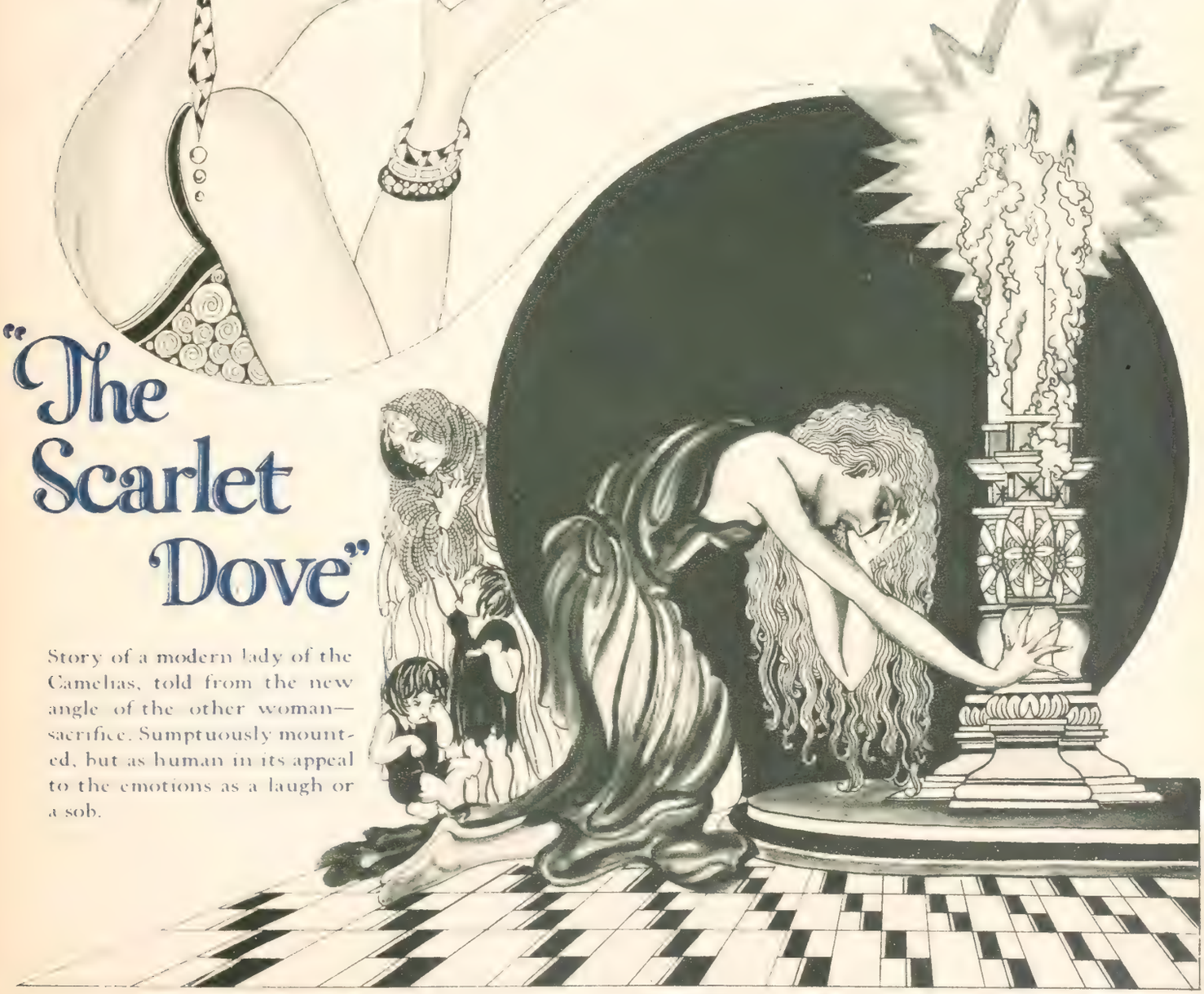
"A WOMAN of the WORLD"

All the world her stage, she the player. Hers the part of an adventuress. But under the mask of rouge and powder she was just a loving, suffering, self-sacrificing woman. A dramatic gem of world-wide feminine appeal.



"The Scarlet Dove"

Story of a modern lady of the Camelias, told from the new angle of the other woman—sacrifice. Sumptuously mounted, but as human in its appeal to the emotions as a laugh or a sob.





"Tia Juana Rose"

A tale of the town of bangtails and cocktails, where the land of liberty ends and the land of license begins. Only thirty minutes from San Diego—but what a long and weary way back to decency and honor. The thrill of a hundred-to-one chance, the drama of a fighting come-back—the entertainment an audience loves.

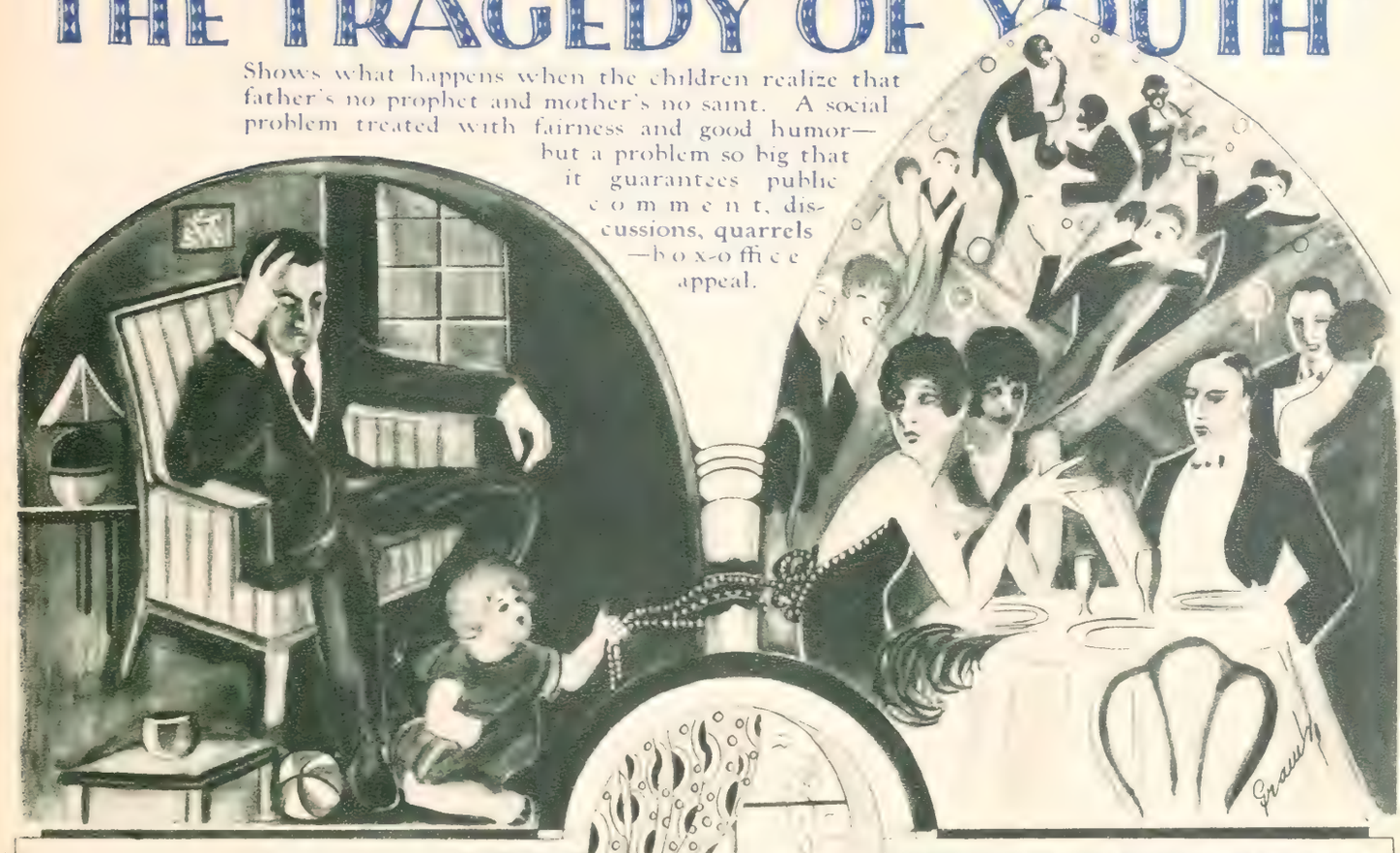


BEAUTIFUL BUT DUMB

Hilarious situations in the life of a human with a vegetable brain. Her beauty always got her in, and her stupidity always let her out. They told her that beauty was only skin deep, but she thought that was deep enough—and in the end, was she right or wrong?

"THE TRAGEDY OF YOUTH"

Shows what happens when the children realize that father's no prophet and mother's no saint. A social problem treated with fairness and good humor—but a problem so big that it guarantees public comment, discussions, quarrels—box-office appeal.



"The HOUSE of SCANDAL"

Love with a background of spying eyes and lying tongues. Suspenseful situations that build and build until nobody knows whether the outcome will be marriage or murder.





"BACHELOR APARTMENTS"

What goes on behind the bachelor's door? This discreetly daring revelation answers what every woman wants to know. A Tiffany entertainment of gasps, chuckles, howls—and just enough drama to make it sure-fire.

"CLOTHES MAKE THE WOMAN"

This title has been famous for three generations. A luxury picture—An exotic, gorgeous pageant of fashion and passion.



"NIGHT LIFE"

A flashlight turned upon the city's darkness, with its joys and sorrows. Thrilling romance, glorious adventure, baffling mystery. All the clash and conflict that makes box-office power.

"The Albany Night Boat"

The mystery ship of forbidden romance. Are there any respectable people on board? Yes, the Captain has a license and a certificate. And some of the passengers are married. A swift comedy of this dizzy age—taking the searchlight off the shore and turning it on the staterooms for the first time







TIFFANY

announces

Several Special Productions Suitable for Extended Runs

You hear a lot said about Special and super-special productions. We are making them all the time but do not boast about them, nor do we use them as a whip to get blood out of a stone. Instead of that the Tiffany exhibitor buys the Specials at the average price and the more big productions he gets from us the better we like it.

What we mean by Special Productions are pictures suitable for extended runs and Tiffany will make those for the sole purpose of helping its customers —not robbing them. Tiffany will only use the specials for extended runs for a sufficient length of time to establish their Box Office value. They will not be run indefinitely to take off the cream and turn over the skimmed milk to the exhibitor as others have been doing.

24 TIFFANY COLOR CLASSICS

You will also notice that Tiffany will not give to the exhibitor the ordinary short reel subjects. The very fact that they are from Tiffany will make them entirely different from the average short reel features and a progressive step forward in such entertainment.






Pauline Frederick


Edmund Lowe


Claire Windsor


Lowell Sherman


Agnes Ayres


Wm. Collier, Jr.


Jacqueline Logan


Conway Tearle


Marceline Day

TIFFANY

"THE BETTER ENTERTAINMENT"

1926-1927

"LOST AT SEA"
"The Production itself is of the first order."—*Variety*

"THAT MODEL FROM PARIS"
"Pleasing story nicely told."—*Film Daily*

"FOOLS OF FASHION"
"Very Good. Has been produced lavishly."—*Harrison's Report*

"COLLEGE DAYS"
"A spirited bit of entertainment. A subject well done."—*Variety.*

"JOSSELYN'S WIFE"
"An interesting and dramatic story."—*Motion Picture News*

"SIN CARGO"
"Will surprise and thrill audiences wherever it is shown."—*Telegraph*

"REDHEADS PREFERRED"
"One of the week's best film bets."—*N. Y. Daily Graphic*

"ONE HOUR OF LOVE"
"Is as amusing a film farce as I have inspected in quite a while."—*Chicago Herald Examiner*

"THE FIRST NIGHT"
"Should ring the bell at the box-office."—*Moving Picture World.*

"HUSBAND HUNTERS"
"This film is going to make the boys step up to the window, lay down the coin and catch a thrill."—*Variety*

"CHEATERS"
"Should make a strong bid at any box-office. —*Exhibitors Daily Review*

"THE BROKEN GATE"
"Is a splendid picture, carefully and effectively presented."—May Tinee, *Chicago Tribune*

"THE PRINCESS FROM HOBOKEN"
"A well-made film, with a finish in production and photography."—*Variety.*

"THE ENCHANTED ISLAND"
One of the most unusual pictures of the year. Effectively presented

"THE BEAUTY SHOPPERS"
A great box-office bet. A wow for every kind of audience.

"BACKSTAGE"
An amusing, interesting story well directed and acted.

"SNOWBOUND"
A type of comedy that audiences prefer.

"LIGHTNING"
A Zane Grey story.

"WILD GEESE"
From the popular novel by Martha Ostenso. Read by more than 2,000,000 people

"THE TIRED BUSINESS MAN"
A farce comedy with a great cast.


Bert Lytell


Shirley Mason


Helen Ferguson


Jack Mulhall


Mae Busch


Raymond Hatton


Eugene O'Brien


Ann Stewart


Hope Hampton


Bessie Barriscale


Alberta Vaughn


Robert Agnew


Betty Bronson


Ricardo Cortez


Hardie Gordon


Dorothy Phillips


Ethel Davies


Jocelyn Lee


Doris Hill


Edmund Burns


Dorothy Devore


George Lewis


Ward Crane


Jane Novak


Walter Hiers


Edna Flugrath


Lillian Rich


Pat O'Malley


Natalie Kingston


Jerome Walker


Heidi Hoppe

Robert Frazer

Blanche Mehaffey

TIFFANY

A World Wide Organization

ALBANY, N. Y.
1048 Broadway

ATLANTA, GA
106 Walton Street

BUFFALO, N. Y.
505 Pearl Street

BOSTON, MASS
42 Piedmont Street

CHARLOTTE, N. C.
United Film Building

CLEVELAND, OHIO
Film Exchange Building

CINCINNATI, OHIO
Broadway Film Building

CHICAGO, ILL.
806 S. Wabash Avenue

DENVER, COL.
2040 Broadway

DES MOINES, IA.
1019 High Street

DETROIT, MICH.
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INDIANAPOLIS, IND.
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713 Wells Street

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"THE BETTER ENTERTAINMENT"



Harold Flavin, for eight years with Motion Picture News, who becomes trade paper publicity man for Paramount

Harold Flavin, of News, Joins Paramount

Harold Flavin, for the past eight years connected with The Motion Picture News, and a leading member of the editorial staff, this week assumed his new duties in charge of trade paper publicity for Paramount Famous-Lasky, under the direction of Charles E. McCarthy, publicity director.

Mr. Flavin is somewhat unique among the figures in New York's film colony in that he was born in New York City. He was educated at the Cathedral School in New York and at Fordham. Upon leaving school he became connected with one of the largest silk firms in the country, from which he came to The News.

Beginning with The News in a minor capacity, his initiative and industry won for him an important place on the editorial staff, re-write and make-up coming largely under his supervision. He leaves with the friendliest of feelings on both sides, and with the good wishes of his associates.

He is succeeded on The News by Chester J. Smith, formerly a member of the staff.

Harry Lachman Trying His Hand at Directing Films

Harry B. Lachman, an American artist and friend of Rex Ingram, who has been in France for several years, has forsaken his easel to try his ability as a motion picture director. He is now making a picture—written, directed, financed and, in some cases, photographed by himself. Inside of one month he expects to have two productions finished—one of the Riviera and the other of Africa. Mr. Lachman's films will be of the comic travelogue type and will be called "Travelaughs."

Two years ago Mr. Lachman delivered himself of the opinion that painting was a dead art, and that the motion picture was its logical successor. He has worked himself up from still photographer to general production manager of the Rex Ingram Cine Studio at Nice. Among Mr. Lachman's company are several French artistes, three English university men and Madeline Guitty, a French comedienne.

Hurrah For "Painting the Town"!

ONCE upon a time a young man named Fairbanks, of whom most picture fans had never heard, made some pictures that bothered not at all with theme, expensive sets, art, or big moments. These stories just breezed along to the eternal prestige and fame of the actor and the general satisfaction of the public, the exhibitor and the producer.

"His Picture in the Papers" was one and "Manhattan Madness" another, that ten years of seeing countless other productions has failed to erase from memory.

All of which is just a preface to enthusiastic approval of "Painting the Town" which Universal has just brought to town without blare of trumpets or loud shoutings about "another knockout."

"Painting the Town" is just as good a picture story as "His Picture in the Papers" and the featured player Glenn Tryon has just as much prospect of jumping into overnight popularity as did Doug. Here we have the kind of a picture that the writer is old-fashioned enough to believe is the main objective of the photoplay—to provide entertainmnt for the whole family, sending them home with a smile, feeling that the evening has been well spent.

Universal has placed star and director of "Painting the Town" under long-term contract which is good business but just signing contracts does not insure more picture as good as "Painting the Town," if history in the motion picture industry is to be accepted as a criterion.

The big job will be to keep actor and director on this very much right track. Hollywood atmosphere and a big success have done regrettable things to other Hollywood heads. Mr. Fairbanks now goes in for brewery horses, with white wings floating like a stork over fleecy clouds, all in the name of art and probably to him "His Picture in the Papers" is but a dim, dark memory to be regarded as a youthful indiscretion. Let us hope that Mr. Tryon and Mr. Craft profit by the success they are bound to achieve in "Painting the Town" to the extent of making more pictures just as good. A lot of people will have a good time in both the near and distant future if they do and trade paper people will have something to laugh with and not at.

J. S. D.

Dan Michalove Tours Chain

Universal Theatres Executive on Extensive Tour Throughout Country

DAN MICHALOVE, who in March was appointed by Carl Laemmle as General Manager of the Universal Chain Theatrical Enterprises, Inc., left recently on a tour of inspection of all of the Universal houses that will keep him in the field for the next month or so and that will probably bring about a number of changes in the chain.

Michalove's trip will take him as far west as California and along the coast to Seattle, where Universal has extensive holdings. His first stop was scheduled for Chicago, after which he was to confer in Milwaukee with Nate Blumberg, Wisconsin Division Manager for "U." The company is building theatres in Racine, Milwaukee, Kenosha, Sheboygan and other cities in the Wisconsin division.

In the three months that have elapsed since Michalove was appointed by Mr. Laemmle there has been effected a complete reorganization of control and operation throughout the "U" chain. The better consolidation of effort under Michalove has led to marked economies and more efficient individual management of all of the "U" theatres. While on the tour Michalove will complete plans for further re-equipment and remodelling of numerous houses and the extension of building plans in many places.

Among the first announcements made by Michalove on his tour is the re-opening of the State Theatre, State Street near 27th in Milwaukee. The house has been completely remodelled and many innovations were added for the safety and comfort of its patrons. The State is now regarded as one of the most up-to-date and comfortable houses in Milwaukee.

Universal is contemplating extension plans in the Southern Division and in the Mid-Western Division. Willard C. Patterson, Southern Division Manager, and Charles Branham, Mid-Western Division Manager were in New York last week discussing these plans with home office officials.

Will Erect $250,000 House in Lake Forest, Ill.

Vincent Quarta has had plans made for a new eight hundred and fifty seat theatre he intends erecting at the northwest corner of Westminster Avenue and Bank Lane, Lake Forest, Ill. Besides the theatre, the plans call for several shops and apartments, the cost of the project being estimated at $250,000. Elmer F. Behrns is the architect. It is understood that Polka Brothers have obtained the lease on this theatre.

Equity Looms in Clash Over Salaries

Eight Hour Day is Among Proposals Offered; Writers Propose Organization

EQUITY looms large as a result of the proposed salary slash suggested by some of the leading producers for stars, directors, writers and others. As a result of all of the controversy it seems assured that the motion picture branch of equity will gain many new members and that organization will be perfected to protect those who would be most affected by the reduction in salaries.

In Hollywood they are discussing a proposed new basic arrangement between Equity and the producers. One secret meeting has already been held and others are being arranged. If an amicable agreement cannot be reached between the producers, actors and others who would be affected, Equity stands ready to arbitrate, according to Frank Gilmore, executive secretary of Equity, who is in charge of the organization work in Hollywood.

These negotiations provide for protection only to Equity members. It is stipulated that members of Equity are to appear in the same casts, that work be confined to eight hours a day, that salaries start on date stipulated in contract and an agreement on amounts to be spent on costumes and arbitration of grievances.

The secret meeting brought out 700 players who voted to joint the motion picture branch of Equity and to demand an eight hour work day. The agreement reached by those in attendance is said to outline powers given to both producers and actors. Equity players would not be allowed to work on pictures if non-members are employed.

Conrad Nagel presided at this secret meeting, while on the speakers' platform were Ernest Torrence, Wallace Beery, Charles Ray, Thomas Meighan, Bert Lytell and others.

The Screen Writers Guild of the Authors' League of America, at a meeting held the night of June 28th passed a resolution requesting its members not to accept or acquiesce in reductions of salaries or compensation under existing contracts. It also pledged its cooperation in every possible way with the organized directors, actors and technicians to prevent the threatened invasion of rights and threatened evasion of obligations by the organized producers. The resolution charged the excessive cost of motion picture production to executive mismanagement rather than to high salaries paid directors, actors, technicians and writers.

"U" Advances "Deacon"

Dates Also Shifted on Five Other Jewel Productions for New Season Starting in September

"ALIAS THE DEACON," the Universal Jewel, starring Jean Hersholt, will be among the first group of Universal pictures to be released during the coming fall. The company announces the advance of the release date from July 22, 1928 to October 23, 1927. The comedy drama was adapted from the Broadway play of John B. Hymer and was directed by Edward Sloman. Universal also announces five other shifts in the early fall releasing schedule. The rearranged Jewel program for September and October follows:

"Back to God's Country," to be released on September 4. In this picture Renee Adoree is the starred player and Robert Frazer and Walter Long appear in supporting roles. Irvin Willat directed the story, an adaptation of a James Oliver Curwood novel.

"The Lone Eagle," to be released on September 18. War-time aviation is the theme of the story and Raymond Keane and Barbara Kent are featured. Emory Johnson directed and Lieut. Howard Blanchard wrote the tale.

"Painted Ponies," to be released on September 25. This Western, a new Hoot Gibson production, has Ethlyne Clair as the chief feminine player and Slim Summerville in a comedy role. Reaves Eason directed from a story by John H. Hamlin.

"Silk Stockings," to be released on October 2. Laura La Plante is the star in this comedy drama directed by Cyril Harcourt. In the cast are John Harron, William Austin, Otis Harlan and Burr McIntosh.

"Cheating Cheaters," to be released on October 9. Betty Compson and Kenneth Harlan are featured in this one, which is an adaptation of a stage success by Max Marcin. Edward Laemmle directed.

M. H. Karper Signs Mme. Wagner for Screen Work

Mme. Amelia Wagner, opera and concert singer, has been placed under a long-term contract my M. H. Karper, motion picture press and personal representative, who will henceforth guide both her operatic career and screen work. Following a concert tour which Karper has arranged for her, the vocalist will enter upon her screen work via the Lange-Joy Films, which company is now producing a series of comedies starring Al Joy for release through Cranfield and Clarke. Mme Wagner is a direct descendant of Richard Wagner, and has appeared all over the world in practically all of the Wagner music dramas.

In and Out of Town

WILLIAM LE BARON, vice-president of F B O Pictures Corporation, in charge of production, arrived in New York last Monday, July 11th, for a ten day conference with Joseph P. Kennedy, president of the company.

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., left or California on Friday, July 8th, on his usual mission of co-operating with the various Tiffany production units.

GENERAL SALES MANAGER ED. J. SMITH, of Tiffany Productions, Inc., left on Friday last for a trip to the Mid-Western Tiffany exchanges for conferences with the various exchange managers to outline the intensive sales campaign to be inaugurated immediately.

WILLIAM M. VOGEL, general manager of Producers International Corporation, Foreign Distributors of DeMille Pictures, sailed on the S. S. Leviathan, Saturday, July 2.

AL JOY, comedy star for Cranfield and Clarke, arrived in New York recently via automobile from Hollywood.

NED E. DEPINET, general sales manager of First National Pictures, returned last Thursday, July 14th, from a week's selling trip in Chicago and other of the company's Middle Western exchanges. Stanley W. Hatch, Western sales manager, who joined him the first of the week, is also back at his desk.

EUGENE J. COUR, Pathe News editorial representative in Chicago, is spending a few days at the headquarters office at New York in conference with Editor Ray Hall.

THREE Universal executives have just left New York for the West Coast. They are Beno Rubel, personal representative of Carl Laemmle; Lou B. Metzger, general sales manager, and H. M. Herbel, Western sales director.

A. J. MOELLER, president of American Cinema Association, departed this week for the Coast where he will supervise activities attending the inauguration of the new season's ACA product. H. S. Manus, vice-president, will be at the helm in the New York offices.

"Home Made" Substituted as J. Hines' New Comedy

"Home Made," a story by C. B. Carrington, a humorous writer, is the selection of C. C. Burr as the comedy that will follow "White Pants Willie" on Johnny Hines' present schedule of feature length comedies for First National. The Carrington story is substituted for "A Pair of Sixes," with which it had been originally intended to follow up the comedian's latest release, but the change in stories was made because of the absence from Hollywood of players that Mr. Burr had in mind for featured rôles, and because of the fact that "Home Made" calls for a large number of outdoor scenes, while "A Pair of Sixes" means an abundance of interiors. Mr. Burr believes that the prevalent fine weather conditions would make "Home Made" a simpler task to produce. The comedian, his scenario and gag staffs are now whipping "Home Made" into shape for screening immediately.

Sterling Pictures' Foreign Department Reorganized

Sterling Pictures Distributing Corporation will hereafter operate in all foreign territories under a direct sales plan termed by Irving Briskin "extraordinarily successful," and calculated to eliminate the foreign brokerage system now in use in the case of practically every American independent producer. The head of the new Sterling foreign department has been announced by Henry Ginsberg, as Mr. Briskin and he will have his central office in New York. According to the foreign department head the following representatives for Sterling has been chosen and are now conducting their business in these key points:

Jean Vonderhyden, with offices in Paris, represents Sterling for France; A. Fried, with offices in London, represents Sterling in Ireland and Great Britain; the Helios Film Company, with offices in Berlin, represents Sterling in Germany, and the Belgian market is taken care of by Mr. Vanderhyden through his offices in Brussels.

Griffith Abandons Work "La Piava"

D. W. Griffith has postponed the production of "La Piava," announced as his first United Artists picture, in favor of "A Romance of Old Spain," founded on an old classic situation adapted by Jack Lloyd. Estelle Taylor, who was to have played in "La Piava," will be one of the featured stars in the Spanish story. Lionel Barrymore has been invited to play the duke in the production and Gilbert Roland has been mentioned as the male lead, but the latter's engagement for the role has not been confirmed by the director.

Bray '27-28 Output Has New McDougall Series

The 1927-28 schedule of Bray Productions, Inc., include a new series of the "McDougall Alley" two-reel comedies. These kid comedies are meeting with a favorable reception, a statement from Bray reads.

A series of two-reel comedies entitled "Skylark Comedies," and set for release during the forthcoming season, also holds an important place in the future line-up of Bray product. The series will be directed by Glenn Lambert, and will feature Andy Clyde, Bill Irving and Molly Malone.

Sunday Movies Score Victory in New Haven

MOTION picture entertainment on a Sunday has been legalized by the Board of Aldermen of New Haven, Connecticut, the measure being adapted 20 to 7, after a bitter struggle with the minority which exhausted every possibility to have the matter referred to the city in a referendum vote. The ordinance proclaims that the admission price of a motion picture house on a Sunday shall not be greater than that of evening week days.

Route of Publix Stage Acts Extended to Embrace Loew De Luxe Chain

ABOUT September 1 the stage presentation acts now routed by Publix Theatres in key cities throughout the country will be made to embrace the De Luxe Theatres operated by Loew's, Incorporated, a telegram from Sam Katz of Publix and E. A. Schiller of Loew's, Inc., announces. This step is considered a progressive move that makes for better entertainment both for the Publix and De Luxe audiences. A further effort to elaborate and concentrate on entertainments is made possible through the additional strength of the present De Luxe theatres and others in the course of construction.

The Publix and Loew production departments are now formulating plans for presentations during the fall. The addition of the Loew theatres on the Publix theatres embraces New York, Syracuse, Buffalo, Cleveland, Detroit, Chicago, Kansas City, St. Louis, Dallas, Houston, San Antonio, Fort Worth, New Orleans, Atlanta, Washington, Baltimore, Providence, Boston, Indianapolis, Columbus, Pittsburgh, Omaha, Denver, Birmingham, Brooklyn, New Haven, Minneapolis, Toledo, Des Moines and Louisville.

Labor Troubles Threaten in Many Cities

Washington Musicians See k 27 per cent Raise; Other Revisions Urged

LABOR troubles, as usual at this time of the year, appear in the immediate offing from all directions. Some of them threaten serious complications, while others will doubtless be compromised or settled in some other manner.

Musicians in Washington are reported to be seeking an increase of 27 per cent in the scale. They ask a raise from $67 to $85 weekly. Theatre managers declare these demands all out of proportion and are preparing to offer united resistance.

Musicians in Kansas City are also demanding an increase in the face of poor business. They also ask a cutting down in playing time. Minneapolis and St. Paul are asking employees to bear with them because of a falling off in business. Musicians are asked to revert to the 1925 scale, a reduction of about 5 per cent. A similar reduction is asked of stage hands, while operators are asked to take a 10 per cent cut. All crafts are requested to make a nine months' contract instead of the one and two year agreements heretofore demanded.

The Denver Theatre Managers Association has notified the State Industrial Commission that it wishes to reduce the salaries of all union musicians 25 per cent. The notice to the Industrial Commission advised that notice had also been given to the Denver Musical Protective Association together with a notice that the managers are now ready to start negotiations for a new contract. The old contract expires September 1st. No mention has thus far been made concerning any contract changes with the Operators Union.

Lionel H. Keene, southern division manager of the Loew circuit, was expected to reach Memphis last Saturday from New York for an important conference looking toward arbitration of the differences that precipitated a walkout of projectionists at Loew's Palace and Majestic theatres last week.

Unless present differences reach amicable settlement, it is said that musicians and stage employees will join with motion picture machine operators and stage a walkout throughout the entire Loew circuit.

Loew's Palace and Majestic theatres of the Marcus Loew chain at Memphis are reported operating with non-union projectionists following a walkout at 1 o'clock Wednesday when the houses opened. The theatres were closed from 1 to 7 p.m.

The annual threat of a strike among Washington theatre musicians looms as a result of demands submitted to the theatre managers by the Musicians Protective Union for an increase in salary from $67 to $85 a week and a 20 per cent increase in the size of orchestras. However, as usual, it is expected a strike will be averted at get-together meetings between union officials and A. Julian Brylawski of the Motion Picture Theatre Managers Association and Roland S. Robbins, president of the Theatre Managers Association. The present agreement expires September 1.

Bell to Direct Gilbert in "Fires of Youth"

Monta Bell, who years ago directed John Gilbert in "The Snob," is to direct that star's next production, "Fires of Youth," which will be based on an original story by Bell with a metropolitan background. Production is scheduled to get under way just as soon as Gilbert has finished his rôle opposite Greta Garbo in "Love." Bell has but recently completed the direction of "After Midnight," a Norma Shearer vehicle.

Ben Lyon in Europe on Vacation

Ben Lyon, having completed work in "For the Love of Mike," Robert Kane's new First National picture, formerly called "Hell's Kitchen," is now enjoying a vacation in Europe with his mother and sister. Ben finished his part in "For the Love of Mike" with some boat racing scenes which required expert rowing or none at all. In fact, they could not be faked. For several days he trained, and finally when the racing scenes were finished he was complimented by the coach.

Thomson's First for Paramount Starts Soon

Within a few days the cast will be complete for Fred Thomson's first Paramount picture, "Jesse James." Production is scheduled to begin July 11 and exteriors will be made at Bridgeport, Cal., about 185 miles Northwest of Los Angeles in the Sierras.

Harry Woods has been signed to play the role of Bob Ford, Jesse James's cousin. William Courtwright will be cast Old Bill, another associate of the James brothers.

"The Thirteenth Juror" New Title for "U" Film

"The Thirteenth Juror" has been chosen as the title of a Universal crook drama which Edward Laemmle is now producing at Universal City from Henry Irving Dodge's story "The Counsel for the Defense." This picture has had the working title of "Honor and the Woman."

Francis X. Bushman, Anna Q. Nilsson, George Siegmann and Walter Pidgeon have the leading roles.

Camera Work Finished on "Uncle Tom"

A TWO million dollar picture that took six months of preparation and eighteen months of actual filming was finally finished early this week when the message: "Finished Forty Seven Nine," was wired from the Universal City plant to the home office in New York. Although the task of filming has been completed many weeks of cutting, editing and titling still remain to be done by Director Harry Pollard and his corps of assistants.

"Uncle Tom's Cabin" is remarkable in many ways, not only in its huge cast of 109 principals, but in the many locations that it embraces. Location trips were taken to Plattsburgh, N. Y., Franklin, Pa., New York City, Memphis, Tenn., along the Mississippi, and numerous points in New Orleans and thereabouts. Besides these trips several hundred thousand dollars were spent on sets at Universal City, where an entire Southern plantation was constructed. The cost of the picture runs up to the $2,000,000 mark. More than 600,000 feet of film have been exposed; the final picture will be about 12,000 feet. The picture will have its world premiere at the Central, in New York, around September 1.

Tiffany Begins Sales Contest on Nat'l Scale

THE inauguration of a national sales contest, open to all Tiffany fieldmen, branch manager, salesmen and bookers of the various exchanges, is announced by General Sales Manager Ed. J. Smith of Tiffany Productions.

The exchanges declared the winners will divide a certain percentage of the prize money among the branch manager, salesmen and other employees of the exchange. There will also be three separate prizes for bookers. The winners will be decided by the gross they obtain above their quota for their territory on the 1926-27 pictures in addition to the greatest amount obtained on the 1927-28 product.

The particulars of the Tiffany sales contest were outlined in a two-page spread that ran in "The Sparkler," the Tiffany house organ. The contest extends from July 5 to October 1, 1927.

"The Kid Sister" Columbia First Release for July

Joe Brandt, president of Columbia Pictures, announces that the company's first release for July will be "The Kid Sister," adapted by Dorothy Howell from "The Lost House."

Marguerite de la Motte plays the chorine and following cast of principals supports her in the Columbia production: Malcolm McGregor, Ann Christie, Brooks Benedict, Barrett Greenwood, and Sally Long.

Nora Lane Leading Woman in Tom Tyler Western

Robert De Lacy, who is to direct Tom Tyler in "The Flying U Ranch," has succeeded in securing Nora Lane to play opposite Tyler in this production.

To do this it has been necessary for him to arrange his production schedule so that Miss Lane can complete her work opposite Mr. Tyler in time to start opposite Fred Thomson in his first Paramount picture, "Jesse James," about the middle of July.

Param't Changes Release Date of Aviation Cartoon

August 13 is the new release date attached to "Aero Nuts," advanced by Paramount from October 8 because of the timliness of its subject. In the story Krazy Kat takes an aeroplane flight from New York to Paris. "Tired Wheels," another of the Krazy Kat cartoons, will fill in the place left vacant in the releasing schedule.

"For Ladies Only," Columbia July Release

The second release to come from Columbia Pictures during the present month is "For Ladies Only," a comedy of American business life in which Jasqueline Logan and John Bowers are featured. Edna Marion, Ben Hall and William Strauss are also members of the cast.

Rogers Reel Heads Pathe Week of July 24 Program

Another of the Will Rogers travelesques, "With Will Rogers in London," heads the Pathe program of short subjects for the week of July 24. Besides this single-reel other entertainment on the schedule includes "Subway Sally," an Aesop Film Fable; "Checkmate," the title of the sixth chapter of the serial, "The Crimson Flash"; "Taking Punishment," a Grantland Rice Sportlight; Pathe Review, No. 30; Topics of the Day, No. 30, and Nos. 62 and 63 of the Pathe News.

Incorporated in the current Pathe Review are three topics: "The Last Word in First Aid," "Just a Love Nest" (Pathecolor), and "The Call of the Clouds."

"Stranded," Sterling Film, an August 15 Release

"Stranded," the Anita Loos story now being filmed by Sterling Pictures as the first release on its schedule for the new season, has been definitely set for August 15 release. Shirley Mason and William Collier, Jr., are the two stars of the picture and they are working under the direction of Phil Rosen. The supporting cast includes John Miljan, Lucy Beaumont, Cissy Fitzgerald and Shannon Day. The continuity and adaptation are by Frances Guihan, with I. D. Walenstein and Joe Rock in general production supervision.

Param't Announces Title of New Ralston Vehicle

"Heaven Help the Working Girl" is the title announced by Paramount for Esther Ralston's next starring picture. The story, a comedy-drama, is the work of B. F. Zeidman, who but recently joined the Paramount production staff as supervisor of Western screen dramas. Richard Arlen will play opposite Miss Ralston and Edward Sutherland will direct. Production is expected to start within a week.

"The Glory Girl," previously announced as Miss Ralston's next picture, has been postponed to a later date.

Joan Crawford to Appear in "Business Wives"

Joan Crawford will be the featured player in "Business Wives," the Cosmopolitan production to be filmed soon at the Metro-Goldwyn-Mayer studio. The story, by Winifred Van Duzer, ran as a serial in the Cosmopolitan Mazazine, and will soon be syndicated by a number of newspapers. Marion Blackton and Llewellyn Totman are preparing the scennario. Miss Crawford recently completed the leading feminine rôle opposite John Gilbert in "Twelve Miles Out."

Title of Florence Vidor Starring Picture Changed

Florence Vidor's new vehicle for Paramount, still in production under the direction of Frank Tuttle, has had a change of title. It will be definitely known as "One Woman to Another," instead of "A Celebrated Woman," a temporary title.

F B O Studio Busy; Bob Steele in Hospital

F B O's production schedule underwent some quick changes during the past week. One reason was because of the humming activity at the company's studio and another reason was the unforeseen accident to Bob Steele, Western star, who was hurt in the fight scenes with J. Morley, a character actor, in his initial starring vehicle, "The Mojave Kid." As a result of the mishap, Steele is in the French hospital in Los Angeles for three weeks of confinement, encased in a plaster cast, while two cracked ribs and two fractured vertebrae are healing. Steele's next picture, "The Bandit's Son," has been postponed.

Another accident happened to Ralph Ince, who sprained his ankle while preparing for his new picture, "South Sea Love." Ince, therefore, will not be able to play in the South Sea picture.

The complete cast for "In a Moment of Temptation," which Phil Carle will direct, was announced this week. It includes Charlotte Stevens, Cornelius Keefe, Kit Guard, Tom Ricketts, Grant Withers, Marie Walkamp and John McKinnon. Initial scenes were made at the city jail, where a number of sequences in the story are laid.

Christies Filming Four Shorts for Paramount

The Christie forces making comedies for release by Paramount are vigorously engaged on new numbers for the short feature program. Three of the comedies have already been completed and four units are now working on Christie, Vernon, Dooley and Adams fun reels.

The finished comedies, all August releases, are "Short Socks," with Bobby Vernon; "Row, Sailor, Row," starring Billy Dooley, and "Doctor Quack," featuring Jimmie Adams.

Neal Burns is making progress on "French Fried," his first Christie for Paramount. Scenarist Frank Conklin wrote the story after returning from a honeymoon trip to Paris. With Burns are Daris Dawson, Sid Smith and Buddy, a canine actor. Arvid Gillstrom is the director. Bobby Vernon is engaged on "Crazy to Fly," a comedy of airplanes, which Harold Beaudine is directing from a story by Sig Herzig. In the support are Frances Lee, Sid Smith, Eddie Baker and Bud Ross.

"A Money Mariner" is the title of Billy Dooley's next comedy, now being filmed by William Watson. Appearing with the gob comedian in this comedy are Vera Stedman, Billy Engle and others. The story, by Hal K. Wells, has Dooley shot in a rocket up towards the moon. Ann Cornwall is being starred in a comedy of a haunted house, written by Hal Conklin. In the cast with her are Jack Duffy, Jimmie Harrison and Cissy Fitzgerald.

Forbes Opposite L. Gish in "The Enemy"

The rôle of leading man in Metro-Goldwyn-Mayer's forthcoming screen version of the Channing Pollack play, "The Enemy," has been assigned to Ralph Forbes, who is scheduled to start his work in this Lillian Gish vehicle some time next week. Miss Gish has just finished her rôle in "The Wind," while Forbes is completing his in "The Trail of '98." Frank Currier is the second member of the supporting cast in "The Enemy," and will play the part of Miss Gish's father.

Principals Chosen for "The Shield of Honor"

Principal roles are now being assigned to Universal actors for "The Shield of Honor," the Emory Johnson production which is now going into work at Universal City. Ralph Lewis has been announced for the title role. Dorothy Gulliver will be the chief feminine support. Other players already selected for the cast are Nigel Barrie and William Bakewell. The entire Universal plant has been placed at the disposal of Mr. Johnson for the filming of this story by his mother, Emilie Johnson.

Dorothy Sebastian in "Tea for Three"

Dorothy Sebastian has joined the cast of "Tea for Three," the Metro-Goldwyn-Mayer picture in which Robert Z. Leonard is directing Lew Cody and Aileen Pringle, the company's new comedy team, and Owen Moore, Phillipe Smalley and others. Miss Sebastian has just finished the feminine lead in Tim McCoy's new Latin-American starring vehicle.

"Pajamas" New Feature for Olive Borden

"Pajamas," an original story by Bill Conselman, a former New York newspaper cartoonist, is planned by Fox Films as a vehicle for Olive Borden; Counselman also contributed the scenario. In addition to the star the cast includes Lawrence Gray, Jerry Miley and John G. Clark. The film is to be made at Banff, where practically every picture dealing with the Royal Northwest Mounted Police has been filmed. Miss Borden has already worked around the Banff section, as she last season made Jasper National Park her headquarters while on location for "The Country Beyond." Production has already been started by Director J. G. Blystone. Glenn MacWilliams is doing the photography.

Three New Organizations Formed in France

New organizations in France announced are:

La Societe R-L Vandal et Ch. Delac, 11, Boulevard des Italiens; capital of 500,000 francs. To produce and sell films. Delac is a vice-president of the French Film Board of Trade.

Ettablissements R. Callay et Cie., 141, Rus des Vanves, Paris, increase of capital to 400,000 francs.

La Societe Immobiliere Francœur, 6, Rue Francœur, Paris; capital of 1,000,000 francs. To construct and exploit theatres.

?

Bray Studios

Bray's 1927-28 lineup is the greatest yet! Starting with the sky as the limit we offer a new series, "SKYLARK COMEDIES"—two reel larks for every box office.

Ready! Now! The first of the new "McDOUGALL ALLEY COMEDIES"—two-reel riots featuring the children who have already romped their way into every heart.

For 1927 Season 1928 and Distributed by the same Franchise Holders as last year's Product.
ANOTHER ENDORSEMENT OF A SUPERIOR PRODUCT!

Are you one of the lucky ones who will be swept along to success with the "WHIRLWIND COMEDIES"? Here they are—two-reel gales of laughter.

You want something new—different—original? Play the screen's latest Novelty one-reeler—the BRAY Questionnaire—"HERE IS ANOTHER!"

?

BRAY PRODUCTIONS, Inc.

729 Seventh Avenue, New York City

Exhibitors Service Bureau



"The Jazz Carnival," staged as a presentation with First National's "The Tender Hour," at the Brooklyn Mark Strand, Brooklyn, N. Y. This is one of the new type of band act presentations now offered by Managing Director Ed. Hyman at that theatre. The scene is based on the cabaret incident in the picture

Band Act Presentations at Brooklyn Strand

Musical Number Based on Scene from Film Introduced by Hyman on Bill Headed by "Tender Hour"

A NEW type of stage show, of the increasingly popular band act style now enjoying such vogue at the large picture theatres, has been instituted at the Brooklyn Mark Strand, Brooklyn, N. Y., under the managing directorship of Edward L. Hyman.

The new show was introduced with the presentation of "The Tender Hour" recently. On this program the film portion of the bill ran 1 hour and 22 minutes, of which time 1 hour and 15 minutes was given over to the feature picture. The topical review used up 7 minutes. The stage act ran 32 minutes and in addition there were other musical incidents which made up altogether 57 minutes for this end of the show.

Opening each of the deluxe performances was the Overture "1812" by Tschaikowsky and played by the Famed Mark Strand Orchestra under the direction of Willy Stahl. Eleven minutes were used for this overture, which was lighted as follows: amber and lemon spots across ceiling; blue borders full; red borders ¼; 2 lemon floods on orchestra from dome; bridge No. 1 orange on draw curtains and side; bridge No. 2 violet on draw curtains and side.

For incident number two, Fabiano, who plays a cello in the orchestra, stepped from his chair to the apron of the orchestra stage and played on the mandolin a medley of selections including "Zigeunerweisen, "Waters of the Minnetonka" and "Tea for Two." He was spotted from the dome by an amber light and all other lights were dimmed off. Fabiano was given 3 minutes.

The Vitaphone presentation was Marion Talley and Beniamino Gigli in a duet from Verdi's opera "Lucia De Lammermoor." This duet was 11 minutes and was preceded by the orchestra in a brief introduction from the opera, this introduction being played while the opening titles were run on the screen.

After the Topical Review came the big stage number called, "The Jazz Carnival," running 32 minutes. It opened up in special setting disclosing Art Landry and his Victor Recording Orchestra seated on the stage, in white and black clown costumes, backed up by a silvercloth cyclorama, upon which were hung red and blue balloons. Streamers of various colors were hung from the flies. A scrim was at the proscenium opening when the act started and this was raised at the chorus of the opening selection. Art Landry then as master of ceremonies introduced the various specialties, including "Dream of Love" by the orchestra and lighted by amber, red, lemon, pink, green, light blue side spots shooting through streamers; light blue borders; blue foots; bridges deep blue floods on scrim; dome deep blue floods on orchestra. On cue white borders, white bridges and dome. "Tootsie" was the next orchestra selection, followed by a waltz by Jules and Josie Walton, specialty dancers, who were covered from the dome by steel blue spots. After "Sam the Accordion Man" by the orchestra, the Waltons did another dance, then Walter Smith, baritone, sung a ballad, "When Day Is Done." All lights dimmed off, with the exception of a blue spot from dome on the singer. A violinist then played the same number, covered by the same spot from the dome. Harry Breuer, the xylophonist of the orchestra followed with a medley of popular songs. A steel blue spot also covered Breuer. For the finale by the entire company all stage lights off; bridges lemon floods on second and third choruses, bridges working in tempo with music, changing colors and finishing white.

Namesakes See "Callahans and Murphys" Free

The Capitol theatre in Steubenville, Ohio, observed a "Callahan" and a "Murphy" night during the run there of the screen feature "The Callahans and the Murphys." The stunt was cleverly handled by Manager James Slanicus of the Capitol and a Metro-Goldwyn-Mayer exploiteer who assisted in the campaign.

Newspaper advertisements were the main feature in building up interest in "The Callahans and the Murphys." Two nights were put aside as Callahan and Murphy nights, respectively. The advertising on this idea was put over in a very effective manner. The ads were run in advance, two columns six inches in size. The copy read "Are You a Callahan? The Capitol theatre will present a laugh hit of Irish feuds and Irish love, 'The Callahans and the Murphys.' Next Thursday night, June 23, is Callahan night. If your name is Callahan fill out the blank, mail to the Capitol theatre, and receive a free ticket to see this joyfest." The following day another display ad was run, asking: "Are You a Murphy?" It called attention to the fact that Friday evening of the engagement was Murphy night.

Dance Contest Filmed for Theatre Showing

With 500 photographs of Metro-Goldwyn-Mayer stars included among the prizes, approximately 4,000 couples competed for terpsichoran honors at the four-day "See Yourself in the Movies Ball" held recently at the Roseland Ballroom, San Francisco.

Striking a new note for public functions of this kind, the dancing was conducted under the powerful, brilliant glare of a battery of many Kleig lights while several reels of motion pictures were taken of the merrymakers in general and the winners of the various contests, which ranged from the old-fashioned waltz to the modern Black Bottom.

The novel idea of using Kleig lights and taking pictures of the dancers, utilized for the first time in San Francisco, attracted a record attendance, over 2,000 men and women crowding the ballroom each night during the ball. After exhibition at the ballroom, the film taken during the event was shown the following week at the Cameo.

Studio Briefs

Harry Cohn, vice-president in charge of production for Columbia Pictures, has assigned E. H. Griffith to handle the direction of "Alias the Lone Wolf," the third special on Columbia's 1927-28 schedule. This will mark Mr. Griffith's first assignment for the company since he was signed on a long-term contract to direct exclusively for Columbia. The company has already signed Bert Lytell, the original Lone Wolf portrayer, and Lois Wilson for the leading rôles.

Mary Pickford has engaged as comedy constructors for "My Best Girl," her new film, Timothy Whalen and Allen McNeill. The director of "My Best Girl" is Sam Taylor, who made four Harold Lloyd comedies. Miss Pickford herself is authority for the statement that the hilarity of "My Best Girl" will form sharp contrast with the pathos of "Sparrows," her last picture.

Columbia Pictures has "loaned" Dorothy Revier to First National for an important rôle in the college picture "The Drop Kick," starring Richard Barthelmess. After the completion of "The Drop Kick" Miss Revier will return to the Columbia Studios, where she is scheduled to appear in a special picture.

Edward Sutherland is to direct Esther Ralston's next starring vehicle for Paramount. This production, as yet untitled, has been substituted for "The Glory Girl," previously announced as Miss Ralston's next picture.

Following a brief rest, Lupino Lane is in the midst of production on a new two-reel comedy, the second in his series of eight starring vehicles for Educational for the 1927-28 season. The production will show Lane as a sort of comedy Daniel Boone. The story is laid in the hills of Kentucky during the frontier days.

Johnny Arthur has completed his first Educational-Tuxedo comedy on the new schedule which calls for six of these comedies, in which he will play the leading comedy rôle. Arthur plays the rôle of a cub reporter sent out to cover a jazz-murder trial. His encounters with beautiful vamp involved in the case form most of the humorous moments.

Paul Sloane, one of the most talented of the younger directors, has just signed a new contract which assures the DeMille Studio of his services for a long period. General Manager William Sistrom had the contract waiting for Mr. Sloane when he returned from his recent vacation in Honolulu. Sloane recently completed "Turkish Delight." No announcement has yet been made at the DeMille Studio as to his next production.

Two more important members were added this week to Columbia's "Sally In Our Alley," when Florence Turner and Paul Panzer were signed for important rôles in the tenement sequences of the new production. "Sally In Our Alley" is now nearing completion. Walter Lang is directing.

Hobart Henley has been re-signed to a longterm contract with M-G-M, and will be given one of the most important of the early season releases. Henley has made more than one hundred and fifty pictures, including features and one- and two-reelers.

Sonya Levien, scenarist of "Harp in Hock," now in production with Rudolph Schildkraut and Junior Coghlan in featured rôles, has signed a long-term contract with the DeMille Studio. Among the scenarios are "The Princess from Hoboken," the adaptation and script on "The Heart Thief," and "Harp in Hock."

Another stage comedy hit went into production last week at the Metro-Goldwyn-Mayer sturios, when Director Robert Z. Leonard filmed the opening scenes of "Tea for Three," new co-starring vehicle for Lew Cody and Aileen Pringle, and the second in a series of comedy features in which these two popular players will be paired. "Tea for Three" was adapted from Roi Cooper Megrue's play of the same name. Owen Moore, M-G-M stock player, has become the third side of the triangle in the new film.

Ivan Lebedeff, considered by D. W. Griffith as one of the most promising of the younger screen actors, has been signed up by the DeMille Studio, and will have an important rôle in "The Angel of Broadway," in which Leatrice Joy will star under the direction of Lois Weber.

Sally Rand, blonde screen luminary, has been signed to play the leading feminine rôle in "Galloping Fury," Hoot Gibson's forthcoming starring vehicle for Universal, it has just been announced. "Galloping Fury" will be a screen version of the story "The Tidy Toreador," by Peter B. Kyne, and is scheduled to be Gibson's most pretentious offering to date. Reaves Eason will direct. The support includes Duke Lee, Edward Coxen, Max Asher and "Pee Wee" Holmes.

Elise Bartlett and Clarence Burton have been added to the cast of "The Angel of Broadway," the Leatrice Joy starring picture which Lois Weber will direct for the DeMille Studio. Miss Bartlett in private life is Mrs. Joseph Schildkraut, and has just completed work in "Harp in Hock."

Addition of Gertrude Olmsted, Lars Hanson and Roy D'Arcy to the cast of "Buttons," Jackie Coogan's new Metro-Goldwyn-Mayer starring vehicle, was a recent announcement from M-G-M. Miss Olmsted will have the feminine lead, with Hanson playing opposite her. George Hill will begin directing in a few days.

Doris Hill has been assigned the leading rôle in "Tell It To Sweeney," the first Chester Conklin-George Bancroft starring production for Paramount. Miss Hill was leading woman with Syd Chaplin in "The Better 'Ole."

Mack Sennett has just completed a Pathe comedy with a vacation theme, entitled "Smith's Farm Days." The release features Mary Ann Jackson, Ruth Hiatt and Raymond McKee. Phil Whitman handled the megaphone. Harry Edwards is directing a "newlywed story," with a cast featuring Billy Bevan, Vernon Dent and Alma Bennett, with Irving Bacon, Andy Clyde and Bill Searby also in the line-up of fun-makers.

Helen Foster has been selected to play the lead opposite Jack Dougherty in the thrill star's new Universal chapter-play, "Haunted Island," which has just gone into production under the direction of Robert F. Hill. Other members of the cast selected thus far are Grace Cunard, John Prince, Al Ferguson, Myrtis Grinley and Scott Mattraw. Miss Foster is a discovery of William Lord Wright, head of the Western and Serial departments.

Victor Varconi, Austrian actor, has been selected as leading man for Leatrice Joy in "The Angel of Broadway," her first starring picture on the coming programme of DeMille Studio productions. "The Angel of Broadway" is from an original story by Lenore Coffee, and will be directed by Lois Weber.

That every cloud has a silver lining was proved last week when Gwen Lee was handed a new Metro-Goldwyn-Mayer contract, just as an ambulance called at her home to take her to the Hollywood Hospital following an acute attack of appendicitis. She will be operated on in a few days. Miss Lee has just completed an important part in Norma Shearer's new starring film, "After Midnight."

From playing an organ in a motion picture theatre to the position of actress in a picture is the step just taken by Jeanette Loff, who has been engaged to appear in DeMille Studio productions. Miss Loff, blonde and blue-eyed, is of Danish descent. She has spent most of her life in Saskatchewan. Recently she took a vacation and made a trip to Hollywood, where the lure of the camera caught her.

George Lewis, Universal star, has just begun work at Universal City in "The Four Flusher." This originally was bought for Reginald Denny, but that star's full schedule gave Universal the opportunity to use it for Lewis. Wesley Ruggles is the director. Marian Nixon is the feminine lead. Buss McIntosh and Eddie Phillips have rôles.

Glen Lambert, comedy director, has been signed by Bray Productions, Inc., to make the new Bray series of two-reelers, "Skylark Comedies." Lambert's work is known both by the larger and the smaller independent companies.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

FOR SALE—Lyon & Healy Piano Pipe Organ Reproducto in first class order; one hundred and fifty rolls of late and classic music. Save fifteen dollars a week for piano player. Just right for Moving Picture show, Restaurant or Soda Grill. Played by hand or motor. A Bargain. Address: Rose's Drug Store, Hinton, W. Va.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

WANTED—Buy or lease motion picture theatre, town under 15,000. Advise fully. Box 725, Motion Picture News, New York City.

WANTED — Manager for suburban theatre, experienced in vaudeville presentation and motion pictures; must be able to build lobby displays. State all in letter including salary expected. Box 295, Motion Picture News, New York City.

Situation Wanted

AT LIBERTY — Theatre manager of unquestionable integrity. Keen analyst of interest creating screen, stage and musical programs and a producer of stage novelties. Thoroughly equipped in the psychology of press and exploitation. Experienced in presentation, combination and two-a-day vaudeville theatre management. Sanely progressive; intelligently conservative; good personality. References from the larger circuits. J. W., Motion Picture News, 845 S. Wabash Avenue, Chicago, Ill.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

SINGERS — experienced for theatre singing. Men and women. Write salary and other data. Address: Chicago Musical College, 64 E. Van Buren, Chicago.

For Lease

REX INGRAM CINE STUDIOS on French Riviera, with six company capacity. Expertly staffed. Free for the next six months. Hollywood climate. Europe greatest studios. Latest Hollywood equipment. German American, French, English and Italian hits filmed there this year. Near every place of interest your script might call for. Stages as low as 12 a day. For full data, reservations, etc., cable: Metrorex Nice, France; or write Harry Lachman, Rex Ingram Cine Studios, Nice, (A. M.) France.

For Sale

FOR SALE—Used Posters, Photos, Slides, Banners, and other kinds of accessories on any subject, new or old—regardless. Save 60 per cent. Write for order blanks and price list. Theatre Poster Supply Company & Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

VENEER and upholstered theatre chairs, rare bargain. Please state requirements. C. G. Demel, 845 State Street, Chicago.

FOR SALE: 2100 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.



A collection of attractive display ads in which some of the leading first run houses exploited their presentations of First National's "Naughty but Nice." Press book cuts figure prominently, it will be noted, in the ads illustrated above. The layouts shown were used by the following theatres: Mainstreet, Kansas City; Circle, Indianapolis; Liberty, Pittsburgh; Strand, Waterbury; Allen, Cleveland.

Key City Reports

New York City

BUSINESS was spotty last week on Broadway with some of the houses showing the best returns in some time and others nothing to brag about.

The Roxy and Paramount theatres were both well up in the money, though neither had a feature rated as a strong attraction, "Dearie" being the picture at the Roxy and "Fast and Furious" at the Paramount.

Attendance at the Roxy has now passed the 2,000,000 mark, having averaged more than 125,000 persons weekly since opening on March 11 of this year.

"The Way of All Flesh" is doing remarkable business at the Rialto, and last week was no exception.

"Camille" at the Rivoli, followings its surprisingly strong two-dollar run, is likewise making the box-office happy.

"Annie Laurie" proved disappointing at the Capitol, as it did at the Embassy.

After a splendid showing the previous week the Strand dropped back with "Naughty, But Nice."

"Big Parade," "King of Kings," "7th Heaven," "First Auto" and "Old San Francisco" doing nicely.

Los Angeles

AN attractive film line-up at the Los Angeles theatres this week has resulted in satisfactory attendance although the hot summer weather has set in.

John Barrymore, in "When a Man Loves," at the Forum is doing a fair week's business. The Criterion, showing Emil Jannings in **"The Way of All Flesh," reports satisfactory** box office receipts.

"Mr. Wu," the first down-town showing of **Lon Chaney's new picture at Loew's State, reports less than average** attendance.

Pola Negri, in "Barbed Wire" at the Metropolitan, **with the added attraction of Rube Wolf** in the stage presentation "Blues," **reports to have the best box-office receipts of all** the theatres.

Monday night marked the one hundredth showing of "King of Kings" at Grauman's Chinese Theatre in Hollywood. **This picture is still attracting heavy attendance, as is "Seventh Heaven"** at Carthay Circle.

"Convoy" at the Uptown, **and "Chang"** at the Million Dollar **report only fair** business. **"Topsy and Eva"** at Grauman's Egyptian **is not coming up to expectations.**

San Franciso

THE past week in San Francisco's down-town and residential houses was considered good, but receipts would have been much better had not the three best days been so abnormally hot, an unusual condition for San Francisco.

"Old Ironsides," playing at advanced prices at the Columbia Theatre, **did not do so well the second week,** as it was thought of by the populace as being too educational for this time of year. **"The Rough Riders" drew crowds** to the California Theatre, even on the hottest days.

"Barbed Wire" drew crowds to the Granada Theatre as Pola Negri always does in this city. The presentation act "Modern Women" did a great deal to help fill this theatre. **"The Unknown," shown at Loew's Warfield Theatre, did fairly well,** but Lon Chaney was not considered as good as usual. Walt Roesner's orchestra and stunts attracted many. **"The Better 'Ole" attracted many** to the St. Francis Theatre for a second week.

"Vanity" as shown at the Golden Gate Theatre, drew crowds, but the majority came to see Harry Carroll and his 1927 revue and "California Collegians." **"Winners of The Wilderness" drew many** to the Pantages Theatre, **as did the "Siamese Twins"** and other acts. **"Money To Burn" and "Don't Fire" attracted many** to the Union Square Theatre, as did the vaudeville acts. In fact this house did exceptionally well. **"The Silver King" drew crowds to the Cameo Theatre.**

"Private Izzy Murphy" did well at the residential house, The Majestic and **"Three Hours" attracted** many in the Richmond District to the Coliseum Theatre. Nat Holt's comedy at his residential house, the Wigwam, drew many thousands and they **all enjoyed "A Man Four Square,"** shown there on the screen.

Chicago

AN ecouraging note was seen in Chicago motion picture theatre situation last week with attendance at many of the houses showing a better record for the period.

The Chicago, with a well-timed holiday week show, "Rookies," on the screen, Spitalny's patriotic stage spectacle, "Year of 1917," and the Publix "Sports Revue," **did an excellent business. "Beau Geste" continued to pull well** at McVicker's, **and an excellent holiday week box office report was turned in by the Oriental, which had "The World at Her Feet"** as its feature, Paul Ash and his Merry Gang in "Goofy Golfers" on the stage. **At the Roosevelt, "Chang" was in its next to last week and again proved a strong attraction.** Bennie Kreuger and his band in "Jazz Jingles" with Billie Glason, headed the bill at **the Uptown, which had as its screen offering "Naughty, But Nice," and drew well. "Captain Salvation" and Verne Buck and his band on the stage** were the features at the Sheridan, **where business improved. The Granada shared in the better business of the week with "The Secret Studio"** as its feature picture and Benny Meroff and his band on the stage in "Benny's Hi-Hatters."

On the south side the Tivoli did one of the best weeks in its history **with Waring's Pennsylvanians and Roy Cropper on the stage and on the screen "Rough House Rosie."** The Capitol offered **"The Yankee Clipper"** as its screen attraction, **Vitaphone and Del Delbridge** in a holiday stage production entitled, **"Fireworks of Jazz," business being satisfactory.**

The Marbro, with "The Secret Studio," plus Charles Kaley with his stage band and Laura Lee, musical comedy favorite, **did well.**

Cleveland

LOCAL business jumped way up last week at all of the first-run houses. Sunday and Monday (Fourth of July), they were all very quiet, but on Tuesday things took a decided turn and kept getting better every day until the final total for the week was considerably above its predecessors.

"Fatty" Arbuckle was the big drawing card at the State, which was filled to capacity at every performance. **The picture, "Framed," was not up to the Milton Sills standard. "Annie Laurie" was enthusiastically received** at the Stillman. A beautiful and exciting picture with universal appeal. It is being held a second week. **"The Callahans and the Murphys" have settled down for a continued run** at the Cameo,—that's how well folks like the picture. It goes into its third wek next Sunday. **"Fast and Furious,"** claimed by local critics to be one of Denny's best pictures to date, and an unusually diverting picture, **did exceptionally well at Keith's Palace. Lon Chaney's "The Unknown" played to big houses** at the Allen. Chaney's personality, and not the picture which overflows with horrors, was responsible. **"The Brute" was well liked** by the large audiences at the Park, because it is a good western made over a new pattern. **"Sensation Hunters," was well received** by film fans at Keith's East 105th St. Theatre all week, and at Reade's Hippodrome half of the week. **The Hippodrome also did well the last half of the week with "The Bachelor's Baby."** Neighborhood houses reported that business looked up a bit last week. Two summer resident dramatic stock companies are cutting into the picture business. In previous summers Cleveland has had but one summer stock company. Business out in the territory is said to be poor.

Tampa

BUSINESS still continues good at the Tampa theatres, but fell short of the previous three weeks' records. The programs of the past week did not seem to have the "appeal," and only one picture brought receipts up to the very good class. **"Is Zat So?" opened the week at the Tampa. The picture seemed to please,** and the four days' business was good. **"Naughty, But Nice" opened Thursday to capacity,** and drew very good the following two days. This is the one picture of the week that registered strong at the box office. The star, Colleen Moore, a former Tampa girl, is a favorite with Tampa fans, and all her pictures do well.

The Strand had a good week, but not up to standard. Buster Keaton, in "The General," failed to prove the draw expected. The picture had plenty of big stuff, but the yells were few. The three days were just good. **"Bitter Apples"** and **"The Kid Sister" both did good,** and rounded out a satisfactory week for Peck's "cool and comfortable" Strand.

The Franklin maintained a satisfactory average with "The Circus Ace," "Taxi, Taxi," and "The Arizona Whirlwind."

Minneapolis

A WEEK of bright, cool weather brought good business to Minneapolis picture houses this week. **The State reported a very good week with Colleen Moore in "Naughty But Nice," and Bebe Daniels in "Senorita" proved an excellent drawing card at** the Strand. **At the Lyric Zane Grey's "Drums of the Desert" with Warner Baxter drew in the crowds in a very satisfactory fashion.**

Tom Mix's latest, "The Circus Ace," was well exploited at Pantages, and was responsible for a very good attendance. Buck Jones in "The War House" proved a popular attraction at the Seventh street, **while "Pleasure Before Business" was the feature film at the** Hennepin-Orpheum.

Nearly all the neighborhood houses reported good business for the week. Among the pictures shown were **"Don Juan"** at the Loring"; **"Mr. Wu"** at the Lagoon; **"The Fire Brigade"** at the Rialto **and "Afraid to Love"** at the Lyndale.

About the only competition for the week was the American association baseball games, with Minneapolis returning home for a long stand at the local park.

Philadelphia

"RESURRECTION," at the Stanley Theatre, played to exceptionally good business considering the fairly warm spell. Its attractiveness was enhanced by a prologue of 35 people known as Ouglitzky's Russian Vocal Ensemble and Vladimir Mikolaichik and the Stanley Ballet Corps.

The Fox had only a mediocre week with "Slaves of Beauty." Bob Nelson, a "Roxy" Silhouette, "On the Bowery," and Joe Thomas's Sax-o-tette were added attractions.

The Stanton opened an extended run of "Convoy" with fairly good results. The Arcadia, with **"The Night Bride," with Marie Prevost, had only a fair week. May McAvoy, in "Matinee Ladies" at the Karlton, drew only fair patronage.**

The Palace offered "Rough House Rosie," and box office receipts were all that could be expected. "Getting Gertie's Garter," featuring Marie Prevost, ran along to mediocre business at the Victoria. **"Three Hours," at the Capitol, enjoyed good patronage.**

Central Pennsylvania

A COMBINATION of fine weather—considerably cooler than usual for this time of year—the advantage of a holiday, and diversified types of attractions, made the week of July 4th a fairly satisfactory one for the downtown theatres in Harrisburg.

The Victoria offered a combination bill including the Paramount Juniors in "Rolled Stockings," and "Alaskan Adventures," a four-reeler with lots to recommend it, which **jointly had a lot of pulling power.**

Loew's Regent **accomplished average box-office results with "Altars of Desire,"** with Mae Murray and Conway Tearle in the stellar roles. **Tom Mix,** who never fails to attract in Harrisburg, **brought a lot of thrills to the Colonial in the Western, "Outlaws of Red River," which entertained** good-sized mid-summer audiences, composed in large measure of masculine and juvenile Tom Mix fans.

A return to Harrisburg of the **Harold Lloyd picture, "The Freshman,"** in the Russell Theatre, **brought encouraging receipts,** due probably to the success of this play in the same city when it appeared there originally some months ago. The successful operation of a new $60,000 ventilating system in the State Theatre, duly exploited in the newspaper advertisements, was in part responsible for good-sized audiences there where the film feature was **"What Happened to Father?"**

The Colonial was not the only theatre to offer a Tom Mix photoplay, for the New Rialto put on the Tom and Tony combination in **"The Broncho Twister."** The Capitol showed **"Flaming Forest,"** and the Grand featured Fred Thomson in **"The Circle."**

Albany

THE motion picture theatres of Albany, Troy and Schenectady, were favored last week with an exceptionally good break in the weather and, as a result, at least one house, **the Leland in Albany, was able to report the biggest Fourth of July in the history of the house. Other theatres reported business as being exceptionally goood.** At the Leland, Ward Crane, the well known star, who is an Albany boy, made a personal appearance and jammed the theatre. **"The Lady in Ermine" was featured** at the Leland for the week, with Mr. Crane appearing in one of the leading roles. **At the Mark Strand, good business was done with "The Whirlwind of Youth," and the usual Vitaphone presentations. Business was only fair at the Mark Ritz in Albany with "Drums of the Desert,"** which got off to a poor start due to a severe panning on the part of the newspaper critics. Residential houses in Albany reported business as being good throughout the week.

In Troy, "Naughty, But Nice," proved the best bet the Troy Theatre has had in the past four or five weeks, opening big and standing up well during the days that followed. **"Dearie" played at the Troy** theatre during the last three days of the week, and while it pleased those who saw it, **the crowds were only normal. At the Lincoln, "Man Power" ran well. Probably the biggest drawing card of the week in Troy was "Monte Cristo,"** at Proctor's Fourth Street house. Weather continues to remain cool.

Detroit

TICKET purchasing ran from light to heavy in the downtown section. The houses in general failed to exceed last week's quota.

At the Michigan, however, "Rolled Stockings," featuring Louise Brooks, and Vincent Lopez with his orchestra, broke all records in this district. This theatre was jammed during every performance from morning until the closing hour.

The Madison listed Marie Dressler, Polly Moran and Sally O'Neil in **"The Callahans and the Murphys." Business was** good here.

Fair attendance viewed Dolores Costello in "The Heart of Maryland," a southern romance of Civil War times. **The stage show helped** slightly.

"Sunset Derby," with Mary Astor and William Collier, Jr., moved along at a normal pace in the State **while the Adams' revival of "The Covered Wagon" attracted some interest.**

Salt Lake City

MANY of those who had intended visiting the canyons and resorts over the Fourth last week, remained home due to the frequent and fickle thunder showers, and consequently the picture theatre business was exceptionally good and has remained very satisfactory throughout the week.

Pola Negri, in "Barbed Wire," was well received at the Paramount Empress. A special presentation act was also offered at this house.

A very good week was enjoyed at the Victory Theatre, where the feature offering was "Rolled Stockings." "The History of Our Flag," done in technicolor, was also shown here as an added attraction.

The American Theatre reports business to have been surprisingly good, especially during the fore part of the week. The double feature program, which proved to be a drawing card here, consisted of **"Convoy,"** and also **"Pals First," with Dolores Del Rio and Lloyd Hughes.**

Jetta Goudal and Kenneth Thompson, in "White Gold," drew capacity business as a first-run showing at the Gem.

The second showing of "New York," starring Ricardo Cortez and Louis Wilson, went over big at the newly opened Rialto. The Dempsey-Tunney fight was an added feature at this house.

The feature picture topping the Pantages' vaudeville was **"Winners of the Wilderness," and the regular full houses were had.**

Baltimore

CONTRARY to the usual run of business for this time of the year in Baltimore, the week beginning Monday, July 4, started off fairly well despite the fact that there was no rain on Fourth of July night and finished up fine for most of the first run houses in the Monumental city.

Doing top-notch business for the week perhaps, was "Resurrection," which brought crowded houses to Loew's Valencia every day. **Running next to that was the business done at Loew's Century with "Special Delivery"** starring Eddie Cantor.

At the two family vaudeville houses, Whitehurst's Garden, with five acts, **"Drums of the Desert," went over very good** and at Keith's Hippodrome, with five acts, **"Easy Pickings," proved a very good drawing card also.**

"What Happened to Father," shown at Warner's Metropolitan, did not go so well during the first part of the week **but picked up** toward the latter part and did good business on Saturday.

"The Little Adventuress," with Vera Reynolds, proved a pretty good drawing card at the New Theatre.

Kansas City

IF hot weather holds no more terror for Kansas City exhibitors than it has thus far this summer there will be no slump in business as there was last year.

Practically all of the first-run houses did

a normal business on pictures that were not overly exploited, or pictures which could not be called big, despite the fact that the temperature remained around 90 degrees all week.

"The Callahans and the Murphys," at the Newman, played to the biggest attendance of any theatre, the crowds there being much larger than those of the last several weeks. **"Drums of the Desert," at the Royal, played to normal crowds, as did "The Red Kimono,"** at the Liberty.

"Lost at the Front" did better than average business at the Mainstreet, **while "Monte Cristo," at the Pantages, and "The Better 'Ole," at the Globe, attracted good crowds all week.**

Oklahoma

"THE BETTER 'OLE" had a successful run at the Criterion Theatre all of last week. There was a little advance advertising done on this picture in the newspapers, and a midnight preview of the picture held a week before it started its run helped to pass the word about that it had good comedy.

Milton Sills, in "Framed" at the Empress all week, did a nice average summer business at the box office—which wasn't anything to brag about.

"Bitter Apples," at the Capitol the first half of the week, **didn't take any too well,** as it was considered too "mellow," and the story depressing. **The last half the week "Arizona Bound,"** another western, **played for three days. Business just fair.**

"The Lily," at the Liberty the first part of the week, had fairly good business. Belle Bennett's acting was highly praised by critics and audiences alike. **"The Romantic Age,"** though, the last half the week, **brought forth a good showing** at the box office.

With crowds out of town over the 4th, and a couple of days of real heat, the theatres are not bragging about business.

Milwaukee

A RATHER brisk wind-up to an otherwise dull week somewhat cheered Milwaukee theatre managers. Business at the beginning of the week, due to the double holiday, was very poor, but toward the middle and end of the week, picked up in an encouraging fashion. Cooler weather was no doubt accountable for the increased business.

"The Red Mill," at the Merrill, was generally considered the most popular picture showing in the downtown theatres. **Richard Dix, in "Man Power,"** was the attraction at the Wisconsin, and **played to fair houses. "Lost at the Front,"** showing at the Alhambra, **although very well exploited, was not received with the enthusiasm the picture warranted. "Devil's Island," at the Garden, drew a fair share** of patronage. **"Drums of the Desert" did good business** at the Strand.

Neighborhood houses fared much the same as the downtown theatres. **"The Tender Hour,"** at the Tower and Modjeska Theatres, **had fairly good patronage,** especially toward the end of the week. **"Three Hous," playing at the Milwaukee and Savoy, drew average houses.**

The Oriental, which opened on July 2nd, was crowded at every performance during the entire week. Crowds flocked to the theatre as much to see the picture as to view the much exploited splendor and beauty of the theatre. **"Don Juan" was the feature for the opening.**

St. Louis

GENERALLY speaking business was decidedly off during the past week, but a few of the airdomes reporting fairly good business.

The extremely hot weather hit some of the first runs and most of the neighborhood box offices right square between the two eyes and the bank balance has not yet recovered from the shock.

During the week there was a decided change for the worse in the Coal Fields.

King Coal when dethroned brings down with him everything else in Egypt, as Southern Illinois is very well known, and motion picture houses suffer with every other form of business.

Reports from Southest Missouri are also very poor and business has been very much off at the houses in that section still operating. Elsewhere in Eastern Missouri general business is slightly better.

The Ambassador Theatre showed "Manpower" as its screen feature of the week, and had a fair week's business. The Missouri had **"Running Wild,"** and **enjoyed above the average,** considering general business.

The Grand Central showed "Dearie," but didn't establish any new records for attendance. But the management shouldn't complain at that. Neither did any other house in the city.

At the St. Louis Theatre, the city's largest amusement palace, **Madge Bellamy was featured in "Colleen." Business held up during the week. Loew's State got its share of the patrons with Mae Murray and Conway Tearle in "Altars of Desire."**

Boston

BOSTON'S downtown houses have experienced a week below the average, with perhaps one exception. The Metropolitan Theatre has grossed above the average. In this exception, however, it may be said that this week's presentation at the Metropolitan is probably one of the best ever staged, taken from every angle. **That the attendance has been well maintained throughout the week may be some reflection of the praise given the presentation number, "The Peddler," one of Andre Charlot's revues.** It is so exquisite in execution as to quite overshadow the rest of the bill. Should Publix ever hold over a presentation for a second week, it is safe to predict that "The Peddler" would receive first honors in Boston.

"Man Power," at the Metropolitan, accompanied the the presentation, by Gene Rodemich and his Merry Makers with a new group of assistants, and the usual orchestra and organ numbers, **enjoyed the best reception of any of the films.**

At Loew's State "Captain Salvation," an ever-popular sea-going melodrama, with excellent cast and clever direction, **was deserving of better grosses, although the first two days were heavy.** Phil Spitalny and his jazz band and Delores Farris provided the stage number.

The Fenway, with "Chang" in its second week, did fairly well, and the film is to be held over for a third week, an unusual occurrence for this house.

Other attractions at the downtown houses include **"The Night Bride"** at the Keith-Albee Boston, **"Frisco Sally Levy"** at Loew's Orpheum, **"All Aboard"** at the Washington Street Olympia, the mystery jungle film **"Tarzan"** at the Scollay Sq. Olympia, and **"Don Juan"** at the Bowdoin Square, a collection of films of better than the average. **"The Better 'Ole" is held over for another week** at the twin houses, the Modern and Beacon. **"Sunset Derby"** at the Capitol; **"Rich Men's Sons"** at the Exeter Street; **"Rookies"** at Codman Square and Field's Corner; **"Wedding Bills"** at the University; **and the fourth week of "The King of Kings," at the Tremont, provide plenty of diversity for selection.**

Seattle

SHOW business in this city centered around one theatre last week—the Fifth Avenue. The reason was two-fold. First there was the initial week's engagement of Eddie Peabody, diminutive new musical director from the Metropolitan Theatre in Los Angeles, who created a sensation at each performance. **Then there was Lon Chaney's "The Unknown," which was quite satisfactory** as a film feature. A pleasing Fanchon-Marco "Spring Idea" revue made an unusually complete bill. Eddie Hitchcock, publicity chief who handled the Peabody campaign for the theatre, can be thanked for a capacity week—the largest in the history of the house with the exception of the opening week almost a year ago.

The box offices at the other houses showed the effects of the tremendous business at the Fifth Avenue. The United Artists Theatre, with **"The Mysterious Rider,"** and the personal appearance of the Seattle Lions Club Quartet, just back from a vaudeville tour, **played to average business only. At the Coliseum, "White Gold" attracted only ordinary attendance,** and failed to please most audiences.

Hamrick's Blue Mouse Theatre stood patrons out each night with Vitaphone and "Simple Sis," playing the opening week of a two-week engagement. Vitaphone is apparently doing a great share of the business at this theatre; the pictures are earning very few compliments and the box office is apparently beginning to show this fact.

At the Columbia, Reginald Denny in "Fast and Furious" pleased the Denny fans and satisfied the others. Business held its own—always about the same at this house. The Embassy, which is doing very good business at 25c, **showed a pleasing week's gross with "Christine of the Big Tops"** and an atmospheric circus stage revue.

John Danz raised the price of admission to 50c at his Strand Theatre and slipped in "Is Your Daughter Safe?" for an extended run. It is being exploited as a big sex picture, with special shows for men only and women only (children under 16 barred), and has been doing a better business than his previous 25c second run films.

"Is Zat So?" at Pantages seemed to please the audiences, used in conjunction with an ordinary program of vaudeville. For the neighborhood houses, **Hamrick's Egyptian set the pace with "Don Juan."** It was the first showing since the Vitaphone premiere at the Blue Mouse several months ago, and it did a very fine business.

Weather has been quite warm, but apparently the houses that have the programs will do business despite the elements.



"Frederick Chopin"
(Fitzpatrick Pictures—Two Reels)
(Reviewed by Raymond Ganly)

A MOST interesting presentation is this Music Master film. Lovers of music (and their number is legion) will find in it much that is commendable. One thing about these films that James A. Fitzpatrick has produced is their appropriateness for so many occasions. For instance at the time of the recent Beethoven centennial there was available a little sketch of the German master in celluloid and during the annual music week celebrated throughout the country there was on hand a whole series of film versions of the lives of the world's musically great.

Another point that should be mentioned concerning the Fitzpatrick series is that they can be revived time and time again. There is a tendency nowadays in the publishing field to present in novel form biographies of illustrious people now dead and gone. Little film biographies, pitched in a popular note, are not amiss when you are considering a well balanced program. As a matter of fact they support a bill of screen fare in a distinctive way.

It should be said that the film has its weak spots, but it must be remembered that portraying erratic genius is not an easy task. The melancholy Chopin, a finicky man whose nature so needed feminine sympathy, is portrayed satisfactorily here, the best scene being of his last moments. The mannish George Sand with her long black cigars, certainly a complex figure to interpret, also satisfies. On the whole the impression of the piece should be of satisfaction even from the cavilling artistic viewpoint.

"No Cheating"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

EMPLOYING the idea of a house party guest who discovers that his hostess is none other than an old time sweetheart, "No Cheating," carries an average amount of fun and has its constant play of hide-and-seek because of the fact that the husband is terribly afraid that a jealous wife will discover his former relations with his hostess. St. John has the part of one of those "goofy" characters who are always getting into hot water no matter how hard they try to act normal. He has his hands full getting untangled from the compromising situations in which his wife finds him. To top them off, burglars invade the house and the guests scurry all over the place colliding with one another in the darkness and receiving numerous cracks on the head. These situations can be counted on for their laughs. This release was issued to exhibitors on June 26. Al does his usual hard work and Lucille Hutton is his irate spouse. The remainder of the cast has Jack Lloyd, Blanche Payson, Phil Dunham, Clem Beauchamp. Director Stephen Roberts worked under the supervision of Jack White.

"Pathe Review"
(Pathe—One Reel)

THIS review, number 30, offers some interesting and instructive topics, combining first aid demonstrated by Uncle Sam's sailors, a bit of bird life under the title of "Just a Love Nest," and some exceptionally good shots of climbers reaching the peak of Mt. Grepon in the French Alps.

Bandaging leg wounds, head injuries and broken jaws offers something in the way of instruction by the gobs. They do their work rapidly, skillfully and apparently effectively. They also demonstrate how the injured victim should properly be carried.

"Just a Love Nest" in Pathecolor is a pretty little episode showing the daily life of two little birds from the time they get up in the morning until they retire at night.

The Alps climbers provide some real thrills which make one wonder how the satisfaction of reaching such a difficult goal can repay them for their hardships and the danger they undertake.—CHESTER J. SMITH.

"With Will Rogers in London"
(Pathe—One Reel)

WILL ROGERS takes his audience with him to London in this single reeler of the travelogue series, whose titles abound in the Rogers humor. There are some good shots of many of the points of interest about London, including Buckingham Palace, the House of Parliament, Scotland Yard and others.

Rogers refers to London as "John Bull's Home Office." Regarding the gait of the famous grenadier guards he says; "These boys got used to walking up stairs—then someone took the steps away." Scotland Yard is referred to as "England's calaboose." The picture is interesting in itself and is doubly attractive because of the Rogers humor.—CHESTER J. SMITH.

"Pick a Pet"
(Educational—One Reel)

ALL sizes and manners of pets are seen in this new issue of the Curiosities, the Movie Side-Show series. From the black bird and a novel scene of a kitten in the arms of a monkey up to the huge elephant and tiger practically all sorts of pets are brought right up close to the camera for your critical inspection. A whole menagerie of animals is crowded into the reel and if you like any one animal best, well, you just make your pick. As a rule, pictures of a zoo's inhabitants are not so satisfactory from an entertainment angle, although they are educational. This release should please the most critical.—RAYMOND GANLY.

"Ko-Ko Makes 'Em Laugh"
(Red Seal—One Reel)

WHILE Ko-Ko does not arouse uproarious mirth he gives lots of evidence of his ability to arouse chuckles. His creator, Max Fleischer, gives him a hard assignment in this one—that of making a wooden-faced Indian smile. The Inkwell clown does his best, receiving much help from his faithful cartoon hound; but it is only after exhausting his whole repertoire of tricks that Ko-Ko makes the Indian laugh. After this little act, the cartoonist restores both Ko-Ko and the dog to the ink bottle where the clown and his dog evidently plan their many and varied tricks. Their latest effort is amusing.—RAYMOND GANLY.

"Subway Sally"
(Fables-Pathe—One Reel)

SUBWAY SALLY is an animated Miss in cartoon form who can show up the best of the Broadway gold diggers. She is even bolder in extracting the bankrolls of her victims than those fair damsels who ply their trade where the lights are brightest. Sally operates principally on the subways, but finds the digging just as profitable. She goes in for cash, watches, jewelry, or what have you.

Sally in an adept crook who is as successful in evading the law as she is in rifling pockets. Long sought by the police she leads them many a merry chase and eventually makes her successful getaway on the rear platform of a subway. Cartoonist Terry injected the usual amount of humor and mixed it up with some lively situations. It is up to his usual standard.—CHESTER J. SMITH.

"Oh, Taxi!"
(Universal Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

SID Saylor, a dilapidated taxi inherited by Sid from Uncle Abner and good direction by Francis Corby combine to make what we think to be a better than usual two-reel comedy. Furthermore, we unhesitatingly state that there are some gags employed that are brand new. Now, try and beat that.

Paying court to his sweetie, Sid's suit is not too encouragingly received by his prospective father-in-law, even though the possession of Uncle Abner's taxi is well on the way towards setting him up as a successful man of the business world. There are many ups and downs and tricks in the taxi profession—and most of them will get a flock of laughs from your audience.

"The Square Shooter"
(Universal Mustang—Two Reels)
(Reviewed by E. G. Johnston)

AGAIN we have Fred Gilman with us, and again Mr. Gilman and his associates manage to cram two reels of film full of some excellent action. And, a word for Director Wyler, who has added a few action close-ups which we have not noticed before in this brand. They have the effect of lifting these Westerns out of the ordinary run.

Fred Gilman, as usual, is on the verge of matrimony; this time, with an attractive little Miss, who is being badgered by the villain on account of some notes he holds that belonged to her father. A race with a $5,000 stake is the means Mr. Gilman takes to run the villain out of town and win both prizes. It is well done.

"Short Shots"
(Castle Films—One Reel)

AN issue of the Castle series that does not fail to live up to the series' general excellence. The bits contained in it are lively and will keep the interest on an audience. They are somewhat in a news reel vein, but strung all together in short and snappy fashion they could not be called a news reel as the events they contain do not strictly come under the "news" category but are novelties, varieties ,or what ever you may wish to call them. Among its table of contents are remarkable exhibitions of the skill of a whip marksman who, with 75 feet of swift moving leather, can mow down obstacles that would daunt the ordinary rifle marksman. Then there are angles of the latest dance craze, the Black Bottom. The dancer is shot from real "angles" dancing on a glass base with the camera trained upon her underneath. The reel is sprightly.—RAYMOND GANLY.

"Little Feet"
(Castle Films—One Reel)

THE gurgling crow of a healthy baby determinedly pulling away at its stockings instantly wins the favor of an audience. There are several shots in this Castle release of an appealing infant whose winning ways will produce those long "Ahs" that a collection of men and women now and then send up when they meet something that is decidedly pleasing to them. This friendly contact established, the reel proceeds to show the industry and versatility of young folk who bend their energies to master dancing in all its different and difficult forms. The Ernest Belchier dancers, who are employed, prove their artistic prowess, in their presentations of the dance. Grecian sylphs with long flowing white garments flutter in a pretty spot near a lake and Bowery urchins, with Apache fervor, strut their wares on a sidewalk. The film carries plenty of appeal.—RAYMOND GANLY.

Fast and Furious

Lively Film Fare For Denny and You

(Reviewed by Laurence Reid)

THAT Denny man has been setting a stiff pace for himself ever since the wise ones picked him as Wally Reid's successor—but like the late lamented star, Reginald is becoming addicted to stories which place a premium on speed. Indeed the star's films are fast entering a groove. The new entry is a lively affair which, while it uncovers nothing original, does succeed in packing a deal of action in its allotted footage.

The star has become quite an adept at farce. He knows the knack of taking his pantomimic hurdles with mock-seriousness. Here we find him a champion auto driver—with the scenes manipulated to uncover a zippy climax in the shape of the big race. Denny has his work cut out for him and when the action becomes too hot it turns to farcical channels and releases its share of laughs.

Reg does much the same sort of thing that Wally did a few seasons ago—that is act in an easy, natural fashion. He is perfectly at home at the wheel—and really looks **big time**—as if he drove a car for a living. The scenes are appropriate—the script is compact and the technical trimmings are perfectly Okay. Clean and exciting fun and entirely suitable for the dog days.

The Cast: Reginald Denny, Barbara Worth, Claude Gillingwater, Armand Kaliz, Lee Moran, Charles K. French, Robert E. Homan, Kingsley Benedict, Edgar Norton. Director, Melville W. Brown.
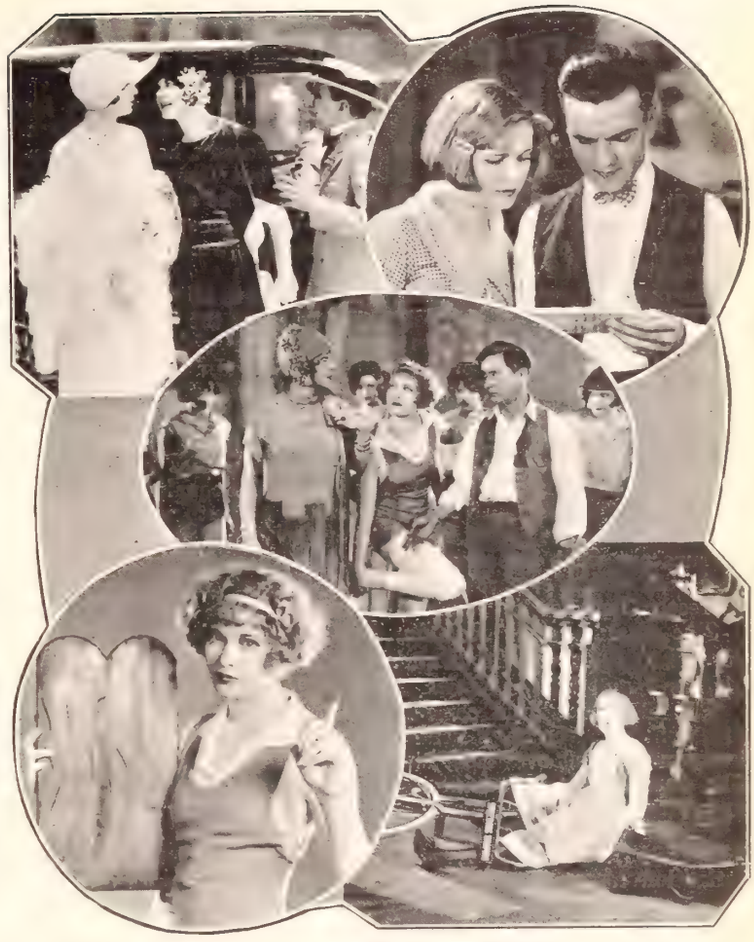
THEME: Farce-comedy of amateur auto driver who, mistaken for professional, enters big race and wins it. Also wins girl.

PRODUCTION HIGHLIGHTS: Mistaken identity. Gags. Comedy moments. Climax showing race. Star's easy playing. Appeal of Barbara Worth. Settings and action.

EXPLOITATION ANGLES: Title lends itself to a teaser campaign. Tie up with auto dealers, etc. Play up as typical Denny film.

DRAWING POWER: Star has following. Name should draw them. Also title. O. K. for all types of houses.

Produced and distributed by Universal. Length, six reels. Released, June, 1927.



Interesting sequences from "Ten Modern Commandments, a Paramount feature



Film highlights from the Pathe Western release, "Two Gun of the Tumbleweed"

Naughty But Nice

Not Much Plot, But Garnishings Help

(Reviewed by Laurence Reid)

THE Colleen Moore pictures are fast becoming standardized. That is, the prankish pet of the younger element is still cutting up the necessary didoes—which spell popularity for her and prosperity for the cinema showmen. The idea exploited here is pretty weak—being nothing but the escapades of a boarding schoolgirl—which are stretched out to feature length. The star plays a rich oil man's daughter who indulges in an afternoon off by pretending to be married to a man she has never seen before. All of this lends a small amount of spice since the high jinks are carried on in a man's bedroom.

There isn't much to it—and it expends itself early. To keep it going, however, the director sees to it that Colleen is given all the necessary latitude to inspire laughter. The star doesn't fail. She is too talented a comedienne to leave you cold.

The piece gves evidence along about the middle of becoming complicated and one sits up and pays attention. But it is all a false alarm. The film is neatly mounted and acted with considerable spirit. It is light, fairly froliesome—and a good tidbit for summer seekers of celluloid.

The Cast: Colleen Moore, Donald Reed, Claude Gillingwater, Kathryne McGuire, Hallam Cooley, Edyth Chapman, Clarissa Selwynne, Burr McIntosh. Director, Millard Webb.

THEME: Romantic comedy of boarding-schoolgirl, who pretends to be married, and who, after cutting up several capers, settles down and weds man of her choice.

PRODUCTION HIGHLIGHTS: Escapades in bedroom. By play indulged in by star. Settings. Very competent acting by cast.

EXPLOITATION ANGLES: Star has large public. Play up her name and tease title. Tie up with boarding schools, etc.

DRAWING POWER: Suitable for all theatres. Should draw with feminine patrons.

Produced and distributed by First National. Length, six reels. Released, June, 1927.

Ten Modern Commandments

Not Much To It, But Fairly Bright and Amusing

(Reviewed by Laurence Reid)

A MOVIEISH little morsel is this new contribution from the Paramount factory—which serves in establishing the charm and talent of Esther Ralston. She doesn't have much opportunity to reveal any characterization, but there's a deal of sincerity about her work which shows that she's determined to make good as a star. The opus is fairly bright in spots, built as it is around a girl of the Bright Lights. In other words Esther plays a daughter of the theatre.

The piece follows her adventures in the chorus of "The Revels," and perks up with real interest when she takes the temperamental prima donna's place and puts a song hit over without benefit of spotlight. The gags are pretty well placed—and all things considered, Dorothy Arzner, Paramount's woman director, does a nice job. She is handicapped by material which fails to click as anything out of the ordinary.

There is some creditable atmosphere of activities back-stage—the chorus skipping about as if they were long acquainted with the footlights. The romance revolves around a youth who comes to New York and writes the song hit for the show. Being penniless he runs out when the song is accepted. There is frenzied action concerted with the search for him. It is light entertainment and perfectly Okay for the summer business.

The Cast: Esther Ralston, Neil Hamilton, Maude Truax, Romaine Fielding, El Brendel, Rose Burdick, Jocelyn Lee, Arthur Hoyt, Roscoe Karns. Director, Dorothy Arzner.

THEME: Romantic comedy of chorus girl who helps penniless youth to put over song hit. She doubles for prima donna and wins success and romance.

PRODUCTION HIGHLIGHTS: The effort at characterization by star. The gags. The stage atmosphere. The romantic development. The search for the hero. The titles.

EXPLOITATION ANGLES: Might tease the title, but it doesn't mean anything here. Play up star's beauty and bill as enjoyable story of the footlights, etc.

DRAWING POWER: The title should attract them. So should advertising it as theatrical story. Suitable for all types of houses.

Produced and Distributed by Paramount.
Length, six reels. Released, June, 1927.



Interior and romantic scenes from "The Heart of Salome," a Fox Films picture



Comedy and highlights of another nature are found in these shots from Universal's "Fast and Furious"

Two Gun of the Tumbleweed

A Good Western No Matter How You View It

(Reviewed by Raymond Ganly)

SIZE up this Western from any viewpoint, do your best to find something vitally wrong with it, remember all the faults that you generally associate with Westerns, and you will have to conclude (unless you are blind indeed) that Leo Maloney's latest production is top-notch. Even when placed in the retort of critical analysis it emerges with flying colors ready to grapple with the toughest audience and win their favorable opinion. Excellent construction, fidelity to detail, natural acting, whales of suspense in its several dramatic moments—it has all these qualities and more that are not often grouped together in one picture. Maloney takes pains with his productions and his praiseworthy bent of doing things well has resulted in one of the best Westerns that the writer has seen in a long time.

In the regular run of things the bad man is just a bad man and the hero a superman. This is not the case with "Two Gun of Tumbleweed" for everything is logical and natural, and you are not asked to accept the impossible. The possibilities of a clash between two gunmen are realized in dramatic fashion. Along with Maloney's good work (both as director and star) is the excellent acting of his support. Joe Rickson, as the cold, calculating gunman, gives a real characterization. Peggy Montgomery, as the heroine, is exceptionally good, too. Bud Osborne and Fred Dana know how to make their roles convincing.

The Cast: Leo Maloney, Peggy Montgomery, Josephine Hill, Fred Dana, Joe Rickson, Whitehorse Miles, Bud Osborn, Robert Burns. Directed by Leo Maloney.

THEME: Western drama. Ranch foreman, whose actions are misinterpreted by girl boss, saves her from evil advances of gunman who desires her ranch.

PRODUCTION HIGHLIGHTS: Continual shift of events. Gunplay. Good work of cast, especially Maloney and Rickson. Photography.

EXPLOITATION ANGLES: Promise this as a good Western and you will not disappoint them. Mention the gun duels.

DRAWING POWER: The most hard-boiled Western fan will like it.

Produced and Distributed by Pathe.
Length, 5,670 feet. Released, July 17, 1927.

The Callahans and the Murphys

A Few Guffaws In This Slapstick Comedy

(Reviewed by Laurence Reid)

TAKE it or leave it lay this picture does not pretend to be anything else than a rough-and-tumble slapstick comedy—the type of comedy which emerges every now and then just to show up the satirists that they're not having things all of their own way. Take note there is no Jewish monicker present to act as a foil. These Irishers here put on a regular Donnybrook Fair of their own. As it establishes Irish contrariness for its motive power you can take it that Mrs. Callahan is continually arguin' with Mrs. Murphy—characters played with much gusto by Marie Dressler and Polly Moran, respectively.

You will look in vain for a story other than that which presents the Callahans and Murphy children carrying on a romance. Your attention, not focused on any plot, will drift to the so-called local color—such as Irish picnics—and Irish blarney, expressed in one form or another. The characters go low Irish most of the way—what with one family having a bottlegger son and the other a hard-working boy—to say nothing of a couple of good-looking colleens.

There are some laughs especially in the rough-house stuff at the picnic, but most of the time it is slam-bang comedy which is too primitive and obvious to invite a chuckle from imaginative customers. Marie and Polly give colorful sketches. As for Ralph Spence he needs a little scolding. The titles are the poorest that have ever decorated one of his jobs.

The Cast: Marie Dressler, Polly Moran, Sally O'Neil, Lawrence Gray, Frank Currier, Gertrude Olmstead, Eddie Gribbon. Director, George Hill.

THEME: Romantic comedy of Irish families who are ever quarreling, but who make up and bless the romance of their children.

PRODUCTION HIGHLIGHTS: The picnic. The local color. The portrayals by Marie Dressler and Polly Moran. The atmosphere. The spirited acting by Sally O'Neil.

EXPLOITATION ANGLES: Tease the title and make a play for those of Irish descent. Play up the Irish spirit, etc.

DRAWING POWER: O. K. for neighborhoods. In big houses it needs strong support.

Produced and Distributed by Metro-Goldwyn-Mayer. Length, six reels. Released, June, 1927.



A group of scenes from "The Beauty Shoppers," a Tiffany production



A few of the highlights from "Singed," a Fox Films drama

Wedding Bills

Too Much Slapstick, But Fairly Enjoyable

(Reviewed by Laurence Reid)

THERE were too many cooks at work on this pudding—no less that three authors co-operating toward concocting a palatable picture for Ray Griffith and the public that has taken a fancy to him. Had just one of them been employed his efforts might have carried more compactness and spontaneity. As it is the combined talents are used to mix up a hodge-podge which emerges as old-fashioned slapstick. The star knows his comedy tricks and can put them over in a deft and ingratiating manner. Just why he should be allowed to scamper about in a field of overripe gags is inexplicable in view of his capabilities with light comedy.

It goes Keystone—does this "Wedding Bills." The early preliminaries reveal a slapstick wedding, after which the action carries on the w. k. and oft-repeated chase. A pigeon must be caught—a pigeon which has taken flight with the necklace that has been accepted on approval by the hero. The bird knows his stuff. Undoubtedly he sat in on Harold Lloyd when the begoggled comedian scampered up and down a skyscraper or two.

So one sees a number of scenes which were used in "Safety Last," the finale showing Griffith catching his breath after capturing the bird, the necklace and the girl friend. It is speedy enough, but, alas, it builds on a precarious single track. Griffith needs better material.

The Cast: Raymond Griffith, Ann Sheridan, Hallam Cooley, Iris Stuart, Vivian Oakland, Tom S. Guise, Louis Stern, John Steppling. Director, Erle Kenton.

THEME: Farce-comedy of young man who has necklace (accepted on approval) stolen from him by pigeon. He succeeds in capturing the bird and jewels.

PRODUCTION HIGHLIGHTS: Griffith's comedy. Action. Excitement with dizzy skyscraper scenes. Titles.

EXPLOITATION ANGLES: Play up star who is a master of unique comedy tricks. Tease title and bill as rollicking hour of fast-moving action sprinkled with laughter.

DRAWING POWER: Suitable for neighborhood houses and first runs where supporting bill is strong.

Produced and distributed by Paramount. Length, six reels. Released, June, 1927.

Singed

Blanche Sweet's Acting Lifts Up Average Plot

(Reviewed by Laurence Reid)

BLANCHE SWEET has been around a long time as movies go, but she still retains her charm—which, plus her ability to make the most of any assignment given her, enables her to lift up a picture. Take "Singed" for example. It is not a world-beater for originality or novelty of situation, but it carries its dramatic moments. And these are capably emotionalized by Miss Sweet, who makes her characterization ring with conviction.

The actress plays a dance-hall girl in an oil boom town who falls in love with a more-or-less irresponsible fellow and inspires him to get back on his feet. The young man strikes it rich which, of course, makes it easy for the dancer to share some of his wealth. After she has made a man of him he comes to New York and tries to crash the gates of society. The girl is neglected and naturally remains in her own station of life.

With this situation confronting the heroine she becomes tragic—and the plot gets out of hand. The pathos leaves it while one of those *tense* climaxes is employed. As a result the story loses much of its realistic touch which toned it up in the earlier reels.

The Cast: Blanche Sweet, Warner Baxter, James Wang, Alfred Allen, Clark Comstock, Howard Truesdale, Claude King, of its realistic touch which toned it up in the earlier reels.

THEME: Drama of self-sacrifice with girl inspiring man to make good, after which he neglects her until he realizes what misery he has brought her.

PRODUCTION HIGHLIGHTS: The characterization by Miss Sweet. The local color. The development of climax. Scene when heroine becomes tragic. The suspense. The acting by Mary McAllister. The contrast of scenes.

EXPLOITATION ANGLES: Tease this title and use catch lines on meaning of expression. Play up Blanche Sweet and her long career on the screen. Feature as a story of a one-man woman who is determined to keep sacred the big romance of her life.

DRAWING POWER: With good advertising film should do business. For all types of houses.

Produced and Distributed by Fox.
Length, six reels. Released, June, 1927.



Comedy shots from Paramount's "Wedding Bills"



A variety of emotions are had here in scenes from "The Callahans and the Murphys," a Metro-Goldwyn-Mayer feature

The Beauty Shoppers

Light and Frothy; for Summer Consumption

(Reviewed by Raymond Ganly)

A PRETTY and penniless little Miss arrives in New York from some rural spot and finds that her charm displayed in a beauty shop is of more monetary value to her than her few paintings which she had hoped to sell to a reputable art dealer. So starts this program picture, a pleasant enough entertainment. The girl overestimates the value of her paintings, thinking them worthy to repose in any of the larger galleries. Unknown to her, a jazzy roommate mixes her sketches with those of another and more talented artist, and the trusting heroine is honored as having contributed some of the season's best art work, the product of the other painter.

Of course she is found out and there is the devil to pay. Humiliated, she does not know where to turn, refusing help from an admiring boy friend. So it is back to the old grind in the beauty shop for her. For a time it looks as if the fishy-eyed villain will get her in his power; but this does not come to pass, for before the end of the tale all difficulties are ironed out and she is satisfied to accept her ardent admirer.

Another romance, thrown in for good measure, supplies the comedy. It is pursuit of a wealthy but invalid male by the above-mentioned roommate, a gold digger. Briefer in form than its partner romance, its comic incident holds the attention better than does the story of the trustful little girl and the eager little boy. Doris Hill and Thomas Haines are the juvenile pair, Ward Crane the heavy, and Mae Busch and J. Marcus the matured couple.

The Cast: Mae Busch, Doris Hill, James A. Marcus, Ward Crane, Thomas Haines, Cissy Fitzgerald, Leo White, Dale Fuller. Directed by Louis J. Gasnier from story by Travers Lane.

THEME: Poor little girl in big city gets into several jams, finally accepting rich admirer.

PRODUCTION HIGHLIGHTS: Scene where heroine visits wrong house. The jazz party. Denouement at art gallery.

EXPLOITATION ANGLES: Take advantage of tie-ups with beauty shops.

DRAWING POWER: Fair.

Produced and Distributed by Tiffany.
Length, 5,669 feet. Released, June, 1927.

Regional News from Correspondents

Des Moines

THE Des Moines Film Board of of Trade Picnic and Get-Together has been set for August 22 and 23. Ther will also be a golf tournament in which rivalry will be hot between Iowa and Nebraska players. Last year the champion was an Omaha man. Jimmy Wynn of the Educational office who ably handled the tournament last year will have charge of the contest this year while the general arrangements are in the hands of Les Phillips, executive of the Producers Distributors office who was responsible for the success of the get-together last year. Exhibitors from Iowa and Nebraska are being extended an urgent invitation to come and be in on the fun. There will be more than $750 in prizes distributed and entertainment is being planned for everybody.

Miss Mae Kurt, cashier of the Royal Theatre, who was absent from the cashier's cage for six weeks during illness, returned for the last weeks of the theatres' run. The Royal Theatre, announces B. I. Van Dyke, who has run the Royal Theatre in DesMoines for close to twelve years, the longest consecutive run made by an independent exhibitor in DesMoines, will close. The building which was leased for the theatre will be torn down and a commercial enterprise constructed on the site of the Royal and of the Majestic Theatre, which is across the alley from the Royal. The Majestic Theatre which is one of the houses owned by A. H. Blank has played vaudeville and musical comedy for some time to companies who lease from the Blank management.

Mr. Van Dyke has not made definite plans for his future but states definitely that he is resigning from the theatre game. Several offers have been made him in other lines of work which will be to his greater advantage.

The Princess Theatre which burned at anborn, Iowa, sevral weeks ago is being rebuilt at a cost of about $8,000. The theatre will open next month. A meting of the stock holders of the Opera House at Sanborn brought about the decision to make repairs in the house which will allow for the showing of pictures during the closing of the Princess. Conjecture is made as to whether the Opera House will not be continued as a competitor of the Princess after its opening.

DeFord and Henry are now operating the Star Theatre at Shannon City, Iowa.

C. O. Lacey has purchased the Unique Theatre at Anita, Iowa, says report. Change of ownership was to take effect the first of July. Mr. Lacey sold his house, the Palace Theatre at Exira, Iowa to LeRoi Henry.

A determined effort is being made to put Sunday closing into effct at Grinnell, Iowa. A resolution to prevent the showing of movies on Sunday was presented to the city council which voted to a tie. The vote of the mayor, W. G. Ray, against the rsolution, brought the defeat of the Sunday closing law in this engagement but it is thought that this is not the end of the contest.

The American Theatre at Corning is now under the managemnt of L. A. Kuhl, formerly of Harlan, Iowa. The change of ownership took effect several weeks ago.

The Strand Theatre at Boone, Iowa, has been remodelled and the entire interior redecorated. G. W. Wigman, who has charge of the Strand, spent $5,500 on the new equipment, adding new light fixtures and installing new aisle lights.

The new theatre at Ames, Iowa is the Capitol which is the new name to be given to the old Princess Theatre.

The contractors are now at work on the changes to be made in the theatre building which will be ready for reopening shortly after August 1. The front of the theatre has been made higher with an elevation of ten feet and changes have been made in the arrangement of the stage. The seating capacity has been increased to 600 by the addition of 100 more seats. The new electric sign which will be raised on the front of the house will have a 410 light illumination.

The Ritz Theatre at Chariton, Iowa which Harry Cramer is building, will be ready for opening August 15. Mr. Cramer has secured T. W. Thompson of Albia, Iowa to act as manager for the new house.

Goldfield, Iowa is to have motion pictures on Saturdays and Wednesdays. The Movie Hall there has been purchased by S. E. Cleveland who has the theatre already in operation.

Toledo, Iowa which has not had motion pictures since the closing of the Cozy Theatre by Mr. and Mrs. Regan during contest of the Sunday closing law has another motion picture house in the Weeting Theatre which has been equipped with projection machines for motion pictures. W. Mansfield who has the Idle Hour Theatre at Tama, Iowa is showing the pictures at the Toledo Theatre.

Jewell, Iowa will hold a special election to decide on the question of Sunday shows. Manager J. R. Foresman, who is paying the cost of the election, is hopeful of the results. The vote will be put to the people asking whether they desire the council to adopt an ordinance permitting the Sunday show. The council, it is known, are willing to abide by a majority vote on the question although the agreement is that they shall not be bound by the decision of the vote.

Mrs. Mary Benjamin, secretary and treasurer of the DesMoines Film Board of Trade, resigned her position last week after having served for three years in official capacity on the Board. She turned in her resignation without making any explanation as to what her future plans will be, aside from the fact that she planned to take two or three weeks of vacation before entering on any new work. Miss Audrey Lytell, who will take Mrs. Benjamin's place on the Film Board, comes from Charlotte, N. C.

E. J. Tilton, manager of the First National office, was last week in Rochelle, Ill., to attend the Golden Wedding Anniversary of his parents.

Belle Miller, secretary for Manager Tilton of the First National office, was in Minneapolis last week.

Jake Schwidelson of the Star at Sioux City was a visitor at the film exchanges.

Additions in equipment and enlarging of the theatre are making big changes in the Regent Theatre at Keokuk, Iowa. The theatre will again be ready for operation early this fall. The interior of the house is being done over in a new color scheme and the carpet which brings out the new color scheme is being laid. The theatre is to have a new organ, larger than the one formerly used and the theatre chamber has been enlarged accordingly. A new roof is now practically completed and the ventilating system has been improved. Changes are also made on the stage and in the projection booth. Two new machines have been added.

Chariton, Iowa, is now as Blue Law town. Interest in the debate was revived after it was thought that the Sunday closing law would not be effected. The vote for the Sunday closing was three to two.

Kansas City

IT was vacation time along Kansas City's movie row this week. Miss Florence Dubinsky, secretary at the Warner Bros'. branch; Jimmy Shorgle, booker at the M-G-M branch; Harry Hays, Paramount branch booker, and Ruth Auslet, of the Pathe branch, all were loafing and dreaming of the days when daily work no longer would be necessary.

The Strand Theatre, Osage City, Kan., has been sold by J. S. Funch to S. H. Blair, of Belleville, Kan., who will take possession August 1. Max Davidson will be the temporary manager.

These changes in management and ownership, new theatres and improvements in the Kansas City territory have been announced: The Opera House at Rich Hill, Mo., is being repainted and redecorated, the Opera at Ellinwood, Kan., has been leased by W. H. Weber, owner of the Echo and Lakin Theatres at Great Bend, Kan., succeeding C. W. Hermes. Warren Weber will manage the Ellinwood house.

An Arctic-Nu-Air cooling system has been installed in the Empress Theatre, St. Joseph, Mo., by Manager Sam Howard. The construction of an airdome in Montezuma, Kan., has been completed by Prof. H. Viskers. Walter Faulkener has opened a motion picture theatre in the Sikes Building at Leonardville, Kan.

The Ne-Go Theatre at Toronto, Kan., has been opened.

The Rezac Theatre, Rossville, Kan., has been purchased by C. E. Craft, who will construct a new house on the site.

Frank Celoud has been succeeded by J. G. Weigand as manager of the Columbia Theatre, Junction City, Kan.

Frank Barnes has been named as manager of the Varsity and Bowersock Theatres, Lawrence, Kan., owned by the Glen W. Dickinson Circuit.

Among the out-of- town exhibitors in the Kansas City market this week were: Sam Blair, Belleville, Kan.; J. R. Burford, Burford Theatre, Arkansas City, Kan.; C. M. Pattee, Pattee Theatre, Lawrence, Kan.; G. L. Hooper, Orpheum, Topeka, Kan.

Harris P. Wolfberg, M-G-M district manager, was a Kansas City visitor this week. Pathe and M-G-M branches have enlarged their floor spaces.

Eph Rosen, Tiffany branch manager, again was in the territory hustling business this week.

Beverly Miller, manager of National Screen Service, made a business trip to St. Louis.

J. C. Zimmerman is the new Pathe camerman in the Kansas City district, succeeding Billy Andlauer, who has signed with Paramount.

Tommy Thompson and Mrs. Mary O'Neill, of the Midwest Film Distributors, Inc., were given a surprise party at that office.

Thompson is leaving for New York, after serving several years as booker, while Mrs. O'Neil is returning to her home in Peoria, Ill.

Roy Pearson, Pathe branch manager, and C. E. ("Doc") Cook, feature salesman, were scouting in the territory this week, as was C. A. Schultz, Midwest manager.

Milwaukee

B. C. JOHNSON is again on the selling force of First National. Mr. Johnson was with the Milwaukee branch of First National about three years ago when he left to go into business in Los Angeles. He has been assigned the southern territory.

Dave Chapman, Pathe salesman, is apparently getting the habit. Word has reached here from Ladysmith that Mr. Chapman's car turned over in a ditch and burned when a tire blew. This is Mr. Chapman's second accident within a short time.

Max Krofta, south side exhibitor, is back in the city after a two weeks' vacation.

A. H. Friese, a former exhibitor of Elkhart and Plymouth who has been spending his time in Florida managing a U. theatre, is in the city looking for a theatre. He expects to locate permanently in this territory.

The steel frame-work of the Egyptian theatre has been completed.

Alex Rice, who was formerly manager of the Fern theatre here, and who has been in California for the past year, is back in Milwaukee.

Sam Ludwig, it is reported, has bought out his partners in the Columbia theatre.

Sam Pylet's Shorewood theatre opened with a private performance on July 8, and public opening on the 9th. This is Shorewood's first theatre.

The Perfection Theatre Equipment Company, subsidiary of the Perfection Arc Company, has opened offices on Wells just west of Seventh street.

Ross Baldwin has been made booker and office manager at the Pathe office. J. E. White is now head cashier.

"Pop" Terry, formerly with Universal, is now salesman on the F B O staff. In preparation for his new job, "Pop" traded in his Chevvy Sedan for a Chevvy Coupe.

Ed. Kelzenberg started off in his new job as salesman for Celebrated with an auto accident which landed him in a Waukesha hospital. Mr. Kelzenberg was formerly assistant manager of the Strand theatre at Madison.

Carl Beglinger of the Majestic theatre at Appleton was a recent visitor at several of the exchanges.

A marriage of interest was consummated on July 2nd when Miss Betty Kuethe, of the Celebrated exchange, and Edward Wachs, of the Universal exchange, were married.

George Huebner, manager of the Strand theatre at Oconomowoc, was a recent film row visitor.

Harry Hart, of the Celebrated exchange, took over the Strand theatre at Manitowoc from George Herzog. The change was effective July 1st.

Neil Duffy of the Elite theatre at Appleton was among out-of-town exhibitors who visited the local exchanges this week.

Several Milwaukee theatres have been closed for an indefinite period to nable the work of repairing and remodeling to go on uninterrupted. The Radio theatre, under management of I. Dexter, has been closed for several weeks. Frank Rossow has closd the Lyric for repairs. George Longheinrich is planning extensive changes for the Burleigh, which will include reseating, remodeling of the interior, new equipment and a canopy. The Lorraine and the Paris have both been closed for an indefinite time.

Lou Holz, mangaer of the Pearl theatre, and Frank Trottman, manager of the Gem, have returned from several weeks' vacation in Manitowish.

E. J. Bregger, manager of the Ejay at Crystal Falls, was in the city on business on Tuesday.

Saxe Amusement Enterprises have taken over the Bijou theatre at Appleton from Frank Cook. Eaton Sizer, who is also managing the Orpheum at Menasha and the Neenah at Neenah, will manage the Bijou for the Saxe interests.

A. M. Rosecan is no longer on the sales force of M-G-M. Mr. Rosecan travelled the northern territory for several weeks.

Frank Steffen, manager of the Rex theatre at Racine was a film row visitor on Wednesday.

Charles Trampe takes this week's medal for endurance driving. He drove from Milwaukee to Gladstone, Michigan, and back in one day, a distance of 550 miles.

Wm. Cuddy, director of publicity of the Saxe organization is spending a two weeks' vacation on a motor trip through Canada.

Charles Washacheck, manager of the Grace, Rivoli and Pearl theatres, has gone on a two months' vacation which he expects to spend in touring the west.

Henry J. Altschwager, manager of the Rudolt theatre at Columbus, has purchased a new home on upper James street.

Peck Gomersall, newly appointed short subject sales manager for Fox was in the city on July 10th to hold a special sales meeting.

The Saxe interests are reported to have purchased a piece of property on 22nd and Fond du Lac avenue.

William Loibel, manager of the Chimes theatre at Cedarburg, has returned from Honolulu, where he spent his honeymoon.

Elmer Saiter has joined the sales force of Red Seal and is covering Michigan territory. Mr. Saiter was formerly with F B O.

Harry Perlowitz, manager of the Savoy theatre, has taken over the lease of the Ozaukee theatre at Port Washington from Messrs. Huff and Adams. Stanley Perlowitz has been appointed manager of the Ozaukee.

Red Seal is moving into the offices of Mid-West on Seventh street.

Stan Brown, managing director of Saxe city houses, is spending a two weeks' vacation in New York City.

A new film delivery service has been organized in Milwaukee, known as Film Service, Inc. Ben Koenig, secretary of Film Board of Trade, is its vice-president. John Strain, booker for Saxe interests, is president, and Charles Trampe, of the Mid-West exchange, is secretary and treasurer. Three one-ton Chevrolet panel trucks are now in operation. Headquarters of the new company are at 145 7th street. Alvah Sickels is in charge of the office.

N. R. Scheinbaum, sales representative on the Fox staff, was called to his home in Minneapolis by the death of his father on July 6th.

Ray Winn is no longer on the sales force of P D C.

Frank Cook, manager of the Gem theatre at Sheboygan, was in the city on Wednesday visiting several of the exchanges.

Clyde Eckhardt, district manager for Fox, was in the city on Thursday for a sales conference.

A new policy has ben inaugurated at the Wisconsin theatre this week. Dave Schooler and his Play Boys have been added to the entertainment staff. The stage has been enlarged so as to give it an additional 90 feet of space and enable it to accommodate more pretentious stage presentations.

Chicago

JACK HELLMAN, who has been located in Cincinnati for some time past, has returned to Chicago and expects to locate here permanently.

The rearrangement of the Pathe and PDC companies' local staff has been completed. Divisional Managers Aiken and Maberry, Tom North and Dan Roche and the Pathe News Reel staff, headed by Assistant Editor Gene Cour, occupying the old PDC quarters at 831 S. Wabash avenue, with Branch Managers Gillick and Lorch, as well as Paul Bush and Harry Graham, salesmen, the office staff and physical handling departments being located in Pathe Exchange, 1025 S. Wabash.

Mr. and Mrs. Frank Schaefer left early Tuesday morning for Marine City, Michigan, where they expect to spend the week with their friends, enjoying fishing and golf.

H. E. Rice, who at one time had an international reputation as a showman, and of recent years has been regarded as one of Chicago's leading advertising men, passed away on July 8th after an illness of two months, and was buried from St. Catherine's Church on Monday morning.

Lubliner and Trinz Belmont Theatre will be operated by the Orpheum Circuit which will take over the house on August 1st as a combination vaudeville and picture theatre, according to reports on film row.

Saul Erenberg of the Service Sign Studios, is rapidly recovering from an operation and expects to be back at his desk within a week or ten days.

The Stockton Theatre at Stockton, Illinois, was destroyed last week by fire of unknown origin.

V. T. Lynch, it is reported, has closed a deal for the lease of the Villard Theatre, Villa Park, which he plans to open in September. It will have a seating capacity of one thousand seats and will be affiliated with Balaban and Katz Midwest Theatres, Inc.

Eddie Rosecan is leaving for the coast to assist John Ragland, Coast distributor of Columbia Pictures.

Sales Manager William Eschman of Pathe was in the city this week for conference with Cecil Maberry, divisional manager of Producer Distributing Corporation, and Fred Aiken, divisional manager of Pathe.

Clyde Elliott staged a gala performance at his Varsity Theatre in Evanston to signalize the opening of the Vitaphone at that house.

Lubliner and Trinz gave a special motion picture performance atop the Morrison Hotel on Sunday night in honor of an audience of one. The audience consisted of Joe Powers, who had been sitting on the pinnacle of the Morrison flag pole for nine days at the time the performance was given.

H. C. Young and J. R. McPherson of National Screen Service, enjoyed the week-end at Paw Paw Lake.

Among the Chicago motion picture theatres which are closed for the summer are the Pastime, Charm, New 20th Century and Home. The Hamlin, Gaelic, Vernon and Prairie are operating three days a week until September.

Billie Wilson, manager of Simansky & Miller's Park Theatre, has just returned from a fishing trip to Park Falls, Wisconsin.

Sam Miller, of the Fischer Circuit, is vacationing at Paw Paw Lake.

Walter Johnson, of Universal, is now in charge of buying pictures for Louis Laemmle's string of theatres.

It is reported that William Kleighe and Albert Manta, of Hammond, are merging their interests, Manta who operates the State Theatre, which he recently acquired from Lubliner & Trinz having obtained an interest in Kleighe's Parthenon and other Hammond houses, and Kleighe having taken a share in the State.

M. J. Blumberg, general manager of the Milwaukee Theatre Circuit, Universal's holding company in Wisconsin, was in Chicago this week for a conference.

Salt Lake City

WILLIAM S. HART stopped over for a brief stay in this city on his way to Billings, Montana, from Los Angeles.

Louis Marcus, district manager for Paramount Famous Lasky Corporation, and of the Louis Marcus Enterprises, has just returned from a trip to New York and Philadelphia, where he has been making detailed plans for the operating of the Orpheum Theatre, which has been recently taken over by the Louis Marcus Enterprises. It is reported that Marcus is to resign his post with the Paramount Famous Lasky Corporation to devote his entire time and effort to the theatre end of the business.

A baby girl was born on the Fourth of July to Mr. and Mrs. Lawrence J. McGinley. McGinley is the manager here of the Paramount exchange.

H. B. Loveless, of the Paramount Booking Department, is on a two-weeks' vacation out of the local office. Mrs. Beckwith, of this exchange, is also vacationing.

Ray Hendry, manager of the Paramount Theatre at Ogden, Utah, was a film row visitor in this city this week.

The Photoplay Theatre here has been sold to Henry Bohe. Mr. Clissold, former operator of the house, has inaugurated a stage line between Salt Lake and Pocatello.

Manager J. D. McNerney, manager of United Artists exchange in the city, and C. C. McDermond are reported to have taken over the operation of the Laytonia Theatre at Layton, Utah.

Manager McNerney leaves within a few days for a trip into Idaho and Montana. Sales Representative C. C. McDermond is back in the office after having made a successful swing throughout Southern Utah. He expects to leave for the Duschene District right away.

Gordon Thornberg just came into Salt Lake from a trip throughout Milford, Parawan and Cedar City, where he has been in the interest of his theatre interests.

Manager Fred Lind, of the FBO local office, is leaving for the Montana territory this week.

Andy Murdock, of the Ideal Theatre at Heber City, Utah, has been in this city, accompanied by his wife, for the past two weeks on account of the illness of their daughter, who is confined in a local hospital.

E. E. Harris, newly appointed Columbia branch manager of this city, leaves this week for an extended trip in Idaho to cover the entire territory.

B. G. Thatcher, of the Capitol Theatre at Logan, Utah, returned from a seven weeks' trip to the East a short time ago and is reported to be very ill with rheumatism, but, according to latest word received here, his condition is now improving.

Albert VanWagner, exhibitor visitor from Pleasant Grove, is attending to his bookings this week.

Charles Walker, manager of the local Fox office, is making a two-weeks' trip into Idaho. Miss Asenath Knowles, biller at this exchange, left for her vacation last week.

John Rugar, well known exhibitor from Park City, is visiting in this city for a few days in the interest of his American, Orpheum and Egyptian theatre interests there.

W. F. Gordon, in charge of the Associated First National exchange in this city, is making a sales trip into Montana. All of the First National force here spent the Fourth in the mountains, it is stated.

Manager Clyde H. Messinger, of the Educational office, left a few days ago for the Southern Utah country. Miss Madge Mitchell is temporarily taking the place at this exchange of Miss Esther Piper, who has been confined to her home for several weeks due to illness.

S. H. Rich, of the Rich Theatre at Montpelier, Idaho, is spending a few days along the local Film Row, as is Mr. Stevens of the Gem Theatre at Montpelier.

"Dad" Rand, manager of the Isis Theatre here, is now the proud owner of a new Wolverine car, which, he states, is the only one of this make in the West.

Al O'Keefe returned to his managerial desk at the local Producers Distributing Corporation office from the Idaho branch last week.

Charlie Hartwig, operating the Antlers and Marlow theatres at Helena, Montana, is a Salt Lake visitor this week.

A new theatre is reported to have opened recently at Richfield, Utah. This house was formerly the Opera House.

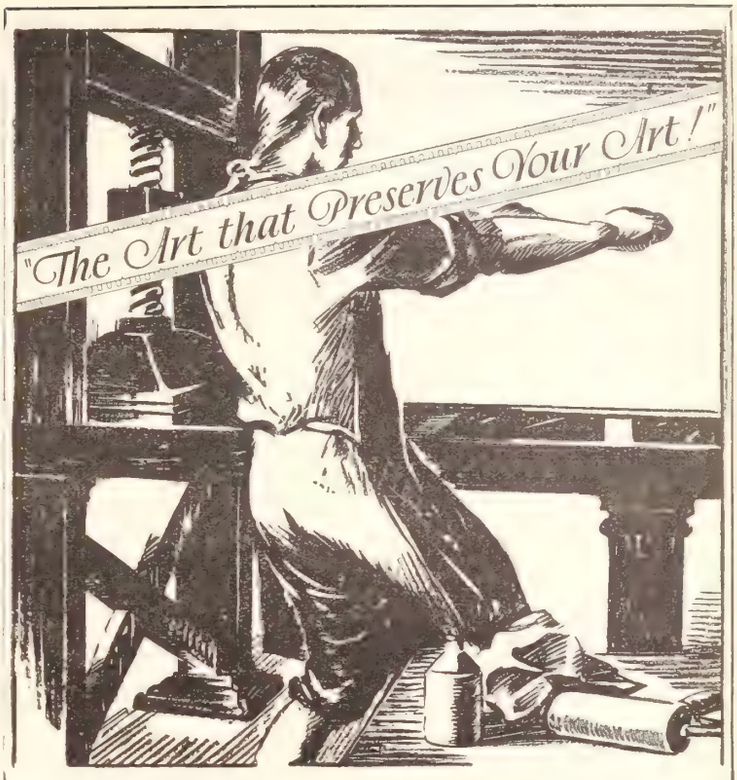
Manager W. J. Heineman, of the Universal exchange in this city, reports upon returning from the Idaho country that they have closed the American Theatre at Idaho Falls and the Majestic Amusement Company of Boise, for the new product. Tony Hartford returned from his Southern Utah section a few days ago and is leaving for this territory immediately.

Dave Farquhar, local manager for Warner Brothers, just bought himself a beautiful new Oldsmobile sport coupe and intends leaving for the Idaho country this week.

Dave Schayer, exploitation manager at the American Theatre of this city, is making a trip to Boise, Idaho, in the interest of the new Egyptian Theatre there.

Carsten Dahnken, of the F. Daanken Company, is vacationing at Payett Lakes, Utah, it is reported.

Joe Goss, exhibitor of Ogden, has just closed the Orpheum Theatre there for the summer months, he having closed the Pantages a few weeks ago for the warm season. Goss is now devoting his entire time to the A. & W. Root Beer business, which he has taken over in this territory.



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New England

FRED GREENE, who operates the Coolidge at Watertown and the Melrose Theatre at Melrose, Mass., has recovered from his operation for appendicitis and is again about.

Fred Lovett, formerly of the Emery Theatre, Providence, one of the Fay theatres which is closed until late next month, has been made manager of the Greenwich Theatre at East Greenwich, the latest addition to the Fay circuit.

Extensive remodeling is under way at the Plaza Theatre, Salem, Mass., which is expected to be ready for reopening about Labor Day.

The Medford Theatre, Medford, Mass., is closed for extensive renovation to include reseating, redecorating and other improvements.

Framework of the new Mystic Theatre, Medford, has been put in place and construction, boarding in and other work are expected to proceed rapidly so that the theatre may be ready for opening early in the winter. It will seat about 1500.

Misses Florence and Mildred Buckley of the Pathe exchange are on their annual two weeks' vacation.

Fred Donovan, of Taunton, expects to have his new theatre in readiness for opening by Labor Day.

Harry Martin is managing the Magnet Theatre in Dorchester, which reopened this week after extensive remodelling.

Miss Rose Porter, assistant cashier at Independent Films exchange, Boston, is in New York City for two weeks.

Joseph A. McConville, head of Independent Films, Inc., with his family are at their summer home at Onset, Cape Cod.

Miss Mary Galvin, chief operator at the Metro-Goldwyn-Mayer exchange, is in New York on her annual vacation.

Al Anders, formerly of the Globe Theatre, Holyoke, Mass., has arranged to take over the Bijou Theatre, Springfield, at the termination of the present lease, some time in December. This is a first run theatre seating about 1100 and is one of the city's most popular theatres. Anders was formerly located in Meriden before going to Holyoke.

N. J. Trahan, of Trahan's Theatre, Centredale, R. I., is making a vacation trip through Maine in his new Packard sedan.

Charles Repec, assistant booker at the Metro-Goldwyn-Mayer exchange, Boston, is on his vacation for two weeks.

Sam Moscow, sales manager for Independent Films, Inc., Boston, rendered two selections over the radio from the stage of the Olympia Theatre at Olneyville, R. I., Thursday night.

Miss Anna Carman, chief contract clerk at the M-G-M exchange in Boston, is spending her two weeks' vacation in Maine.

Woodward Hall, at Hill, N. H., one of the oldest motion picture theatres in that state, has been sold by H. A. Woodward to Lawrence Heath, who will operate a straight picture program.

The Bookers Association of New England holds its annual outing at Derry, N. H., July 16th.

Miss Sarah Woodmaster, formerly with the Venetian Art Co., Boston, has been made an assistant booker at the Fox exchange, Boston.

H. F. Campbell, district manager in New England for Fox, returned this week from an extended business trip, spending part of the time at the home offices in New York City.

Matthew Simon, shipper at the Fox exchange, returns this week from his vacation spent in New York City.

S. Z. Poli, head of the Poli Circuit, spent a few days in Worcester during the week going over the plans for the extensive improvements to be made at the Plaza theatre in that city with Manager Joseph W. Cone.

Reconstruction work on the front of the Malden Auditorium theatre, Malden, Mass., recently purchased by the C. H. Tenney Co., interests, are under way.

Kensington Amusement Enterprises, Inc., Lynn, Mass., has organized with capital of $10,000. Incorporators are Louis Kobrin, Seville W. Magoun, of 42 Ocean street, Nahant, Mass., and Louise L. Wheeler.

Middlesex Theatre, Inc., Middletown, Conn., has incorporated with capital of $50,000. The incorporators are headed by Frank Arrigoni and others of Durham, Conn.

Hutchings Organ Co., Waltham, Mass., has organized to manufacture organs, with capital of $50,000. Incorporators are Charles W. Ellis, Frederick J. Flaherty and Joseph G. Cooper, of Waltham.

Following the temporary organization, the Newport Casino Theatre Co., has organized permanently with these officers: President, Moses Taylor, who succeeds Francis Carpenter; vice president, William H. Vanderbilt, of New York and Newport; treasurer, George W. Batcheller; clerk, Miss Lillian Barrett; chairman of executive committee, Shafter Howard; directors, the officers and William R. Harvey.

Denver

FRANZ RATH, JR., nationally known organist, died at Mount Airie Sanitarium last Sunday morning of Bright's Disease after an illness of four days. Mr. Rath was an organist of exceptional ability, having played in noted eastern theatres and the large first-run theatres of Denver. He leaves a widow and two-year-old boy.

E. Drachman, of Tuscon, Arizona, the first motion picture theatre operator in the state of Arizona, is in Denver for a few days for a visit. He is accompanied by his family. He owns the Rialto, Pima, and Opera House theatres in Tuscon.

New theatres costing $2,500,000 with a seating capacity of 7000 are now under construction in Denver. Two of these theatres are being erected on the north side and two on the south side. The largest of the five will be the new Metropolitan, located at 16th & Glenarm street, which will contain 3000 seats and cost close to $2,000,000. The Metropolitan will be a part of a large office building. The theatre has been leased by Publix and will be ready for opening about October 1.

Chas. R. Gilmour, Warner Bros. manager, is away on a two weeks' sales trip in Wyoming. He is visiting all key cities of the state.

Sidney Weisbaum, manager of FBO, left yesterday for a ten days' visit in the Black Hills territory.

Gordon B. Ashworth, former owner of the Federal theatre, is a busy man these days. He is closely supervising the construction of his new Hiawatha theatre, which will be located at 5th and Downing. The theatre will contain paintings on the walls in interpretation of the famous poem after which the theatre is named. Opening of the new amusement house will be shortly after August 1st.

A. G. Talbot has resigned as manager of the Colorado theatre, a position which he has held for a number of years. He is succeeded by Mr. Bishop of the Bishop-Cass Theatres Company, owner of the theatre. Mr. Talbot still retains an interest in the company.

Mrs. W. R. Logan, owner and manager of the Rex theatre, Basin, Wyo., was a Denver visitor last Friday. While here she acted as an exhibitor representative on the Board of Arbitration by appointment of the chairman to fill the vacancy of Mr. Ashworth who was absent from the city.

Victor Bachechi, one of the owners of the Pastime theatre, Albuquerque, N. M., was a Denver visitor this week. Mr. Bachechi states that his new Indian theatre being built in Albuquerque is rapidly nearing completion.

Buffalo

ANOTHER up-to-date neighborhood motion picture theatre is to be added to the Buffalo list before Christmas. John Schaaf has filed architects' plans calling for the erection of a terra cotta structure at 2153-2173 Bailey avenue. In addition to the theatre it will contain twelve offices, twelve bowling alleys and a poolroom. Work of construction on the new building is well under way and it is planned to have the building finished and occupied by the latter part of December. The theatre proper will have a spacious lobby and will seat 1,800. The building has been leased by the Stanley-Mark-Strand corporation of New York City for a long term. This is the same firm which operates the Victoria Theatre in Buffalo.

Arthur Michaels, a member of a well-known Buffalo family of motion picture exhibitors, has leased the Frontier theatre at Rhode Island and Vermont streets, and is showing to good business.

The New Ariel Theatre, one of Buffalo's neighborhood houses, with a seating capacity of 1,000, has announced an innovation. It has added a permanent stock company to its bill starting with Monday, July 11. "We know that this is a new thing," said Manager Dewey Michaels yesterday, "but we are sanguine that it will succeed. We are going to charge fifty cents all over the house, with a few special seats at 75 cents, and we are going to give a special ladies' matinee every Wednesday at 25 cents."

Motion picture men are still talking about the testimonial dinner given to Fred M. Zimmerman, the retiring manager of the Producers Distributing corporation, in the Georgian room of the Hotel Statler. Harry Dixon, of the F B O office, acted as toastmaster. The committee in charge consisted of M. Sitterly, of the United Artists, Harold E. Hughes, of F B O, Charles E. Goodwin, of the Producers, and Otto Schroppel, of Tiffany Producers.

The speakers were Frank Hopkins, George H. Verbeck, N. Dipson, S. Samson and Frank McCarthy.

Atlanta

W. G. CARMICHAEL, recently appointed head of the Atlanta branch of United Artists, arrived in Atlanta last Tuesday to take up his new duties, succeeding T. E. Dillard, who has resigned to enter another line of business.

J. H. Sapp, assistant manager Atlanta branch of National Theatre Supply Company, has returned from his vacation.

Eugene Bird, who operates the Opera House at Camilla, Ga., was a recent visitor on film row.

Joe Shear, head of the scenery department of National Theatre Supply Company, of Atlanta, is in New York, having made the trip by auto.

Miss Selma Lindborg has joined the office personnel at Universal's Atlanta branch.

W. P. White, manager of the Charlotte branch of National Theatre Supply Company, was in the Atlanta office for several days.

"Bill" Sharpe, formerly connected with the sales force of United Artists, has just recovered from a three weeks' illness.

E. L. Cole, executive secretary of the Atlanta Film Board of Trade, returned last week from a trip to Jacksonville, Fla.

T. F. Thompson, of the Palace Theatre, Cedartown, Ga., was a visitor on film row last week.

J. H. Butner, manager of the Atlanta branch of Educational, has left for a trip in Florida territory.

William G. Minder, manager in the Southeast for Tiffany, visited Birmingham, Ala., last week.

J. W. Hanlon, Atlanta branch manager for Metro-Goldwyn-Mayer, visited Albany, Ga., last week.

R. R. Ryan, Fox salesman in the Tennessee territory, visited the Atlanta exchange last week.

Carl Cape, of the Colonial Theatre, Buford, Ga., was a recent visitor on film row.

F. L. Griffin, of the Strand Theatre, Carrollton, Ga., was another visitor on film row recently.

Paul C. Bryan, Fox salesman in the Florida territory, was in Atlanta for several days last week.

"Jimmy" Clark, exploitation representative for Metro-Goldwyn-Mayer in the Southeast, who was recently transferred to the Atlanta office from the Middle West, was joined this week by his wife and twin sons.

Major John W. Quillian, president of Enterprise Film Corporation, with headquarters in Atlanta, visited the Charlotte branch last week.

John W. Mangham, Jr., Atlanta branch manager for Arthur C. Bromberg Attractions, returned from the Alabama territory last week, but left imediately for a trip to nearby points.

Although opened just about three months ago, the East Atlanta Theatre, on Flat Shoals Road, which is managed by Mrs. Joe Brown, has already become well established in that thriving community.

Everett Steele, assistant manager of Keith's Georgia Theatre in Atlanta, returned last week from his vacation.

William Roy Jones plans to open his new La Gloria Theatre at Colquit, Ga., Friday evening, July 15.

Abe Heller, president of Producers Releasing Alliance, Inc., of Hollywood, Calif., spent three days of last week in Atlanta in the interest of his new season's product.

Al Short has succeeded Wheeler Wadsworth as director of the Howard Theatre's New Idea Orchestra.

Business in Birmingham theatres improved the past week. A good bill in each house and hard plugging on exploitation, built up trade to respectable proportions along the local rialto.

Birmingham people are very fond of outdoor amusements and at this time of year, East Lake, Fair Park, and various other places are getting a big play. That this cuts in on the theatres, there can be no doubt.

The Empire, under management of the Marvin Wise Circuit, has dropped tabs and is now concentrating on a straight picture program, with good music as an accompaniment. Report is that the change has proven successful.

The New Pan Theatre is rapidly being remodeled and it is officially anounced that it will open September 5 (Labor Day), with a full program of Pantages vaudeville and motion pictures.

Resident Manager "Dick" Kennedy announces the opening of the New Ensley Theatre the week of August 29.

Robert B. Wilby, of the Wilby-Saenger interests, was a Birmingham visitor the past week.

Assistant Branch Manager Fred M. Jack of First National, Atlanta, was a Birmingham visitor the past week.

Conditions in Western Alabama are very bad. Coal mines are shut down entirely, or working on short shift basis, and the people have little money to spend for amusements.

Among exchange representatives in Birmingham the past week were O. K. Bourjeois, of Pathe; Matt Whitham, of Fox; A. R. McRae, of FBO, and John Butner, of Educational.

Harry E. Pierce, former representative for Educational Films in Alabama territory, and who is now operating the Rivoli Theatre, Talladega, reports business good, considering the time of year. He has made many improvements in the house, installing a new organ, screen and other equipment.

Mack Jackson, manager of the Strand, Alexander City, Ala., has begun excavation work on the site of his new theatre. It is planned to open the house late in the fall.

The Booker T. Theatre, a new colored house, has been opened in Birmingham, being owned by A. H. Wineberg At present, J. A. Johnson, who formerly operated at Republic, Adamsville and Sayre, is in charge. The house seats 300 and is situated in the heart of a thickly populated colored district.

Work on Henry Hury's new Champion Theatre is progressing rapidly and the house will probably be opened on schedule.

J. E. Reaves, former owner of the Reaves Hotel, Camp Hill, Ala., has bought out the equipment and building formerly known as the Playhouse, which was operated by Professor Bruce Flurry. Mr. Reaves has named the new theatre the Ritz and will operate two and three nights weekly.

It is reported that Gordon Hicks, operating the theatre at Dadeville, Ala., who has been in California for the past several months on account of ill health, is now on the road to recovery.

The New Ritz, at Alabama City, operated by Jack Martin, will open July 2 and will present a full program of novelties and entertainment for the occasion. Mr. Martin plans to have city officials present and will open with appropriate ceremonies.

Florida

THE Imperial Theatre, Jesse Clark, manager, opened last Saturday after having been closed a few days for the installation of Vitaphone, which was moved from the Riverside Theatre.

Manager Charlie Morrison continues to specialize on children matinees Saturday mornings at the Arcade, Jacksonville. Last week's program was both unique and inteersting.

Recent accomplishments in aviation have quickened interest in news reels.

A. D. Como, auditor from Universal's New York office, visited the Jacksonville exchange last week.

Manager Charles Lester, of the Universal exchange, is making a trip in Northern Florida.

Harry Simpson, Universal salesman, left last week for the West Coast territory.

Walter Price, manager of Universal's booking department in Atlanta, and Harry Vincent, of Orlando, paid a two days' visit to Jacksonville recently.

Mrs. M. G. McNamara, of the Publix district office, spent last week-end and the Fourth in Lakeland.

Manager C. B. Ellis has returned to his office in the FBO exchange in Jacksonville. He attended the opening of the Capitol Theatre in Atlanta.

Frank Dowler, Publix district manager, left Jacksonville last Friday for New York.

C. L. Peavey, manager of FBO's Atlanta exchange, and E. L. Cole, executive secretary of the Atlanta Film Board of Trade, visited the lical FBO exchange over the week-end.

The new FBO inspector, Miss Canady, has recovered from a recent illness.

N. V. Darley, owner of the Rivoli Theatre, Ybor City, Fla., was a caller at the Paramount exchange recently.

The Republic Theatre, which closed except for Saturday and Sunday performance when taken over by the Sparks organization the last of May, has been open, playing the bookings of the Imperial.

The "New Idea" hit Jacksonville this week at the Florida Theatre with Frank Morris and the Florida orchestra spreading it, and received favorable reaction.

J. M. Dorn, of the Reviera Theatre, Miami, Fla., paid a visit to the Universal exchange last week.

Boots Adams, of Waycross, Ga., called on Universal exchange last week.

E. G. Sparks is planning to leave Jacksonville about the middle of July for New York, making the trip by automobile, in preparation for a three months' tour of Europe. He will be accompanied by Mrs. Sparks, with other members of the organization accompanying him to New York on business.

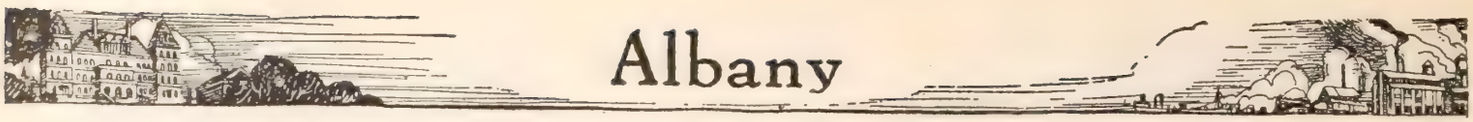
William Atkins, of Vero Beach, was a visitor at the Jacksonville film exchanges last week.

Ed Brown, booker for E. J. Sparks enterprises, of Atlanta, was a recent visitor at the Universal exchange.

B. B. Garner and Marion Talley, of the Sparks organization, Lakeland, were in Jacksonville recently.

Manager Frank Burgess, of Bradenton, Eustis, and Palmetto, visited Universal exchange last week.

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Albany

GEORGE ROBERTS has closed his Eagle theatre in Albany for the summer, and Louis Cappa, owner of the Rialto, has followed suit. The Hippodrome in Gloversville, is also closed for a portion of the summer.

John Garry, manager at the Clinton Square in Albany, is confined at a local hospital. Mr. Schermerhorn is looking after the theatre in his absence.

C. H. Buckley, owner of the Leland theatre in Albany, played the part of host one night last week to Ward Crane, the actor, at a dinner at the Hotel Ten Eyck.

Persons desiring Sunday motion picture shows in Massena, are preparing to circulate petitions throughout the village, seeking signers. If the petitions are liberally signed, they will be presented to the village authorities and a special election requested.

James Evans, shipper at the Paramount exchange, is spending his vacation at Kinderhook Lake. Lee Langdon, booker at Warner Brothers exchange, has returned from a vacation at Lake Cossayuna. Al Forrest, organist at the Mark Ritz in Albany, is on his vacation. Charles Smakwitz, manager of the Albany, in Albany, is spending the week at Cayuga Lake, with friends. Mr. and Mrs. Clayton Eastman, of the Paramount exchange, are vacationing at North Conway, N. H. Special Officer Joe Connery, of the Lincoln, in Troy, is back from a vacation spent in Utica. Tom Clark, manager of the Mark Strand in Albany, is back on the job after an auto trip through the New England states.

Joe Firlik, night shipper at the Pathe exchange, was quite badly injured last week.

Jack Krause, Albany manager for Tiffany, passed around the cigars last week, as he proudly announced the arrival of a daughter.

Walter Roberts, manager of the Troy theatre, will probably take his vacation this year in Buffalo and Niagara Falls, where he formerly worked. In times past, Mr. Roberts always spent his two weeks in New York City, and attended a baseball game every afternoon.

J. M. Beck, owner of the Liberty theatre in Liberty, is a golf enthusiast, and last week issued a challenge to any of the golfers along Albany's film row.

F. H. Stark, owner of the Rialto in Monticello, is looking forward to a heavy summer business from tourists. William Benton, of Saratoga Springs, and Harrington and Goldsmith of the same place, have booked the biggest pictures obtainable for the racing month of August.

Frank McCarthy, First National manager in Buffalo, was in town during the week for a conference with John Bulwinkel.

Lee Marcus, general sales manager for F B O, was in town during the week, driving out to film row,and inspecting the office which the Albany exchange will occupy on and after September 1.

The date for the third annual outing of the Albany Film Board of Trade, has been changed from August 1 to August 8. It will be held at Babcock Lake.

B. A. Interbitzen, Pathe salesman in Buffalo, stopped over in Albany last week, while on his way to New York on his honeymoon.

Reverend Blaise opened his Community House at Schroon Lake, last week, and in a telephone message to film row, stated that the opening had been most successful.

William J. O'Brien, manager of the Strand theatre in Carthage, rendered several songs one night last week at the band concert in that village.

Herman Lober and Paul Goldman, from the home office of Paramount, were in Albany during the week.

Sam Slotnick and brother, of the James theatre in Utica, and John Augello, of the Family theatre in the same city, paid a visit to Albany's film row during the week, and announced that the Schine Brothers had acquired an interest in these two theatres.

The Catholic summer school at Cliff Haven began showing pictures last Tuesday; bookings will be made through the Albany exchanges.

Sidney Katz, who was recently named as eastern district manager for Tiffany, was in Albany last week spending a day with Jack Krause, local manager.

While Amos Leonard, local Pathe film salesman, was in Watertown last week he received a telephone message from his wife, who is at the camp in Lake Braminghan, that the baby was sick. Mr. Leonard lost no time in hurrying to the camp.

Morris Fitzer and Sidney Sampson, of the Bond Photoplay company, were in Albany during the week, stopping over on their way back from New York.

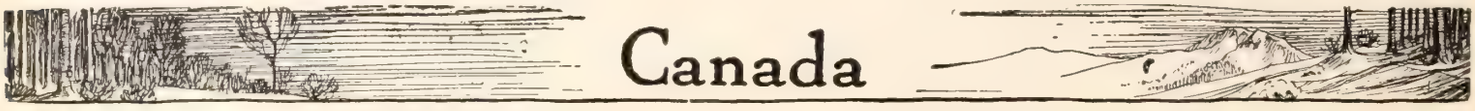
F. L. Asher, owner of the Star in Rhinebeck, is busy these days preparing for the annual Dutchess county fair, of which he is a director.

The American, in Troy, has closed for the summer and will not reopen until September 3.

"Hi" Clark, of the Rialto theatre in Glens Falls, is back from two weeks spent at Pine Camp. He participated in all the military maneuvers and upon reaching home declared that it was the most interesting vacation he had ever taken.

Sam Hochstim, wife and baby, of Hudson, were in town during the week. Mr. Hochstim is making numerous improvements to his theatre during the summer.

Kiddies' clubs are being organized in northern New York by many of the theatre managers. Members are admitted to matinees for five cents.



Canada

HENRY NATHANSON, general manager of Regal Films, Limited, Toronto, Canadian distributor of Metro, Pathe, Inc., British and other subjects, has taken unto himself a bride, Miss Lillian Laurie, of Toronto. Previous to the happy event, Henry, who is a brother of N. L. Nathanson, managing director of Famous Players Canadian Corp., was accorded a banquet at the Rouge Hills Country Club by representative men of the film business in Canada. Clair Hague, general manager of Canadian Universal, was master of ceremonies and everything was done just right.

Happy speeches were made by N. L. Nathanson, Arthur Cohen, vice-president of Regal Films Limited, and others. A feature was the presentation to Henry Nathanson of a silver tray and water jug, which was filled many times to the brim with the beverage that cheers. Earlier in the day the film men had enjoyed a golf tournament on the club links.

A. W. Perry, Toronto sales representative for Warner Bros., was married a few days ago to Miss Gladys McPhail, of Toronto, the honeymoon being spent at Niagara Falls. Many gifts from business associates and others were received.

The Colonial Theatre at Niagara Falls, Ontario, has felt the result of the great influx of tourists to Ontario with the result that the theatre was closed for several weeks so that it might be remodelled and renovated to take care of increased business. It is now known as the Tivoli Theatre.

Walter Craydon of Toronto has been appointed secretary-treasurer of Shea's Hippodrome, Toronto, one of Canada's largest film palaces, in succession to William Tingle, who died in his sleep a few weeks ago. Mr. Tingle had been associated with Jerry Shea in his Toronto theatre enterprises for the past 24 years.

A committee of citizens of Nipawan, Saskatchewan, has secured a site on which to build a moving picture theatre as a community feature.

E. J. Temms and Sons, owners of various theatres in British Columbia, have just built a new house at White Rock, B. C., which has a seating capacity of 400. Other theatres are operated at Langley, Abbotsford and Prairie.

Following the return of N. L. Nathanson, managing director of Famous Players Canadian Corp., to Toronto, from his European trip of almost two months, a number of important pending matters were taken up for the company organization. Mr. Nathanson declared that he was greatly shocked to receive word of the sudden death of N. K. Miller, manager of the Toronto Pantages for the past seven years. The appointment of his successor would be anounced forthwith. Mr. Nathanson was also deeply concerned over the sudden passing of William Tingle, secretary of Shea theatres in Toronto for the past 24 years.

Mr. Nathanson announced that he had viewed a number of British features and that he had bought the Canadian rights for several important releases, to be marketed in Canada by Regal Films, Limited, Toronto, an affiliated organization.

Stirling, Ontario, is to have a community moving picture theatre as the result of the vote of the local rate-payers favoring such an undertaking. The project was favored by 225 taxpayers while 60 were opposed. The site is the property of the village and the structure is to cost $19,000, as noted in the by-law.

William Hansher, of Toronto, representing Famous-Lasky Film Service, Limited, was the victim of exploitation for one of his own releases while in Regina, Sask., when Manager Pete Egan of the Capitol Theatre had a special delivery letter handed to him in front of the Regina Leader office by William Backus, an employe of the theatre, who was garbed to represent a postal carrier.

This was a stunt for the current presentation of "Special Delivery" at the Capitol and the incident was given considerable space in the Leader newspaper. Al. Ritchie, Famous branch manager at Winnipeg, was accompanying Mr. Hansher at the time.

P. C. Taylor, general manager in Canada for FBO Pictures Corporation, recently announced the following changes in the personnel of that organization: E. H. Wells has succeeded Mr. S. H. Decker as manager of the Montreal branch, Mr. Decker being transferred to take charge at Winnipeg, in succession to Mr. T. Newcomen, who remains with the company in another capacity. Jack Allen, of the Toronto branch, who has been booker ever since the company commenced operations in Canada, has been given a well-deserved promotion to the sales force. Walter Kennedy has rejoined the Toronto sales force, after an absence of about a year Mr. Kennedy was previously with FBO in Toronto for over two years. R. W. Smith, who for some years occupied the position of booker and cashier for First National in Toronto and Vancouver, has succeeded Mr. Jack Allen as booker in the Toronto branch.

New York and New Jersey

HARRY LEWIS, well known manager of the Mayfair Theatre, Avenue U and Coney Island avenue, Brooklyn, has announced his resignation from that house, and his intention of going to Canada for a month's vacation. On his return he will be available to anyone in need of an experienced manager. The Mayfair dropped its vaudeville on July 4 and began a straight picture policy—hence, Mr. Lewis' change.

A small but smoky blaze in the planking of the new subway in front of the Columbus Theatre, a motion picture house at 981 Eighth avenue, New York City, was extinguished by firemen last week while 500 patrons sat inside oblivious to their danger. George Olive, manager of the Columbus, discovered the fire. Shutting the doors of the theatre without attracting attention of the audience he and his head usher, John Altieri, fought the blaze with a hand extinguisher while a still alarm was being sent in. Fire apparatus put out the flames without alarming the audience.

In line with Ned Depinet's policy of promoting First National men from the ranks, Fred Crosbie, who has been in the sales department of the home office for seven years, has been made a salesman under Jules Levy, manager of First National's New York exchange.

Dave Solomon, well known New York City salesman for the National Theatre Supply Company, copped one of the nice prizes offered by a lamp manufacturer for sales proficiency and has left town for a business and pleasure trip in the middle West cities.

The Eden Theatre, 5th avenue between 8th and 8th streets, Brooklyn, has closed for the Summer.

It is reported that E. Thornton Kelly is no longer connected with the Grant Lee Theatre, Fort Lee, N. J., but that instead has taken over the Westbrook Theatre at Westbrook.

Pathe and Producers Distributing Corp.'s sales forces are said to be united under one roof at 1600 Broadway until the close of the season.

Exhibitor McCormick, operator of the Miriam Theatre, Brooklyn, has recently taken over the New Utrecht Avenue Theatre, Brooklyn.

Isidore Katz, formerly of the theatre operating firm of Rosenzsweig and Katz, is said to have purchased an interest in the Stillwell Theatre, Brooklyn, replacing a position occupied in the past by Louis Nelson.

There is a rumor out to the effect that Morris Kutinsky's New Jersey theatre holdings may be added to those of the Stanley-Fabian Corp., in the early Fall of 1927.

Al Moley, booker in the 7th avenue offices of the Prudential Film Delivery Co., has been confined to his home for a couple of days with a cold. If the truth were known, Al is probably suffering from depression on account of the showing made by the Giants thus far this season.

Our correspondent from the southern end of New Jersey reports that Sam Frank's new Hammonton Theatre, Hammonton, N. J., is proceeding at a rapid rate of construction and that it will no doubt be ready for an early Fall opening. It is being built at an estimated cost of $175,000 and will seat about 1,200. Some of the items of equipment will include a new Wurlitzer organ, Powers, Westinghouse and Brenkert booth equipment, American Heating and Ventilating plant and Heywood-Wakefield chairs.

Mr. Frank also operates the Eagle and Community Theatres of Hammonton, and the Victoria at Mays Landing. He is practically rebuilding the latter—new marquees, new sign, seats and a larger stage.

Another new house, owned by I. Mazer of Camden, is also rapidly nearing completion at Maple Shade, N. J. Mr. Mazer will name this 1,200 seat house the Roxy, and it is reported that when finished it will be leased to one of the large Philadelphia theatre circuits. Labor Day will probably mark the Roxy's opening.

Morris Spewak, owner of the Crescent Theatre of Carteret, N. J., was recently caught in the act of showing the rest of the gang how an exhibitor can don overalls and swing a mean pick and shovel. He set a lusty example. Mr. Spewak will probably be ready to open his new Ritz Theatre, seating about 1,200, on July 15. It will be equipped with a stage adequate for vaudeville, an organ and five piece orchestra, Simplex projectors, Brenkert spots, and Heywood-Wakefield chairs.

Judge Henry P. Nelson, well known owner of the Capitol Theatre, Elizabeth, N. J., is reported to have recently taken over the Liberty Theatre in Bernardsville, N. J. H. T. Miller was the former owner.

Two more new theatres over in New Jersey, one in Clementon, the other at Westmont, are progressing nicely and will in all probability be ready for Labor Day openings. They are being built, and will also be operated by Handel and Royner, theatre circuit exhibitors of Camden and southern New Jersey. This firm also has the LeRoy Theatre at Millville going through a complete rebuilding process and the LeRoy is expected to reopen in the Fall.

George Cohen's new Cameo Theatre, Newburgh, N. Y., was opened to the public on Saturday, June 25 and a record audience is reported to have been on hand. Mr. Cohen is one of the pioneer exhibitors in the Hudson Valley, also owning theatres at the present time in Poughkeepsie and other points. Back in 1912 when his first theatres were built he called on J. H. Hallberg, also a pioneer in this field, for the booth equipment and since then has always used Hallberg product.

Seattle

HARRY LUSTIG, West Coast sales manager for the Warner Brothers exchanges, paid one of his regular visits to Seattle last week, conferring with Manager Carl Stearn over the summer situation. He was accompanied by Morris Safier, in charge of sales in the Extended Run Production Department of the home office. After a few days here, they left for Portland to meet Manager R. Hill, and then progressed to San Francisco and Southern California.

Bill Steege, representing the West Coast Theatres in Great Falls, Montana, spent a few days here last week with local executives. He announced that he would soon reopen the Alcazar Theatre in Great Falls, now closed for a complete remodeling since its purchase from Walter White.

Ben F. Shearer, head of the interior decorating division of the National Theatre Supply Company in eleven Pacific Northwest states, last week was host to the entire film populace at the opening of his magnificent new quarters at First avenue and Battery street. In the new building Mr. Shearer has all departments under one roof—scenic studio, decorating studio, drape shop, woodworking department, supply store and general offices.

Henry Turner, exhibitor from the key points of Montana, arrived on film row last week for a few days' visit with local exchange men. At the present time Mr Turner is buying for the Bluebird Theatre in Missoula, Montana.

Another well-known visitor on film row was John T. Spickett, veteran exhibitor of the Palace Theatre at Juneau, who returned from San Francisco en route to his northern home. Mr. and Mrs. Spickett made the California trip by automobile.

Gene Searles, representative of the American Seating Company in Seattle, returned to his office last week after an absence of ten days, during which time he was confined to his home by a slight attack of measles.

Leon Bories, a well-known character on film row since the days that he was the manager of the General Film Company's branch offices here and in San Francisco, was found dead at his home last week, apparently a victim of heart failure.

Miss Helen Thorson, cashier at Art H. Aronson's Western Poster Company office, left for San Francisco last week on a vacation trip. Another Western Poster absentee during the week was Don Beckman, assistant manager, who made a flying trip to Eugene, Oregon, on a combined business and pleasure program.

L. O. Lukan, western district manager for First National, was a recent visitor at Jack Bower's local F. N. branch office. "Luke" arrived here from Portland, where he installed L. E. Davis as the new branch manager in the Oregon territory. After a few days here he departed for Southern California.

Abe Wieder was announced last week as the manager of John Danz's Strand Theatre in this city the latest addition to the chain of Danz's second-run downtown houses. Mr. Wieder has had wide experience in the exhibiting field, his most recent connection being as house manager of the Rivoli Theatre in Portland.

"Cap" Kiggings, of Vancouver, Washington, was a visitor on film row last week, attending the many matters pertaining to the erection of a handsome new theatre in his town. Another out-of-town exhibitor was Mrs. George Rissberger, of the Colonial Theatre at Grandview, Washington.

Helen Ogden, for many years head cashier at the former DeLuxe Feature Film Exchange, last week transferred her affections to the corner of Third and Virginia, where she will rule hereafter as cashier of B. Wallace Rucker's Educational Film exchange.

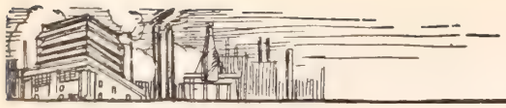
Branch Manager Art H. Huot, of the FBO exchange in this city, had as his guest last week Max Weisfeldt, district manager of the Pacific Coast territory. Mr. Weisfeldt spent only a short time here, as he was en route to his headquarters in Los Angeles.

O. J. Klawitter, owner of the Gem Theatre in this city, left last week for the East on a vacation trip that was not expected to reach its conclusion until early in August. During Mr. Klawitter's prolonged absence, his house will be under the management of Alden Bridgham.

Jack Cohn, one of hte "ringleaders" in the Cohn-Brandt-Cohn group of producers who release through Columbia Pictures, spent a short time in Seattle recently.

Walter B. Armstrong, one of the heads of the Armstrong-Powers Studios, spent last week in this city conferring with his northwest representative, William H. Brashear.

D. C. Millward, president of Western Film Corporation, left last week in his new Chandler 8 for a brief trip to Boise, Idaho.



St. Louis



THE Grand Central Theatre, Grand boulevard and Lucas ave., St. Louis, Mo., will be closed temporarily on July 16, to be repaired and improved preparatory to its reopening in August as an extended-run special motion picture house.

William Goldman, managing director of the Grand Central, said that the theatre with its seating capacity of 1,750 is ideal for an extended-run house.

Construction of the Grand Central started in 1912 by company composed of William Seivers, Seivers, Theodore Rassieur, Edmond Koeln and Otto Stifel and was opened in March, 1915. At that time it was the finest motion picture house in the Central West and the largest in St. Louis.

Skouras Brothers purchased this theatre in 1920 and have operated it since.

City officials of Cairo, Ill., recently decided to remodel the facade of the old Municipal Opera House, but later found the structure in such poor repair it would be cheaper to construct an entirely new house. It is now planned to include a new Opera House in the budget for the next fiscal year. The new house will have provision for both screen and stage shows.

St. Louis film stocks closed July 9 as follows: Skouras A, $40 asked. One year ago $51.25. St. Louis Amusement A, $44 asked.

The Lincoln Theatre is the new name for the old Opera House at Bunker Hill, Ill. The house has been entirely remodeled into a one-floor picture theatre.

Robbers secured approxamiately $6,000 in a hold up of the Lake Hill Park amusement resort near Valley Park, Mo., the night of July 4. The establishment was recently purchased by Joe Erber, who formerly operated motion picture theatres in East St. Louis and Belleville, Ill. The intruders first cut the telephone wires and then bound the night watchman and Mr. and Mrs. Erber. The money stolen represented the receipts for the three-day Fourth of July holiday season.

A lone bandit on July 4 held up two women in the lobby of the Family Theatre, 1442 South Broadway, St. Louis, Mo., escaping with the box office receipts totaling $27. An hour later the police arrested a suspect and he was later identified by Mrs. Josie Amterhouse, cashier for the theatre, and another woman and a man as the robber. The suspect has denied all knowledge of the hold up.

Victor Meyer, manager of the Palace Theatre, New Orleans, La., has relieved James P. Brennan, manager of the Grand Opera House, St. Louis, so that Jimmy can vacation on Lake Minnetonka in Minnesota.

At the end of July Meyer will return to New Orleans to act as vacation relief for Vannah Taylor, manager of the Orpheum Theatre in the Crescent City.

Another St. Louis jazz leader has blossomed forth as an orchestra director in the person of Paul Sporleder, formerly in charge of the music at the Grand Central Theatre who has been selected by Publix to act as conductor of the orchestra at the Palace Theatre, Dallas, Tex.

The Palace has 3,000 seats and one of the largest and most important houses on the Public string in the South.

Harry Greenman has returned to St. Louis to reassume the management of Loew's State Theatre, Washington avenue near Eighth street. He held the same post for two years prior to the early part of this year when he was sent to Pittsburgh, Pa., to open a new house there for the Loew Circuit.

The audience at the St. Louis Municipal Theatre in Forest Park was treated to an extra thrill the night of July 9, when a meteor flamed across the sky, broke in two and ended in a pyrotechnical flare northwest above the stage of the big open air theatre.

The West End Lyric Theatre baseball team defeated the Missouri Theatre outfit, 17 to 12, at Forest Park, St. Louis, Mo., on July 6 and assumed the leadership in the Skouras Brothers Baseball League. The defeated threw the Missouri nine into a tie with the Ambassador Theatre team for second place in the league.

D. E. Boswell, formerly Tiffany salesman in Arkansas and Tennessee with headquarters in Memphis, Tenn., but under direction of the St. Louis, has resigned to become manager of the Columbia exchange in Portland, Oregon.

E. T. Gummersall, general manager of short subjects for Fox Pictures was in St. Louis, Mo., Thursday, Friday and Saturday, departing for Chicago on July 9.

Max Roth, special representative of the home office, was another visitor to the Fox exchange during the week.

The theatres in Portageville, Mo., and Browning, Ill., have been closed.

Shelby Carr, manager of the Accessory Department of the local Paramount exchange on Sunday, July 10, claimed Miss Alma Schulze as his bride. Following their honeymoon the couple will make their home in St. Louis.

Out-of-town exhibitors seen along Picture Row during the week included Tom Reed of Duquoin, Ill.; Jim Reilly, Alton, Ill.; Jos Hewitt, Robinson, Ill., and Caesar Bruett of Herrin, Ill.

St. Louis friends were not surprised to learn of the marriage in New York City of Miss Genie Wirick, St. Louis girl, and long a favorite of Missouri Theatre audiences, and Artie Lang, a New York singer. The wedding took place soon after Miss Wirick's arrival in New York.



Cleveland



ANNE (Paramount) Trugman and Eva (Educational) Katz were co-starred in a double wedding held last Sunday at the Winton Hotel. The whole film colony turned out to bid them God Speed and see them started on their motor trip through Michigan.

Bert (Shorty) Stern has resigned from the local United Artists sales force to handle distribution in Ohio of the Tunney-Dempsey fight pictures.

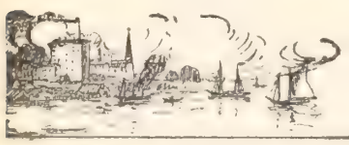
George Benner, for eight years head booker and office manager of the Cleveland United Artists exchange, has resigned and is taking a vacation at his Chagrin Valley farm. Morris Dudelson has been boosted from shipper to booker, succeeding Benner. And Bill Park, former assistant shipper for Fox, has been placed in charge of the U. A. shipping department. Estelle Goldberg is now office manager of the exchange.

J. J. Mellert, pioneer Cleveland theatre owner, is now connected with the Ohio Amusement Company as manager of the U-No theatre at 12224 Madison avenue. Mellert has been laid up for the past two weeks. He nearly amputated his foot while chopping down a tree on his summer place. He's hobbling around now, however.

A. J. Amm has resigned as assistant general manager of the Universal Brody circuit in Cleveland. His plans have not been announced. Dr. B. I. Brody, general manager, spent the week in New York.

The sign over the door will be the only familiar landmark about the Jewel theatre, St. Clair avenue, and one of the chain of houses belonging to the Ohio Amusement Company, when the $15,000 worth of improvements now in operation are completed. An entirely new front of white terra cotta is being built. All new chairs are being installed. And the interior is being entirely redecorated. John Kalafat, one of the officials of the Ohio Amusement Company, manages the house personally.

Fred Clary, manager of Loew's Stillman theatre, is in the throes of a vacation. And Fred Coddington, manager of the Cameo, is commuting hourly between the Cameo and the Stillman until Clary re-



San Francisco



THE El Capitan Theatre in Hollywood, one of the largest playhouses in the West, was taken over on July 1st by Henry Duffy, San Francisco producer who operates a string of stock theatres on the coast, it was announced. Duffy has the Alcazar and President in this city and theatres in Seattle and Portland. The deal was consummated between Richard Marshall, manager of the Duffy interests, and B. Toberman, Los Angeles financier. The El Capitan cost $1,250,000 to build and its furnishings cost another quarter of a million.

West Coast Theatres, Inc., have re-seated the orchestra floor of the Warfield, 1465 new seats having been added, gaining 60 additional seats through the removal of the lower floor box seats on either side of the auditorium. The next improvement will be the installation of new loge seats in the front of the balcony.

Edward Barron, who for the past few years has been connected with the local motion picture theatres in the capacity of manager and for the past two and one-half years as manager of the Publix Theatres, here, resigned last week. His many friends were sorry to see him resign. Barron has not given his future plans out and will take a month's vacation before he announces them.

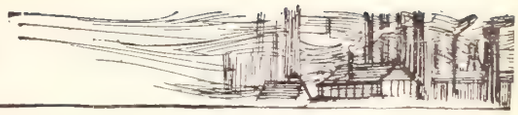
The California Theatre has been repainted and "dolled-up" inside as well, since taken over by the West Coast Theatres, Inc.

Bill Crosby, popular young assistant to Ward Morris, manager of the Union Square, has returned full of health and vigor from his recent trip to the mountains, where he went for his health. He can lick them all today.

Louis R. Lurie, owner of the Geary street theatre which now bears his name, was the principal guest of June 30 at a luncheon of the Down Town Association held in the dining room of the new Women's Building. Many tributes were paid to him. The speakers included Senator Samuel M. Shortridge, J. A. Brehaney and



Central Penn



CHARLES E. NEWBAKER, a motion picture theatre owner and exhibitor of Steelton, Pa., has received the endorsement of the Republican organization of Dauphin County, which includes both Steelton and the city of Harrisburg, the capitol of Pennsylvania, as the party candidate for the office of sheriff of the county, to be voted on in the primaries next September. This makes it quite probable that Mr. Newbaker will not only obtain the party nomination in the primaries but that he will probably be elected in November.

Mr. Newbaker is the brother-in-law of Tom Nelley, Republican political leader in Steelton, who also is influential in the party councils of the entire county. Mr. Newbaker is owner of the Strand and Standard Theatres in Steelton, which he also personally manages. It is generally understood that Mr. Nelley is the financial backer of Mr. Newbaker's theatrical projects as well as in his campaign for the office of sheriff.

Miss Ada Dickinson, assistant organist at the Colonial Theatre, Harrisburg, and teacher of voice in the Barrington School in that city, left on July 7 for New York to take a six weeks' course in music.

Through the courtesy of the Comerford Amusement Company, of Scranton, which controls a large chain of picture theatres in Pennsylvania and other States, school children of the vicinity of Wilkes-Barre were treated to an exhibition of motion pictures of the Luzerns county schools' field day, shown in the Capitol Theatre, Wilkes-Barre, on July 7, 8 and 9.

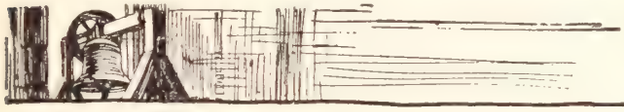
Walter J. Hurley, manager of the State Theatre, Allentown, has just been promoted to be managing director also of the Rialto, both Wilmer & Vincent houses, in that city. Three years ago Mr. Hurley went to Allentown from Harrisburg, where he was publicity representative for the six Wilmer & Vincent Theatres. At that time he took charge of the Orpheum, Allentown, which was then changed from vaudeville to a motion picture house, with many elaborate improvements, and was renamed the State. Two years ago Mr. Hurley married Miss Viola Burd, of Harrisburg, an accomplished musician, who was organist in the Colonial Theatre, in the latter city.

Lee Levy, manager of the Victoria Theatre, Harrisburg, spent Sunday, July 10, visiting his family in Wilkes-Barre. Mr. Levy, who came from Harrisburg early in the present year, is planning soon to move his family to Harrisburg.

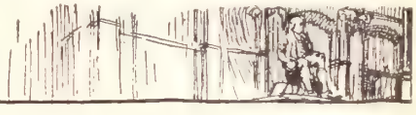
A new Paige organ, installed at the cost of $15,000 in the Franklin Theatre, Allentown, was formally dedicated on July 4th, with a recital, with Mrs. Nellie Reinbold at the console. Mrs. Reinbold will be the permanent organist at the theatre.

John G. Newkirk, formerly of Harrisburg, but for the last three years manager of the Rialto picture house in Allentown, has just been transferred by the Wilmer & Vincent interests to Reading, where he has been made manager of the State Theatre.

Edward J. Melniker, managing director of Loew's Regent Theatre, Harrisburg, left on July 9 for a vacation trip to his former home in New London, Conn.



Philadelphia



THE Paramount Exchange has moved into its new quarters at the northwest corner of 12th & Vine Sts., Philadelphia. The executive offices are on the second floor with the shipping and poster departments on the ground floor. There is excellent elevator service and the structure is considered the most modern exchange quarters on the street. The old Paramount offices are now being occupied by the Pathe forces. Wm. G. Humphreys, manager of the former P. D. C. organization, is now known as sales manager of features while Henry Lewis is short subject scales manager, with Charles U. Martin serving as his assistant. The former P.D.C. employees are occupying the second floor of the building with Pathe on the ground floor. The old Pathe and P.D.C. exchanges are at the present time unoccupied.

Percy A. Bloch, Philadelphia branch manager for Paramount, who spent several weeks in the Jefferson Hospital and was later removed to his home on account of a serious stomach ailment, is expected to return to the office within the next week or two for a portion of each day.

Harry T. Jordan, who was formerly Philadelphia representative for the B. F. Keith interests and who has spent the past year in Hollywood as the personal representative of E. F. Albee, has returned to his home in Philadelphia. Mr. Jordan, it is understood, will be attached to the B. F. Keith Theatres Corporation executive offices in New York. A large number of the motion picture fraternity in Philadelphia and New York attended the wedding of Mr. Jordan's daughter, Annette, at the Jordan home in Lansdowne on July 7th.

The Globe Theatre, Atlantic City, a Stanley and Keith venture, which has been run under a policy of feature pictures, resumes its mid season vaudeville on July 15th. Straight vaudeville will be the policy until the end of the season on Labor Day.

Although no definite date has been set for the opening, it is expected that the new Erlanger Theatre, the Stanley $5,000,000 house at 21st & Market Sts., will have an opening some time during Christmas Week. The Stanley Theatre, a 5,000 seat house at 20th & Market St., has now reached a point where the girders are some hundred feet in the air.



Minneapolis

A NEW auditorium will be erected this year at St. John's University, Collegeville, Minn., according to an announcement by Father Mark, dean of the school. The building, which will cost $250,000, will be a four-story structure and will seat about 700 in the auditorium.

The Princess theatre, at Aberdeen, S. D., has been purchased by Robert Mass from the Walker Amusement Company. The interior of the theatre, the lobby and the front have been redecorated and new curtains and tapestries have been added.

Mr. and Mrs. John Konz have leased the Crystal theatre, Crystal Lake, Minn. They formerly operated the Opera House at Osseo, Wis.

Max Torador is reported to have completed a deal by which he has closed his Old Mill theatre and bought from William Weisman a one-half interest in the Crystal, which is across the street from the Old Mill.

C. C. Ezell, hom office representative for Warner Brothers, visited George Levine, Minneapolis branch manager, last week.

Two of the Minneapolis Gateway theatres have recently had changes made in the management. G. I. Terry assumed complete control of the Bijou on the first of the month. This is one of the oldest theatres in the city and has been operated for the past five years by Terry and W. A. Rothberg, who has just sold his interests to his former partner. Redecorating and other alterations will be made during the summer, but no interruption will be made in business.



Detroit



THE Film Baseball Club evened up an old score with the Lasky Theatre nine last Saturday when the two teams engaged in a slugging fest which closed with the result 10 to 4 in favor of the F.B.C. Earlier in the season the Lasky boys won.

All of the Kunsky first-run houses opened at 10 a.m. and tickets sell for 35 cents until 1 p.m., when the fare is increased to the regular rate.

Graphic Films, Inc., have established an exchange in the Film Bldg., under the management of J. O'Donnell.

Jack Saxe, of the Favorite Film Co., and Lew Wisper, of the Royal Theatre, left Saturday for Minneapolis via the motor route. They expect to remain there several weeks.

Ollie Brooks has returned to the Butterfield offices after a two-weeks' vacation in Canada. He brought back all his fishing tackle and some evidence, too.

Maurice J. Caplan, of the Metropolitan Motion Picture Co., who is sojourning in Europe, intends to return early in August.

H. M. Richey and James Ritter left Wednesday to spend a few days with Al Steffes in Minneapolis.

Otto Boll, Paramount manager in Detroit, motored to Chicago over the Fourth, with Mrs. Bolle and Mrs. Harlan Starr, to spend a few days at the summer home of Mr. and Mrs. Harry Ross.

The Metropolitan Co., it is understood, will make exclusive pictures of the Mandell-McGraw fight at the Fair Grounds, July 15.

William A. Haynes, for many years at the Harmony theatre, and a former film salesman, is now managing the Allen theatre in Cleveland.

News' Prediction Justified

1927 Well On Way Toward Exceeding Theatre Construction Record of Previous Year

REPORTS for the first six months of 1927 justify Motion Picture News' prediction that this year' construction of theatres will exceed the total number of houses built during 1926. This is particularly interesting in view of the fact that others had made forecasts to the contrary.

Following are some recently announced theatre projects:

ARIZONA

Phoenix—Owner, Rickards & Nace. Architect, Lescher & Mahoney, of Phoenix. Hugh Gilbert, associate architect, 3 stories, fireproof, offices. Plans completed. Cost, $500,000. 150 x 13½. Location, West Adams and North Second Ave.

CALIFORNIA

Anaheim—Owner, Principal Theatres Corp. Contractors, Hamlyn & Young. Cost, $35,000. Greek architecture. Location, Anaheim City Park.

Encinitas—Owner, R. E. Struve. Two story, also stores. No other information.

Long Beach—Owner, Harry Broner. Location, Second St. No other information.

Norwalk—Owner, Principal Theatres Corp. Two stories over lobby, fireproof. Seating capacity, 600. Cost, $30,000. 52 x 145. Location, Broadway and Manchester Ave. Work started.

Oakland—Owner, Blumenthal Theatre Circuit. Theatre and store (4) bldg. Seating capacity, 1,100. Cost $70,000. Location, Allendale District.

Oxnard—Owner, J. Roy Williams. Architect, Alfred F. Priest. Theatre and store bldg. Seating capacity, 900. Cost, $50,000. Location, A St.

Redwood City—Owners, Hare, Brewer & Clark. Cost, $250,000. Seating capacity, 1,200. Style, Spanish. Location, Broadway, opposite Court House.

Riverside—Owner, Universal Chain Theatre Enterprise, care Rubidoux. Cost, $250,000. No further details known.

Riverside—Owner, E. M. Frazier, 2401 West 6th St. Approximate cost, $200,000. No further details as yet.

San Diego—Owner, Melvin Waters, 3794 Arnold St. Seating capacity, 600. Location, India and Fir Sts.

San Francisco—Owner, Mrs. Mary Stoffen. Cost, $125,000. Theatre and store bldg. Location, Diamond and Chenery Sts., Glenn Park.

San Jose—Owner, Victor Scheller. Location, Franklin St., between Lafayette and Washington Sts.

Santa Barbara—Owners, Principal Theatres Corp. One story, Spanish type. Cost, $50,000. Seating capacity, 1,700.

COLORADO

Denver—Owner, Gordon B. Ashworth. Architect, J. B. Hyder. Contractors, Dutton & Kendall. Three story, brick. Cost, $40,000. Location, 590 Downing St.

CONNECTICUT

Danbury—Owners, C. D. Parks and W. Mercier. Architects, Sunderland & Watson, 248 Main St. Reinforced concrete, brick and steel. Seating capacity, 2,000. Cost, $300,000.

Hartford—Owners, Arcade Realty Co. Architect, E. T. Wiley, 75 Pratt St. Contractors, G. Cudemo & Southern New England Construction Co. Brick, steel and reinforced concrete. Seating capacity, 1,000. Cost, $150,000. Location, State St.

Stamford—Owner, Stamford Playhouse, Inc., of New Canaan. Seating capacity, 3,000. Cost, $350,000. Architect not selected.

FLORIDA

Tampa—Owners, Rome Construction Co. Architect, E. T. Stewart. Brick and cement block. 50 x 100. Cost, $10,000. Location, Campobello Ave.

KENTUCKY

Lexington—Owner, Badger Building Service. Architects, Peacock & Frank. Brick, Italian architecture. Seating capacity, 800. Cost, $100,000.

LOUISIANA

New Orleans—Owners, Third District Theatres, Inc. Brick and concrete. Seating capacity, 2,500. Cost, $100,000. 110 x 150. Location, St. Claude Ave. and Bortholomew St. Construction during summer.

Shreveport—Owners, A. L. & E. J. Waller. Architects, Jones, Roessle, Olschner & Wiemer. Estimated cost, $40,000. Location, Fetzer Ave., near Harriett St.

MASSACHUSETTS

North Adams—Owner, Florence M. Sullivan. Name, Capitol. Location, rear of Main St. Preparations for steel work begun.

Salem—Owners. P. & D. Theatres, Inc., Cambridge, Mass. Location, Washington and Dodge Sts. Includes stage. Seating capacity, 2,300. Plans accepted from John H. Bickford & San, Boston, Mass. Noted April 1st.

Springfield—Owners, S. Z. Poli. Noted May 15th. Site, Broadway, Vernon and Pynchon Sts. Terra Cotta fâcade, Louie XVI style with marquee. Balcony, mezzanine and orchestra. Seating capacity, 3,200. Cost, $1,000,000 or over. Work begun May 10th.

Stoughton—Owner, E. Ansin, of Boston. Two story and basement; brick and steel; plain foundation. 60 x 130. Architect, J. P. Curley, of Roxbury. Cost, $160,000. Noted April 28.

Worcester—Owner, Strand Theatre Corp. Fireproof. Location, Main St. Cost more than $150,000. Architect not selected.

MINNEAPOLIS

Minneapolis—Owners, Lake Amusement Co. Spanish architecture. Seating capacity, 600. Name, El Lago. Cost, $125,000. General contract let to Fred Wick & Co. Location, Lake St. and 35th Ave., South.

Minneapolis—Owner, Harry Dickerman. One-story bldg., brick and tile. 40 x 126 feet. Cost, $35,000. Architect, O. K. Westphal. Location, 3215 Penn Ave.

MISSOURI

Kansas City—Owner, A. Baier. Storeroom and theatre building. Location, 4009-15 Troost Ave.

NEW HAMPSHIRE

Manchester—Owners, Capitol Amusement Co. C. R. Whitcher, of Manchester and Desmond & Lord, Boston, architects. General contract awarded to Davison & Swanburg. Location, Lowell St. To be completed Oct. 1. Seating capacity, 2,200.

NEW JERSEY

Glassboro—Owners, Penn Jersey Amusement Co. Architect, W. H. Lee, Philadelphia. Two-story and basement; brick and steel; plain foundation. 115 x 275 feet.

Hoboken—Owners, Stanley-Fabian Corp. Seating capacity, 3,200. 200 x 105. Location, Washington and Newark Sts.

Paulsboro—Owner, A. W. Till. Seating capacity, 1,200. Cost, $100,000. Three-story theatre and stores (5) bldg. Location, Delaware and Billingsport Aves.

NEW YORK

Albany—Owners, Stanley-Mark Strand Corp. Cost, $150,000. Seating capacity, 1,200 to 1,500. Location, Upper Madison Ave. To be completed Jan. 1, 1928.

Brooklyn—B. S. Moss, owners. Million dollar theatre bldg. planned. Location, South 5th St. 200 x 115 feet. Construction to begin June 1.

Douglaston, L. I.—Owner, Louis C. Gosdorfer. Theatre, store and apartment bldg. Main Ave. and Northern Boulevard.

Oyster Bay, L. I.—Owners, Oyster Bay Theatre Corp. Theatre planned to seat 1,000. No other information at this time.

Peekskill—Owners, Gottesman Enterprises. Theatre, store and office bldg. 135 x 135. Seating capacity, 2,000. Cost, $500,000.

New York City—Owners, Consolidated Amusement Co. Seating capacity, 2,500. Location, Sheridan Ave. and 125th St., Bronx. To be completed in December.

New York City—Owners, Havemeyer Construction Co. Architect, Walter W. Ahlschlager, of Chicago. Three-story theatre bldg. Seating capacity, 3,037. Cost, $750,000. Name, Midway. Location, 75th St., between Broadway and Amsterdam Ave.

New York City—Owners, L. & W. Construction Co. Theatre, store and office bldg. Seating capacity, 2,000. 175 x 100 feet. Location, Jerome Ave., Bronx.

Rochester—Owner, John Nicosia. Theatre, store (2) and office (4) bldg. Cost, $100,000. Location, Chili Ave and Thurston Road.

Rochester—Owners, Cass & Wm. Staley. Architect, Carl C. Ade. General contract awarded to Geo. Kircher & Sons. Two-story theatre building, brick, concrete and steel. 98 x 141. Seating capacity, 1,600. Location, 589-95 Monroe Ave. Name, Staley-Monroe. To be completed in November.

OHIO

Cincinnati—Owners, Montgomery Amusement Co. Architect, Howard McClorey. Contracts awarded to Leo J. Brielmeier. Store and treatre bldg. Seating capacity, 750. Location, Montgomery Road and Woodmont St., Pleasant Ridge.

Cleveland—Owners, Variety Amusement Co. Seating capacity, 3,000. Location, St. Clair Ave., between East 105th and 106th St.

Columbus—Owner, H. C. Holbrook. Architect, C. H. Crane, Detroit, Mich. Three-story theatre building, brick, steel and concrete. 90 x 120 feet. Location, West Broad St. Cost, $250,000. Noted Jan. 20.

Toledo—Owners, Forum Amusement Co., Toledo, H. C.Horater, general manager. Five-story theatre and office bldg. Seating capacity, 3,000. Cost, $1,600,000. Contractors, R. Levine & Co. Architects, Wm. P. Whitney, Chicago, associated with Stophlet & Stophlet, Toledo. Financiers and promoters, Paul Axel Ford & Co., Chicago.

Toledo—Owner, Frank Rishacek. Architect, C. C. Cornfeldt. Contract awarded to S. S. Wall & Son. Type, Gothic architecture, brick and stone. 60 x 120. Seating capacity, 550. Cost, $60,000. Location, Consaul St., between Caledonia and Woodford Sts.

West Toledo—Owner, Barber Ferris. Architect, Alfred A. Hahn. Three-story theatre bldg. Cost, $250,000. Location, Sylvania and Belmar Aves.

OREGON

Valsetz—Owner, Cobbs & Mitchell Lumber Co. One-story frame. Seating capacity, 350.

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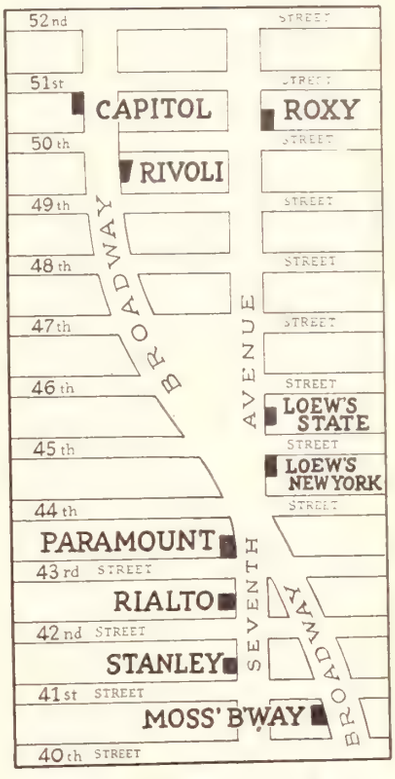
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Theatre Equipment Association Meet in N. Y. July 18-19

THE annual meeting of the Theatre Equipment Association will be held Monday and Tuesday, July 18 and 19, at the Hotel Pennsylvania, New York City.

In addition to the usual registration and "get-to-gether" activities, Monday's program will include several interesting talks pertaining to matters of the industry, luncheon, dinner and a theatre party.

Among Monday's speakers will be Charles Pettijohn, of the Hays office, and Harry C Yerg, of the Yerg Printing Co. The latter will talk on "Direct by Mail Advertising."

S. L. ("Roxy") Rothafel is also expected to be present.

On Tuesday, Lester B. Isaacs of Loew, Inc., will lecture on "The Dealer and Manufacturer in the Industry;" J. H. Butler, of the American Railway and Express Co., on "Dependable Express Service;" J. H. Dickerson, associate editor of Motion Picture News, on "Some Statistics of the Motion Picture Field." Fred J. Beecroft, advertising manager of Motion Picture News, will talk on "National Trade Paper Advertising." Luncheon will be held on Tuesday between 1 and 2 p.m. and will be followed by Association business, New business, Election, adjournment, etc.

The membership of the Theatre Equipment Association now numbers about 200.



Herbert J. Yates

New Theatre Projected at Minneapolis

Minneapolis is to have a new $100,000 picture theatre, located on Hennepin avenue near Lake street, it was announced this week by William Berg, contractor and theatre builder. Construction will start as soon as the city council approves the application for a license. Mr. Berg has practically completed negotiations for a site in this district, which is one of the best of Minneapolis' many fine residential sections. The theatre will provide competition for the Lagoon, also on Hennepin near Lake, and operated by Finkelstein & Ruben. The new theatre will seat 800 and will be of brick and stone construction.

The city council also had under consideration this week an application for permission to erect a picture house at Fremont and Thirty-ninth avenues north. The application was accompanied by a written protest signed by residents of the neighborhood.

Vallen Elec. Co. Issues New "Quiet Book"

The Vallen Electrical Company, Akron, Ohio, manufacturers of remote electric curtain control equipment, have recently published a "Quiet Book," which carries a full description of their product and gives detail of installation. The booklet has been made up in most attractive form and will undoubtedly prove of interest to exhibitors. The Vallen Electrical Company will mail these upon request.

Plans Finished on Theatre at Mansfield, Mass.

Plans for the new theatre in Mansfield, Mass. for E. L. & H. L. White have been finished by Architect John E. Kelley of Boston and contracts for the construction have been let to William H. Barker of Taunton, Mass. There will be stores along the street front of the building in addition to the lobby. The theatre will be ready for occupancy about the first of the new year.

Tells How Film Cost is Kept Down

Laboratories Have Kept Pace With Other Branches, Says Yates

Commenting upon the perfection of the several different branches of the motion picture industry during recent years, Herbert J. Yates, president and managing director of The Consolidated Film Industries, says:

"Steady progress has marked the history of the motion picture industry—America's fourth largest. This is noticeable in every branch. Production, photography and the exhibition of pictures have been greatly perfected. Theatres have been enlarged and beautified. The financial structure of the industry is rapidly being placed on a sound commercial basis."

"Similarly, in the developing and printing of film, new processes have been evolved, new machines invented and scientific operations in every department have raised the quality standards in this important branch. Consolidated has spent millions to improve the quality of printing and to lower costs, and will spend more in the same directions.

"And yet all these improvements have been made without increasing the cost to the producer. Consolidated has continuously reduced its charge to its customers and has directly effected a saving in their print bills of upwards of $3,000,000 per annum, and indirectly many millions more.

"How has this extraordinary result been accomplished? First, a smaller margin of profit; and, second, the enormous waste in overheads, and inefficient management have been eliminated. Operating costs have been very substantially reduced by the use of larger units and the specialization of plants for large scale production.

Architect Chosen for New Virginia Theatre

George H. Derringer, architect of Wheeling, West Va., has been selected by the building committee to prepare plans and specifications for the new $1,000,000 theatre, arcade and hotel building to be erected in Wheeling. Mr. Derringer will also supervise the building operations.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	6512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J Goudal-G .Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Paramount	4650 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	

Feature	Star	Distributed by	Length	Reviewed
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray.	Prod. Dist. Corp	5923 feet	July 1
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny	Universal	5684 feet	
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Pals in Peril	Buffalo Bill, Jr.	Pathe	4710 feet	July 15
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe.	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5617 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Prod. Dist. Corp		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe	5 reels	Dec. 12, '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet	
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two-Gun of the Tumbleweed	Leo Maloney	Pathe	6 reels	
White Pants Willie	J. Hines-L. Hymans.	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M		
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Chain Lightning	B. Jones-D. Ellis	Fox		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Paid to Love	G. O'Brien-V. Vallin-W. Powell	Fox		
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox		
Soft Cushions	Douglas MacLean	Paramount		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd	Paramount		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F.X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Celebrated Woman, A	F. Vidor	Paramount		
Fair Co-ed, The	Marion Davies	M-G-M		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
In Old Kentucky		M-G-M		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	Jack Luden	Paramount		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Woman on Trail, The	Negri-Cortez	Paramount		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Devil Dancer, The	G. Gray	United Artists		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Jackie Coogan	M-G-M		
Lovelorn, The		M-G-M		
Hypnotist, The	Lon Chaney	M-G-M		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Romance	R. Novarro-M. Day-R. D.'Arcy	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

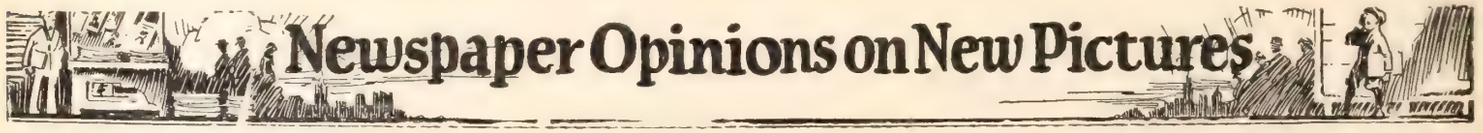
MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Alias the Lone Wolf	L. Wilson	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Prod. Dist. Corp		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway Kid, The	George Jessel	Warner Bros		
Buck Privates	de Putti-McGregor	Universal		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	R. Schildkraut	Prod. Dist. Corp.		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros.	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fighting Eagle, The	La Rocque-P. Haver	Prod. Dist. Corp		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B.Steele-L. Gilmore	F. B. O		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr	Warner Bros		
Painted Ponies	H. Gibson-E. Claire	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		

Feature	Star	Distributed by	Length	Reviewed
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Race Track Tout, The (tentative)	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Rose of Monterey, The (tentative)	G. Roland-M. Astor	First National		
Rush Hour, The	M. Prevost-H. Ford	Prod. Dist. Corp.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stranded	S. Mason-Collier, Jr.	Sterling Pict.		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Time to Love	R. Griffith-V. Veronina-W Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		



"The First Auto" — Warner Brothers, Colony Theatre, New York City

Times: "This production is to automobile what 'The Covered Wagon' was to plains and 'The Iron Horse' to continental Railway. Comedy, strain of pathos, thrill. Vastly imaginative piece of work."

Telegraph: "Contains sufficient medley of laughs and tears to assure it warm reception."

Evening World: "Well worked out idea."

Morning World: "Amusing and interesting movie."

Herald-Tribune: "Picture well directed by Roy Del Ruth. One should be amused. Russell Simpson excellent, Patsy Ruth Miller charming."

Post: "Very wholesome and most enjoyable picture. No one who sees 'The First Auto' will regret it."

Telegram: "Sure-fire. Goes out for action and laughs."

Graphic: "Plenty of interest in this several-reeler."

Journal: "Brought chuckles from audience."

Fast and Furious"—Universal, Paramount Theatre, New York City

Evening Post: "One of best and cleanest comedies ushering in summer movie season. Interesting, exciting and very well photographed. . . . Denny plays with delightful comedy touch. . . . Hilariously amusing both in action and titles all way through."

Journal: "Miss Worth decorative, Denny his usual breezy self, Gillingwater amusing and race-track scenes have all expected thrills."

American: "'Fast and Furious' good entertainment, packed with action and love interest, pretty girl and handsome hero."

Evening Graphic: "Melville Brown directed picture and achieved exciting suspense for automobile race."

Daily News: "Paramount's pictorial offering for this week will go down on already lengthy list as another Denny auto thriller."

Morning Telegraph: "Laugh-clocker at Paramount would have sore thumbs from clicking off chuckles. . . . Action really is 'Fast and Furious.' Laughs come fast. Racing furious. . . . Denny seems to me at his best. His business not forced, and despite farcical nature of story, he manages to imbue every situation with plausibility. In 'Fast and Furious' fun comes just that way."

"Captain Salvation" — Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Morning Telegraph: "Excellent picture, gem of throbbing melodrama. Acting honors go to Pauline Starke and Lars Hanson."

Evening Journal: "Another example of outstanding picture production. Dramatic story that holds one tensely absorbed. Hanson gives sincere and moving interpretation to his role."

Evening Graphic: "Thrilling sea tale. . . . Exceptionally good picture, clever filming, excellent work by cast."

Sun: "Beautiful in extreme. . . . Photography, compositions and general camera placement of highest order. Hanson given every opportunity for heavy emotional acting, and is excellent."

American: "As salty as sea, invigorating as breezes and entertaining as yarns that fishermen spin. Hanson gives one of finest bits of acting we've ever seen on screen. . . . Story thrilling to nth degree and will hold you in powerful grasp."

Herald-Tribune: "New picture delights us. Or course . . . Every one in cast does splendid work and it really should be called all-star picture."

World: "Excellent screen entertainment. Sequences aboard ship excellent, direction by Robertson rising to real heights."

Telegram: "Rousing yarn of salty deep. Director John S. Robertson has fashioned fine dramatic tale which holds interest of spectator avidly from first to last. . . . 'Captain Salvation' one of most noteworthy pictures to have been sheltered by Capitol."

News: "Stimulating piece of filmery, excellent cast and delicately directed by Robertson. Hanson gives splendid show of histrionic ability. Pauline Starke does remarkable work. . . . Photography beautiful as any that has been turned out in recent seasons."

Mirror: "Intensity of emotion conflict and action. . . . Sea tale distinctive in plot, execution and acting, with Hanson dynamiting through emotional fires and physical battles."

Post: "Those of us who enjoyed Frederick William Wallace's novel, 'Captain Salvation,' and enjoyed nor-easters that sweep through story, can relive salty atmosphere in film of same name. . . . Hanson plays leading role and never overacts—rare trait—while Pauline Starke does some of best work in her varied career."

"Naughtly But Nice" — First National, Mark Strand Theatre, New York

American: "Affords star opportunity to present clever characterization and she rises beautifully to occasion. . . . Gem of performance. . . . Situations most amusing and take decidedly novel twists. Many laughs."

Herald Tribune: "Miss Moore comedienne of about calibre of Charlie Chaplin. . . . Watch Miss Moore's comedy. . . . You will enjoy 'Naughty But Nice.'"

Telegraph: "If you haven't seen Colleen Moore in 'Naughty But Nice' you ain't seen nothing yet! Both picture and player deserve superlatives. . . . Not only is story basically good, but it has been gagged up to high nines with mirth-provoking combination of sure-fire touches and original twists. . . . Colleen exceeds any characterization she has yet contributed in whimsicality, elfin springhtliness, charm and true comic sense. A knockout."

Journal: "In 'Naughty But Nice' Colleen Moore proves why she is First National's biggest box-office bet. Colleen amusing and cute."

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July 29, 1927

Motion Picture News

Reg. U. S. Patent Office

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MGM

Vol. XXXVI No. 4 PRICE 20

Los Angeles New York

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bull is passé

¶ Superlatives have gone the way of all flesh. Wild claims and wise cracks won't sell motion pictures today. It's a new, discriminating world. Thinking minds are buying pictures. Exhibitors are business men. They want facts. ¶ Fine! Here are facts:



¶ "Chang" played to 301,000 people in 9 weeks at the Rivoli Theatre, New York. Doing more business the 3rd week at the Roosevelt, Chicago, than it did the first. And the first was nearly a record. Equally big in Boston, Detroit and Los Angeles. A picture keyed to these changing times—"Chang"—and proving it!



¶ "Way of All Flesh" (according to Variety) "Only picture on Broadway doing capacity under its own horsepower and will run till fall." Harold Franklin, President of West Coast Theatres wires: "'Way of All Flesh' opened long run at Criterion, Los Angeles, to very enthusiastic audience. A triumph for Paramount and Jannings. Audiences thunder approval."

¶ "Just movies" won't get results like that these days. It takes aring, unusual pictures shrewdly geared to present day standards. Paramount Pictures in the modern manner. Pictures like "Chang" nd "Way of All Flesh."



more facts, more signs of the times:



Variety conducts nation-wide survey of the box office drawing power of stars and proves Harold Lloyd way in the lead.



Clara Bow gets 16,000 fan letters a month, world's record. Wins popularity contest after contest.



Fan magazines report more letters received from readers lauding Richard Dix than any other male star.



Fred Thomson on Paramount program, after careful check-up of country shows him leading Western ace. And so on down the list of Paramount stars. No synthetic luminaries. Stars because the exacting box office demands of today make them stars.

"Gentlemen Prefer Blondes" sells 600,000 copies as a book. A Paramount Picture. "Beau Geste" no freak hit as a road show but its value known in advance because a half million Americans bought the book. "Beau Sabreur", its sequel and an equally big seller, also in Paramount's 100% Program for that reason. 11 solid pages in the New York Times on aviation the other day—Lindbergh, Chamberlin, Byrd—and Paramount first and exclusive with "Wings", a big road show of the air, opening August 1st on Broadway. Underworld stories in enormous public favor—and Paramount first with "Underworld" and "The City Gone Wild." And how adult, how different from anything you've ever seen! No, you can't make them or advertise them with bull any more. It takes the resources of a mighty organization, showmanship and keen knowledge of the tastes of these breathless, changing times to click in 1927-8. Each picture built skillfully around a big idea. Each picture pregnant with box office reasons for making it. Each picture attuned to the times. You must have this kind of picture the coming season or give way to the man who has. You get them in the 60 star hits, the 20 specials and the short features in Paramount's 100% Program. And, frankly, nowhere else!



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AN EDWARD SLOMAN PRODUCTION
Starring JEAN HERSHOLT. John B. Hymer and LeRoy Clemens' stage hit.

BACK TO GOD'S COUNTRY
AN IRVIN WILLAT PRODUCTION
A James Oliver Curwood story starring RENEE ADOREE with Walter Long.

The SMALL BACHELOR
A WILLIAM A. SEITER PRODUCTION
P. G. Wodehouse's "Liberty" serial with Andre Beranger—Barbara Kent—Lucien Littlefield.

The IRRESISTIBLE LOVER
A WILLIAM BEAUDINE PRODUCTION
Starring NORMAN KERRY and LOIS MORAN. Supervised by Carl Laemmle, Jr.

The CHINESE PARROT
A PAUL LENI PRODUCTION
Earl Derr Biggers' Popular Saturday Evening Post serial with Marian Nixon—Hobart Bosworth—Anna May Wong.

SURRENDER!
AN EDWARD SLOMAN PRODUCTION
Based on "Lea Lyon" immortal European stage play starring Mary Philbin and Ivan Mosjukine.

WE AMERICANS
AN EDWARD SLOMAN PRODUCTION
Sensational Broadway stage hit by Milton Gropper and Max Siegel. With an all-star cast.

—and more and more hits!—26 BIG GUN JEWELS in all!—a Broadside of Hits!

FUNNY days! Trade papers editorially po this year!" Sales managers weeping as th days! THEY'RE NOT HOLDING OUT O ever! Faster than ever! We've got the goo Showing 'em to exhibitors! Got 'em fighting. PICTURES! Pictures you can see—right now. TION CLASS that you can see! SHOWMA thought in every single picture on the line-up GOT TO HAVE UNIVERSAL THIS YEAR! ING—not us! Carl Laemmle made 'em. Lived UNIVERSAL'S GREATEST YEAR! Called dreds of thousands to get the cream of the ma manship ideas, directors, casts! He got it! You kn UNIVERSAL IS SITTING ON TOP OF THE DO EXHIBITORS! That's why THEY'RE

Universal's BIG GUN GROUP

olding Out VERSAL!

ndering "Exhibitors are *delaying* their buying
ey meet: "Exhibitors are not buying!" Funny
N UNIVERSAL! We're selling! Greater than
ds! THE PICTURES! Finished! Completed!
Scrambling for the BRICK AND MORTAR
Plays, stories, titles, casts, directors, PRODUC-
NSHIP that you can see. BOX OFFICE-
that is so evident it shouts! Shouts: YOU'VE
THE PICTURES ARE DOING THE SHOUT-
at the studio. To crown his life's work with
for the best in every department. Spent hun-
rket's plays, books, magazine successes, show-
ow it. Everybody knows it! It's on every tongue.
WORLD! We know it! So do the worriers. SO
NOT HOLDING OUT ON UNIVERSAL!

Check Every Item!
UNIVERSAL HAS
EVERYTHING

There isn't room to list them all so we give you here just a few of the broadside of hits in UNIVERSAL'S BIG GUN GROUP.

WILD BEAUTY
A HENRY MAC RAE PRODUCTION
Starring REX, King of Wild Horses. From Sylvia Seid's well-known story.

The THIRTEENTH JUROR
AN EDWARD LAEMMLE PRODUCTION
Henry Irving Dodge's Broadway play starring Francis X. Bushman and Anna Q. Nilsson, with George Siegmann and Martha Mattox.

BUCK PRIVATES
A MELVILLE BROWN PRODUCTION
A comedy riot around the Army of Occupation. From Stuart Lake's story. Starring Lya de Putti and Malcolm MacGregor with ZaSu Pitts.

MIDNIGHT ROSE
A PRODUCTION BY JAMES YOUNG
who made "Ponjola". Starring Kenneth Harlan and Lya de Putti. Story by J. Grubb Alexander.

CHEATING CHEATERS
AN EDWARD LAEMMLE PRODUCTION
MAX MARCIN'S Broadway stage hit. With Kenneth Harlan, Betty Compson and Lucien Littlefield.

SILK STOCKINGS
A WESLEY RUGGLES PRODUCTION
Starring LAURA LA PLANTE with Otis Harlan. From Cyril Harcourt's delightful stage hit.

HOOT GIBSON IN
7 BIG GUN JEWELS
A REAVES EASON PRODUCTION
Gibson's first release is "Painted Ponies" from the story by John H. Hamlin.

—and more and more hits!—26 BIG GUN JEWELS in all!—a Broadside of Hits!

—A BROADSIDE OF HITS

TERRIF

Slashing Melodrama of the Roaring Rails and Uncle Sam's Marines! Pete Harrison Boils Over With Praise, to Wit:

"An Excellent Melodrama . . . Thrills Aplenty . . . Plot Strong . . . Whirl of Excitement!"

THUNDERS ITS WAY INTO THE NEW YORK HIPPODROME JULY 18th FOR ANOTHER FBO SHOWMEN'S TRIUMPH!



JOSEPH P. KENNEDY *presents*

THE GREAT ROBB


IC!
Watch for details of sensational tie-up with Charley Lindbergh's big air tour across the nation!
MAIL
ERY
FBO
PICTURES CORPORATION

Oh boy! Do they use the "News"

We believe that your box office check up, is far better than that handled by any other paper. We use this check up in getting an idea as to the value of pictures which we have under contract.

A. F. SAMS, Jr.,
General Manager.

This News is a great help to exhibitors, and I will say frankly I am lost without it.

(Signed) O. A. FAUST, Mgr.
Opera House,
Butler, Pa.

The News is the best all around book on the market. I don't see how a real exhibitor can get along and not read said book.

MISS B. L. HICKOX
Isis Theatre,
P. O. Box 285,
Boulder, Colo.

These are samples of over 1200 similar letters on file in this office.



M-G-M HAS NO COMPETITION!

Examine all products—then look at M-G-M's line-up and you'll agree there's no comparison!

MORE exhibitors than ever
WILL play M-G-M in 1927-28.
OUR contracted business
RIGHT now is far ahead of
ANY M-G-M year—and growing!
WHY? Because—
M-G-M HAS NO COMPETITION!
YOU know it's true—
THERE is no competitor.

(continued)



(continued)

WHO can even touch M-G-M!
THIS is our product for '27-'28

3 CHANEYS — 3 SHEARERS — 2 GILBERTS — 2 GARBOS
1 GISH — 3 DAVIES — 1 SYD CHAPLIN — 1 NOVARRO
4 HAINES — 3 DANE-ARTHURS — 3 CODY-PRINGLES
6 McCOYS — 2 COOGANS — 5 COSMOPOLITANS — 2 DOG STAR

And Great Specials Including

GARDEN OF ALLAH (*Ingram*)—**THE CROWD** (*Vidor*)—**THE COSSACKS** (*Gilbert*)
ROSE - MARIE — MADEMOISELLE FROM ARMENTIERES — NAPOLEON — BODY AND SOUL

And the Big Parade of Shorts

HAL ROACH COMEDIES—*Our Gang*—*Max Davidson*—*Charley Chase*—*All Star*—
M-G-M NEWS (*Twice Weekly*)—M-G-M ODDITIES—M-G-M GREAT EVENTS

TRY and find (*it can't be done!*)
A group of Star Names
TO compete with M-G-M's
BIG Parade of Stars!
THOUSANDS of exhibitors
ARE convinced that
M-G-M HAS NO COMPETITION!
AND judging by current hits—
(*"Rookies"—"Slide, Kelly, Slide"—"Lovers"—"Mr. Wu"—"Flesh and the Devil"—"Tell It to the Marines" "After Midnight"—"Flaming Forest"—"Tillie the Toiler"—"Twelve Miles Out"—etc., etc., etc.*)
ONE after another—and now topped off by "The **CALLAHANS** and the Murphys"
WE'RE convincing
EVEN our competitors that

M-G-M HAS NO COMPETITION!

1927-28 is the Year of "The Big Parade" and "Ben-Hur"







LEATRICE JOY

FOUR BIG HITS FOR A BIG STAR

Leatrice Joy is destined to make new records at your box-office in these four pictures of distinctive merit
PATHÉ-DEMILLE PROGRAM, 1927-1928

LEATRICE JOY
in
THE BLUE DANUBE
with VICTOR VARCONI

A Fascinating Romance in an Old World Setting. *A Real Special*

By JOHN FARROW

LEATRICE JOY
in
THE ANGEL OF BROADWAY

The thrilling story of a Broadway night club entertainer who assumes the role of a Salvation Army lass.

By LENORE J. COFFEE

LEATRICE JOY
in
SELF DEFENSE

A Breath-taking Drama from Wallace Irwin's Sensational Story "All Front and No Back"

LEATRICE JOY
in
WHAT HOLDS MEN

An absorbing drama of love played out against a luxurious background of society

By MARGARETTA TUTTLE

DEMILLE STUDIO PICTURES
PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

PATHE EXCHANGE, Inc.
Distributors

This is the tropical tale of Carmen and her tempestuous love affairs; and of the great Toreador, who threw the bull—and how!



WILLIAM FOX
PRESENTS

LOVES OF
CARMEN

with

DOLORES DEL RIO
VICTOR McLAGLEN

Based on the story by
PROSPER MERIMEE
Adapted by
GERTRUDE ORR

RAOUL WALSH PRODUCTION

LOVES OF CARMEN

with

DOLORES DEL RIO *and* VICTOR McLAGLEN

RAOUL WALSH *Production*





Again they command the screen—this magnificent pair from "What Price Glory"—McLaglen, creator of the undying *Captain Flagg* and Del Rio, the unforgettable *Charmaine*.

Here we have them in another triumphant creation of a screen couple—McLaglen as the masterful *Toreador*, and Del Rio as the passionate, all-conquering *Carmen*—a pair you will warm and thrill to!

"CARMEN PLUS"—describes this elaborate production—"Carmen plus the sheer genius of Del Rio and McLaglen." More dramatic, more eye-filling than any of the great Carmens of the operatic stage—this picture also packs more punch and more joy than any former creation of Merimee's world-renowned story.



There are scenes of primitive passion in this "Carmen".

FOX

the truth is—

the trade paper which carries advertising of all the companies all the time is the paper which will be read by the exhibitor because of the complete news value of such advertising and—the carrying of regular advertising is a proof of the confidence of the advertiser that it is read.

AUGUST and

WHAT PRICE GLORY

With VICTOR McLAGLEN · EDMUND LOWE · DOLORES DEL RIO ·
RAOUL WALSH PRODUCTION

PAID TO LOVE

WITH
GEORGE O'BRIEN · VIRGINIA VALLI · J. FARRELL MacDONALD ·
WILLIAM POWELL · HOWARD HAWKS PRODUCTION

BLANCHE SWEET IN

SINGED

WITH
WARNER BAXTER · MARY McALLISTER
JOHN GRIFFITH WRAY
PRODUCTION

BELONG

SEPTEMBER

LOVES OF
CARMEN
RAOUL WALSH PRODUCTION
WITH DOLORES DEL RIO · VICTOR McLAGLEN

2 GIRLS WANTED
STARRING JANET GAYNOR — ALFRED E. GREEN PRODUCTION

EAST SIDE, WEST SIDE
WITH GEORGE O'BRIEN — ALLAN DWAN PRODUCTION

The JOY GIRL
WITH OLIVE BORDEN
ALLAN DWAN PRODUCTION

FOX SHORTS
104 FOX NEWS
26 FOX COMEDIES
26 FOX VARIETIES

to FOX



Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVI NEW YORK CITY, JULY 29, 1927 No. 3

Pushing Pictures on the Public

Production Should Follow Demand, Not Precede It

By William A. Johnston

THE Woolworth—or any chain stores—present a significant contrast with picture theatres, these days.

The chain stores of the country are highly prosperous. They are stock market leaders. Their earnings statements show steady, often remarkable, advances.

Evidently there's something pretty solid under the chain store principle and operation.

We can imagine the exhibitor everywhere looking with considerable envy upon his chain store neighbor as he compares this substantial trade with his own hazardous one.

* * * *

JUST what is the difference between a chain store and a chain theatre?

Offhand, you will say that one deals in a tangible commodity, and the other in an illusory thing called entertainment. One handles necessities; the other—but right here the argument breaks down. We are told that in the poverty pinch of the Mississippi flood the business of the picture houses fell off less than that of the merchants in general. People count their movie fare a necessity, apparently. And, while it is true that you cannot manufacture movies after a model and by standardized methods, nevertheless we are all pretty well agreed that we do make their manufacture altogether too costly and mysterious and haphazard a thing.

But there's one difference between chain stores and chain theatres which, in itself, is wide enough to define the success or failure of any retail business.

And that difference is: the chain store buys for the public and the picture theatre doesn't.

* * * *

THE Woolworth store is based upon a simple principle of vast public appeal—popular goods at popular prices.

With facilities for a huge turnover they are able to go to the maker of what was held to be a twenty-five cent article and get him to produce it so that it can be profitably sold for ten cents.

The point is that the producer of the goods is subservient to the store. He produces for the store.

The store knows its public, multiplies itself so that it can buy and sell in million gross lots and then invites the producer to make the goods a vast public will buy.

Production, in other words, follows and is based upon demand.

* * * *

IN the picture business, this good, sensible order is completely reversed.

Production precedes demand.

The public doesn't pull the pictures from the producer: the producer pushes his pictures on to the public.

He starts off by announcing that he will make a block of so many pictures; and each year there is overproduction.

Owning, then, his own distribution, he pushes this product out to the theatres.

And, now, owning theatres, he pushes his pictures out to the public.

Which, as I say, is a complete reversal of the regular process of filling a public demand.

(*Continued on next page*)

Pushing Pictures on the Public

And right there is the difference between chain stores and chain theatres.

One buys for the public; the other buys for the producer.

One is able to get a manufacturer to supply the public with a twenty-five cent article for ten cents.

If a chain of theatres today could get a producer to supply a fifty cent movie for twenty-five cents—well, we wouldn't be in an industrial panic as we are today.

* * * *

IF it is true that our economic structure is geared up backward we are not going to make any progress. That's certain.

The groaning of the industry right now is simply the creaking of a bad industrial machine.

The simple fact is that we don't make pictures for the public at a popular price.

So we temporize with producer-owned theatres, key city show windows, brass-band presentations—and what not.

And we have mounting costs in the studios and theatres, higher, higher, higher—till the top blows off in the wind of a panic.

* * * *

SINCE this publication was started we have insisted right along that this was an industry and, like any other industry, would be healthy or sick as it observed economic laws.

To which others have replied that we were mistaken, that it was a game. It is still so regarded.

And that is the trouble today. Just so long as we proceed as gamesters, and not as economists, this large industry will continue to be a game.

* * * *

GERMANY does not regard motion pictures as a game. Nor does Great Britain. In the reorganized Ufa of Berlin appear the names of the leading industrialists, bankers and agricultrists of Germany.

In Great Britain, for the past several years the motion picture has been a subject of gravest thought and discussion by the chiefs of government.

* * * *

THIS isn't a game, gentlemen, and it can't be continued as a game.

For one thing, it is a large manufacturing—distributing—retailing industry, with a huge investment in which the public and the commercial banks now hold a large participation in the way of stocks, bonds and mortgages.

For another thing the motion picture is a piece of international merchandise.

These business facts are important enough.

But still more important is the fact that the motion picture is, by all admissions, today a maker of world commerce and a promoter of world ideas.

To quote a banker, Dr. A. H. Gianinni, such an industry "is entitled to the attention and support of those who are seated in high places in the councils of our country."

That is the future of this remarkable business, as I see it. *It will have the attention and support of such men and such forces.*

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More Echoes of "The Bull in the Picture Shop"

William A. Johnston's Recent Editorial Brings Comment From Several Quarters, Including a Sales Manager, a Big Chain Executive and an Independent Exhibitor

WILLIAM A. JOHNSTON'S recent editorial, "The Bull in the Picture Shop", continues to stir up a lot of comment throughout the industry. Selection has been made of three representative opinions for publication this week.

James R. Grainger, general sales manager for Fox, does not like our remarks about sales conventions. He writes:

"Where in hell did you get the information that conventions consisted of bands, songs, special trains, white flannel pants. stunts, parades, photographers, food, drink and handshaking? Of course, you could not have had the Fox Film Corporation's convention in mind when you wrote this article.

"First of all, I do not own any white flannel pants, and not having the time to play golf like a lot of other fellows, I cannot even have a pair of the white knickers, of which I am willing to bet you own several pair.

"The only parade I know of at the Fox Convention was the parade to the dinner table three times a day; and, of course, you would expect us, Bill, to feed our employees".

So much for that.

Then Mr. Grainger has this to say: "As to your statement that pictures are not selling, insofar as this Corporation is concerned, I am now advising you that you are making a terrible mistake. Our business so far this season on the sale of next year's product is far in advance of any previous year, and I think you should retract that statement.

"I am certain that we are good friends enough to believe that you will accept this letter in the spirit in which it is written, but I think you owe it to yourself to correct the statement I mention, insofar as you are all wet on it so far as many companies are concerned".

In reply to which we have this to say: Everybody recognizes Mr. Grainger's ability as a sales executive. We must disagree with him, however, on the value of sales conventions, and also on the point as to the present booking slump.

In doing so, we are not referring to the specific product of any specific company. We are discussing a general situation which we believe to be widely prevalent, as shown in our own first-hand survey printed in The News last week.

News—So We Printed It

Much of the material gathered in this survey we published; some of it remains unpublished because it is of a confidential nature. But all of it tends to support the conclusion that new season bookings, in general, are far behind the normal at this time of the year.

That is news of prime importance; so we printed it.

We now give the floor to E. V. Richards, of New Orleans, who sends a clipping about a convention, and says:

"Note attached. Another 'Convention Expense Started'. More bunk on 'how great the Boss is', no getting down to real 'service or facts', and cost plus turnover of help after training them. Where is this headed? Have we a natural born 'Bureaucratic Business'?

"Your article this week on Service is very good. Engineering companies of every description only send out salesmen that are engineers and especially service engineers. When a customer gets an adjustment under one of their contracts, it is because that

More Echoes—*Continued*

'service fell down in addition to the product defects', hence the better enforcing of contracts in the engineering field.

"If every distributor and salesman were a trained theatre manager and the conditions of the way the film is to be sold or presented was a part of the contract, what a blessing the salesman engineer would be even to chain theatres and circuits and the entire industry!

"We have hundreds of able, trained men as salesmen in our business. How easy it would be to give them an intense course on publicity to the patron to fit local conditions and how to help the average exhibitor to become part of the important units of his community! It cannot be done with the 'Scotch and corn bottle portfolio policy'.

"At least your shot has caused a few chins to rise—it is constructive, so keep it up".

What Happens in the Field

And here is a letter from F. C. Shugert, manager of the Palace Theatre, Columbus, Ohio, who tells just what happens when the salesman, under the hurrah convention policy and the absence of service information, gets into action:

"Have just completed reading your editorial in the current issue of The News. It is, as usual, splendid and should be of great help to thoughtful members of the industry. Congratulations on putting the problem so clearly and concisely.

"You touched on the point that exhibitors need more service in buying product. Absolutely correct. .Have been interviewed by six or eight salesmen so far. Not one of them knew what any one of the pictures they were selling was about. They could only give bare (very) skeleton of plot as outlined on their working sheets—such as 'drama', 'comedy drama', etc. That was all they knew and they didn't seem interested in finding out any more. These men represented the biggest distributors in the business, too.

"I read your magazine and one other trade paper from cover to cover every week and find that I know more about a salesman's product than he can tell me. Not one of them reads a trade magazine, according to the statement made by each.

"How do they expect to get the exhibitor's confidence when all they can tell him of their product that they want him to stake his local reputation on is: 'It's a whiz-bang!' or 'Here's one that I think will go over big at your box-office' (but he can't say why). Box-office, by the way, is being sadly run down as a magnet by all advertisers".

There is a Booking Slump

Finally, on the question of the booking slump we quote from one of the most important exhibitors in the country who will not permit his name to be used. He says:

"The distributors and producers expected to close contracts on enthusiasm engendered at sales conventions; they have not worked the exhibitor up to a buying frame of mind by the steady barrage of advertising to which exhibitors have become accustomed.

"Almost without exception the companies are asking big increases in film rentals. I will not only not pay an increase, but in some cases I will not pay as much for product as I paid last year—meaning for the current season. I'm trading—and trading hard.

"The theatres are hard hit. They are having a struggle to survive. *Producers threw a scare with their 'general economy' program, their curtailing of advertising, their talk about reduction in overhead—and the result is that some of this feeling of insecurity and uneasiness has communicated itself to the theatre men. They are biding their time and they make no bones of saying that they are in no hurry to buy pictures.* There'll be plenty on the market—and they expect to buy for less than they are now being quoted".

In Ten Years---No Progress

FROM an editorial by William A. Johnston in Motion Picture News, issue of December 15, 1917:

Something of a bomb was thrown into the midst of the film industry last week!

It came in the form of an eight hundred-word telegram from Stanley Mastbaum, of Philadelphia, to the heads of fifteen film companies and to the trade press.

Mr. Mastbaum calls attention to a stupendous waste now being borne by the industry—of a half-million dollars a week—this waste being the result of overproduction plus unnecessary distribution costs.

"The exhibitor," says Mr. Mastbaum," must pay. How long can he continue to pay?"

"The manufacturer cannot help the exhibitor because the manufacturers have made no effort to help themselves."

The conditions Mr. Mastbaum cites have been more or less well known to a number of people in the business for some time.

No one, however, has thus far put them in concrete figures—such as the waste of eleven features a week, and the fact that one exchange will do the work of twelve.

The figures are startling. They give us a pretty clear idea of what the industry has been undergoing. Twenty-six million dollars a year pure waste! For a long time the industry has been writhing under this tremendous load. . . . The industry has had to struggle along to make a profit against almost overwhelming odds.

Stanley Mastbaum is gone. But the need for real economic stability remains as pressing as when he *pointed it out ten years ago.*

Captains of Industry

THE new board of directors of Ufa, the German film concern, is an amazing list of names of some of the foremost business leaders in Germany.

Amazing, because it is so unlike the make-up of directorates and governing bodies of American picture companies, or they are unlike it, whichever way you please.

The amount of business ability, wide experience, diversified interests and leadership on the Ufa directorate is without precedent in film annals. To understand precisely what this would mean in this country, suppose we imagine the directing personnel of a single American concern as including:

E. H. Gary, Charles M. Schwab, Gerard Swope or Owen D. Young; George Eastman, Herbert Hoover, Adolph S. Ochs or some other great newspaper publisher; Kent Cooper of the Associated Press and Karl Bickel of the United Press; bankers like Charles H. Sabin or Charles E. Mitchell or Dwight W. Morrow or J. P. Morgan; lawyers of the rank of Charles Evans Hughes; representatives of all the political parties; in general, first-rank leaders in their fields.

The personnel of the Ufa group we printed in full last week. Some of the parallels suggested above are not as close as they might be; but the general idea is the same.

There are, of course, bankers, and able ones, on the directorates of some American companies. But no such representation of first-class ability has ever been gathered together by a single film concern. The Ufa organization has hitherto been considered in some quarters here as meaning a Nationalistic propaganda scheme on the part of Dr. Alfred Hugenberg. This view is set aside by a mere glance at the names, which represent many shades of political belief.

The point we make is that the motion picture in Germany has now come into the full recognition of the leaders of business. They have become active on the Ufa board. They bring to the motion picture proved records of success in other fields; business wisdom, position and stability to the film industry.

We have remarked many times that the real problem of this industry is man-power. In all the commotion over economy—and thus far it is only commotion—man-power is, and will remain, the vital thing.

It will be immediately objected, of course, that because a man has been a leader in one great industrial field it does not follow that he will be in another.

Neither does it follow that he will not be. But business wisdom, judgment and just ordinary common sense, plus vision, are standard qualities in all lines of activity.

The plain truth is that genuine leadership in all branches of this industry—man-power is the word—is needed now as never before.

PICTURES AND PEOPLE



The portrait of Adolph Zukor, head of Paramount, painted by Giuseppe Trotta for the Pep Club and exhibited recently at the Howard Young Galleries

A Bumper Year

THE B. M. P. A., the British organization corresponding to the Wampas and the A. M. P. A. here, and affiliated with those organizations, has just started off its third brilliant year. H. A. Walliss, publicity manager of Pathe Freres, is the new chairman; W. Arthur Northam becomes vice-chairman; W. F. Husband, of Tiffany, is secretary, to be assisted by W. L. Streeton, of Fox; Horace Williams, of First National, is treasurer; and Horace Judge, also of F. N., will continue to edit The Bumper, the publication of the association. Robb Lawson, of United Artists, retiring chairman, becomes lay press representative; Frederick J. Allen of F. N. is now trade press representative. Guy Austin, F. N.; H. Burgess, Ideal, and Frank Marr, Western Import, form the committee. The past year has been even more successful than the first, and splendid work has been done in promoting cooperation between the film industry and the press.



Ralph Ince, F B O director, who arrived in New York City this week to shoot exteriors on "Coney Island" at the famous amusement resort here

Chief Comerford

IN recognition of his efforts on behalf of the firemen in working for old age pensions and compensation plans for them, M. E. Comerford, well known head of the Comerford circuit and other interests and a national director of the M. P. T. O. A., has been made honorary chief of the Scranton, Pa., Fire department. He is the first man to receive this important honor. He also becomes a member of the Firemen's Advisory board, where he will press enactment of the pension system.



The movie stars have to keep an eagle eye on their weight. Rin-Tin-Tin wears a worried look when the scale at the Warner studio hits the 63 pound mark



Universal has a number of young players of more than the usual talent and beauty who bid fair to rise rapidly. Here is one: Barbara Worth, leading lady in "Fast and Furious"



An unusually lovely camera study of an unusually lovely lady: Marion Nixon, who has a prominent role in Universal's film, "The Chinese Parrot"



Fay Wray, chosen as leading lady for Jannings in "Hitting for Heaven" (Paramount), has advanced rapidly since her work in "The Wedding March"



The very newest thing in juvenile stars is Buzz Barton, whose first for F B O, "The Boy Rider," has been completed. Buzz is just 13 years old



Gotham selected its cast for "Sinews of Steel" with unusual care, picking the most suitable player available for each role. In the upper row are Gaston Glass, Lolita Lee, Greta Von Rue, Bobby Gordon and Paul Von Weigel; below: Norah Hayden, Charles Wellesley, Anders Randolf and John Gardner

Denny Off For England

REGINALD DENNY, accompanied by his wife, arrived in New York Tuesday on board the Twentieth Century, on the first lap of his journey to visit his home in England. He sailed at midnight on the Berengaria and plans a two weeks' vacation there before returning on the Leviathan to resume his picture scheduled at Universal City

This is Denny's first visit to his home since the war. He left England in 1919 following his release from the Royal Air Force and resumed his stage career in New York. Several years later he was sent to the Coast by Universal to make "The Leather Pushers" series, which were destined to make him famous in motion pictures.

Since making his current picture "Fast and Furious," an automobile racing story in which he suffered several injuries which culminated in an operation for appendicitis, he has felt in need of an extended rest.

Before his departure from the Coast he purchased a lodge in the San Bernardino Mountains.

First National's Outing

EMPLOYEES of First National Pictures, Inc., will hold their second annual outing at Indian Point on the Hudson on Saturday, July 23rd. The steamer Chauncey M. Depew has been chartered to take the picnickers up the river and to bring them back. The steamer will leave West 42nd St. at 9:30 a.m., and West 125th St. at 9:50, returning about 10 p.m.

Various amusement events have been arranged for the entertainment of the First Nationalites, such as races of different kinds for men and for girls, a baseball game between the married men and the bachelors, tennis, swimming and dancing. William P. Mullen, office personnel manager, is in charge of arrangements.

Hollywood's New Queen

HOLLYWOOD has a new queen of beauty! Of course, everyone knows that Ruth Hiatt, featured player in Mack Sennett's "Jimmy Smith" domestic comedies, has more than a fair share of comeliness and charm, but now she has been officially enthroned as a beauty by the Association of Studio Electricians, who chose her as queen to reign over their Fourth Annual Benefit Frolic and Ball, held recently in the fiesta ballroom of the Hotel Ambassador. More than that, they presented Miss Hiatt with a mammoth loving cup of silver, bearing an engraved inscription which proclaims her triumph.

No honor in Hollywood is more eagerly sought in the screen world than that of being chosen the official beauty of the studio electricians. It is a title that carries real significance. The studio electricians are not easily pleased. They are glutted with beauty from morning until night with girls at the left hand and at the right, before them and behind them, powdering and prinking and looking their best for the camera's eye. No studio electrician is easily impressionable.



Miss Columbia, who represented Columbia Pictures Corporation at the national exhibitor convention in Columbus, photographed with Governor Vic Donahey of Ohio



King Vidor at work filming exteriors for "The Crowd" during his recent trip to New York City in connection with the Metro-Goldwyn-Mayer picture. He chartered a boat, the Seagate, and these scenes show the director at work with his leads, Eleanor Boardman and James Murray, and many extras

Coastward, Ho!

LOU MARANGELLA, who was publicist for "Ben Hur" when the company was in Italy, last week resigned as editor of "Brass Tacks," the Warner house organ, and departed for the Coast with Mrs. Marangella. He left behind him a number of plays and stories with a leading broker, and if things break right he will shortly abandon the publicity pen for the fiction field.

Exhibitor's Daughter Weds

MRS. EARL RATHBUN, daughter of Col. W. S. Butterfield, prominent Michigan circuit head, was married last week to Charles S. Mott, vice-president of General Motors.

Starless Week

NO asterisks were conferred by the National Board of Review for last week. One feature and three short subjects were reviewed.

Welcome, Eloise!

ONE of the famous taxicabs that saved Paris during the first battle of the Marne, "Eloise," was, as this was being written, expected to arrive in New York on Thursday of this week, where she was to receive a fitting reception after her long trip across country from California. She will be the guest of the S. Rankin Drew post of the American Legion. Suitable welcoming ceremonies will be participated in by the French War Veterans' society, the British legion, the Belgian War Veterans' society, the Polish Veterans' club, and the Drew post.

Ralph Ince Here

ALTHOUGH production has shut down in the East almost entirely, scarcely a week goes by without the arrival of some unit or another to film exteriors in New York City. This week's incoming company was that accompanying Ralph Ince, who is directing "Coney Island" for F B O. Included in the party are Lucilla Mendez, his wife, and Jola Mendez, her sister. He plans to spend three weeks at the famous resort. Ince will himself portray a sideshow barker, while his wife will play the leading feminine role, that of cashier at one of the parks. Peter Milne, former News man, is responsible for the continuity.

Oh, Min!

SAMUEL VAN RONKEL, producer of the Andy Gump comedies for Universal, became a proud father last week when an eight-pound baby girl arrived at the California Lutheran hospital in Los Angeles.

With both mother and daughter feeling fine, Van Ronkel announced a holiday on the set where Joe Murphy, Fay Tincher and Billy Butts were busily engaged in portraying the antics of Andy, Min and Little Chester, and an impromptu celebration was held.

Major Bowes Returns

MAJOR EDWARD BOWES, managing director of the Capitol theatre and a vice-president of Metro-Goldwyn-Mayer, arrived home last week on the S. S. Paris from a month's vacation in Europe—the first he has taken in several years. He will resume his business duties immediately.

In addition to his work as a film executive and as the manager of the big Broadway theatre, Major Bowes edits and titles the Ufa short films which are a feature of the Capitol's programs, and is known to millions of radio fans as the head of the "Capitol family," broadcasting a popular program from the theatre each Sunday evening.

"P. D." on Vacation

P. D. COCHRANE, secretary of Universal and supervisor of advertising, publicity and exploitation activities, has left New York on his first extended vacation in several years. He is en route with Mrs. Cochrane and their young son, Philip, Jr., for a four weeks' stay in the Canadian Rockies.

R. H. Cochrane, vice-president of Universal and a brother of P. D., is now in Europe with his family. This is the first time on record that both brothers have been absent from the Universal home office at the same time.

Einfeld Back at Desk

CHARLES EINFELD, assistant manager of advertising for First National Pictures, is back at his desk after a honeymoon trip to Bermuda. He was absent a month and finds his hands full with the accumulated office matters waiting his attention and the business of getting settled in his apartment. Charlie reports that Bermuda is full of honeymooners.

The Cruise of the Cojo

COLLEEN MOORE, First National star and John McCormick, her husband, who will supervise her forthcoming productions, will sail this week for Florida for a several weeks' rest.

Miss Moore has purchased a 70-foot cruising yacht named Maya the Fourth, which has been re-named Cojo, Co standing for Colleen and Jo for John, on which the trip to Florida will be made. The yacht will be manned by a captain and crew of four. On their arrival in Florida waters, Miss Moore and Mr. McCormick will spend a few weeks resting and deep sea fishing. They plan to return to the Coast by August 15th where production will be started immediately on Miss Moore's next picture, "Synthetic Sin," an adaptation of the stage play by Frederic and Fanny Hatton. Following "Synthetic Sin," Miss Moore will appear in "Lilac Time" from the play by Jane Cowl and Jane Murfin.



Olive Hasbrouck, rising young Pathe Western star, snapped at the studio with W. V. A. (Bill) Mack, Pathe's chief of exploitation effort, on his recent trip to the West Coast



How many of these old time exhibitors can you recognize? It is an exhibitor convention at the Ten Eyck in Albany, years ago. In the centre, front row, is Lee Ochs; towards the left, William Fox; centre, back row, Roxy

Paging Mr. Turnbull

JESSE L. LASKY, first vice-president in charge of production of Paramount, who is in Hollywood speeding up production activities at the Paramount west coast plant, on Tuesday wired Hector Turnbull, a supervisor of the production staff, to return to Hollywood immediately. Turnbull has been in Paris conferring with Anita Loos regarding the film production of "Gentlemen Prefer Blondes." Lasky's message urged Turnbull to return with all possible haste as a situation had developed in Hollywood that only the latter could handle. Paramount, it seems, is in a perilous position.

Turnbull must be in Hollywood by Sunday or Paramount's reputation on the golf course will suffer. The Paramount and Fox golf teams engaged in a tournament are now tied. Tuesday at the Rancho Club in Hollywood, Lasky and his son, Jesse L. Lasky, Jr., were defeated by Sol Wurtzel and Jack Ford. Charles and Jules Furthman of Paramount defeated James Ryan and Phil Klein of Fox, while Ford Sterling and Edward Sutherland, a Paramount team, were winning from Edmund Carewe and Al Ray. The defeat of Lynn Buell and Ed Merritt of Paramount by George Marshall and Dave Butler of Fox tied the tournament and unless Turnbull gets back to Hollywood by Sunday to join his team-mate in the final round against the Fox team, there is danger of Paramount losing by default.

Byrd's Pictorial Log

COMMANDER RICHARD E. BYRD and his America crew, Chamberlin, Colonel Charles A. Lindbergh, Grover A. Whalen and the official reception committee of New York City on Monday night saw the film record of the welcome home reception tendered the latest trans-Atlantic flight heroes at the 44th Street theatre, New York City. This feat of newsreel enterprise was performed by the staff of Paramount news under the supervision of Emanuel Cohen, director of Paramount News and Short Feature department, as a tribute to the airman, who is a close personal friend of Mr. Cohen.

The reel includes shots of the take-off of the America, Byrd's ship, and the Columbia, flown by Chamberlin, their respective arrivals in Europe climaxed by the pictures of Byrd on his arrival in New York Monday morning. It was projected during the intermission of the legitimate production "A Night In Spain," a Shubert musical comedy to which the producers had invited the flyer and his party. The audience roundly applauded at the conclusion of the picture and Mr. Byrd personally thanked Mr. Cohen on behalf of the flyers.

A stirring movietone presentation of Commander Byrd's homecoming has been added to the magazine at the Roxy theatre. The famous aviator is seen on his return from abroad and a recording has been made of one of his speeches.

Three First Run St. Louis Houses Negotiating for Pool

A DEAL is said to be in the making that will bring about a pool of three important first run houses in St. Louis. The houses involved are Loew's State, the new Ambassador and the Missouri. The two latter are operated by Skouras Bros., and the former by Loew's Inc.

If the deal is finally consummated it is said to be part of the agreement that the Grand Central will be closed permanently. This provision is insisted upon by Nicholas M. Schenck who is conducting the negotiations for Loew's Inc. Reports vary as to who will control the three houses if the deal is completed.

Charles Skouras insists that no deal is pending looking to a pool of this sort, but on the other hand Nicholas Schenck admits that negotiations have been proposed. According to the persistent rumor which for weeks has prophesied the pool, it is now near consummation and an announcement of it will be made in the near future.

Labor Cuts Demanded

Exhibitors Contend They Cannot Exist Under Present Scale of Wages

WAGE reductions and wage increases for musicians, operators and stage hands are bringing about the usual controversies in different parts of the country, with the situation acute in some quarters. St. Louis and Denver exhibitors are pleading for lower salaries that they may continue to exist. At Memphis an amicable settlement has been reached and a threatened walkout averted.

Musicless movies loom as an almost certainty for the patrons of the neighborhood and outlying theatres of St. Louis and its suburbs unless the powers that be in the Musicians' Union come to the assistance of the theatre owners by granting some concessions in the way of either reduced wages or fewer members for orchestras.

The present wage contract with the Musicians' Union expires in August and recently in preliminary negotiations the representatives of the smaller theatres of St. Louis requested that they be permitted to drop one man from their orchestras as a means of holding down the overhead. This suggestion was promptly rejected by the union officials, it is said.

The situation is so acute the theatre owners have practically decided that it is a question of either one man or the entire orchestra going. That is, unless the musicians are willing to reduce their wage scale so that the total reduction for an orchestra will equal the present wage of a musician. The latter course seems very improbable.

Whether the big down-town and Grand boulevard first-run houses will assist their smaller brethren in their arguments with the musicians is not yet apparent.

The controversy between the Motion Picture Machine Operators and Loew's theatres in Memphis reached an amicable settlement Monday.

A new two-year contract was signed by Loew representatives and officers of the union under the provisions of which two projectionists will be retained at Loew's Palace at a salary of $53.50 a week, each, to September 1st, 1927; then, $55.00 for the next two years. The third operator, retained under the Publix policy for the Publix stage presentations which were discontinued June 18, will be dispensed with.

The men had asked for two men at a weekly salary of $75.00, or three men at $65.000; and at the outset they demanded, also, the retention of the third operator. Loew, on the other hand, offered two men $60.00 a week.

The Denver Theatre Managers Association is seeking a 25 per cent reduction of salaries of musicians and has notified the state industrial commission of its intention to make such salary reductions. The Denver Musical Protective Association has also been given the same notice. The managers declare they are ready to open negotiations on a new contract. No change in working conditions is asked. No mention has been made of any intended reduction for other theatre employees.

Equipment Dealers Meet

Membership and Open Market Are Questions Discussed at Two-Day Session

THE Theatre Equipment Association held its two-day convention at the Hotel Pennsylvania Monday and Tuesday of this week with an enthusiastic attendance that discussed the many problems before the association. The members also heard many interesting speeches on various angles of the theatrical and motion picture industries.

The membership question was widely discussed and the suggestion made that membership be confined to manufacturers solely, and that dealers be dropped from the membership lists. I. Samuels of Allentown, Pa., was the proponent of this suggestion. In the course of his talk he said:

"The interests of the manufacturers and dealers are widening and if the association is to grow in strength and membership, a change must be made. I have interviewed several prospective manufacturer members and they refuse to join unless the organization is limited to manfacturers."

Charles C. Pettijohn of the Hays organization was among the principal speakers. He urged the association to engage a leader, preferably an organizer not now in the equipment field. He also pledged the cooperation to the association of the Motion Picture Producers and Distributors of America.

Sam Kaplan, New York manufacturer, stirred the meeting by urging that the association go on record as to whether or not they favor the open market. Kaplan declared many manufacturers are selling to one national company and refusing to sell to independent dealers. He said he represented more than fifty independent dealers and that he favored a separate organization for dealers.

H. G. Yerg of Yerg, Incorporated, talked to the association members on direct by mail advertising in an interesting and instructive manner. Lester B. Isaacs of Loew's, Inc., discussed the Dealer and Manufacturer in the Industry and J. T. Daniels of the American Railway Express Company talked on Dependable Express Service. Fred J. Beecroft, Advertising Manager of Motion Picture News, took for his subject National Trade Paper Advertising, while J. S. Dickerson, Research Engineer of Motion Picture News, related some statistics of the motion picture industry. Other speakers were P. A. McGuire, J. E. McCauley of Chicago, and Randall M. White of the Exhibitors Daily Review.

J. E. McAuley, Chicago, was elected president; J. H. Hertner, Cleveland, vice-president, and S. S. Behrend, re-elected treasurer. Hertner, the retiring president, is to be presented with a gift to be selected by a committee consisting of Herbert Griffin, S. A. Louis and J. C. Kroesen. The dealer representatives on the new board of directors are S. S. Behrend, Chicago; S. A. Louis, Minneapolis; W. E. Green, New York; Walter Preddy, San Francisco. Manufacturer representatives chosen as directors are J. H. Hertner, Irving Samuels, I. L. Nixon, J. C. Kroesen and J. E. McAuley. President McAuley created an advisory board consisting of Hertner, Kroesen, Nixon and Louis. This board is expected to consider the question of whether the organization should be limited to manufacturers and dealers excluded.

A dinner for the attending delegates was served Monday evening and a theatre party was held the same night.

"What Holds Men" Next Leatrice Joy Vehicle

Leatrice Joy's next starring picture under her Pathe-De Mille contract will be "What Holds Men," an original story by Margaretta Ruttle, Saturday Evening Post writer. No supporting cast been selected as yet and no assignment of a director has been made.

T.O.C.C. Makes Formal Demand

In Letters to Hays, Seeks Action on Allocation of Product and Arbitration of Disputed Clauses in Contract

THE Theatre Owners Chamber of Commerce, representing about five hundred theatres in Greater New York, this week presented formal demands to Will H. Hays, seeking allocation of product and arbitration of disputed clauses in the uniform contract.

The demands, incorporated in letters to Mr. Hays, were voted at the mass-meeting of exhibitors of the metropolitan district held at the Hotel Astor on July 14.

The T. O. C. C. expresses entire faith in Mr. Hay's integrity and honesty of purpose and asks him "to assist in righting the wrongs that have now crept into the dealings between producer and exhibitor."

The first demand is that independent exhibitors in the metropolitan area be given fair opportunity to play first runs on equal terms with producer-owned circuits.

To this end, a conference has been sought with Mr. Hays and members of the M. P. P. D. A. If the negotiations fail, the T. O. C. C. will take legal steps, according to the terms of the resolution adopted at the July 14 meeting.

The second demand calls for submitting disputed clauses of the uniform contract to arbitration by a conference to be called by the Arbitration Society of America.

In the event the Hays organization refuses this plan, the T. O. C. C. will withdraw from arbitration proceedings in the New York area, it was voted at the meeting.

The July 14 Astor session was the largest exhibitor gathering in New York in a long time. The producer economy moves; the decision of the Federal Trade Commission; the Hollywood salary slash plan; and the present booking slump all came in for attention from the speakers.

An interesting highlight was the observation made by several to the effect that the producers were finding out it was not so easy to run theatres. Leo Brecher declared that the insistence by producers on economies could be traced to their activities as exhibitors, because they now find themselves in a position where it is vitally necessary to cut overhead costs.

"Producers' extravagances are the result of the idea that it didn't matter about costs," he continued. "'The exhibitor will pay.' That was the belief. Rentals have gone up year after year. But it's different now."

He pointed out that producers might increase their revenues if they quit the "favored few" policy in New York and sold pictures in an open, competitive market. He charged that independent exhibitors were unable to get first runs because of the "plan of one group to monopolize the industry."

Charles L. O'Reilly declared that cutting star salaries would not solve the industry's economic ills. "But opening the market in fair competition to exhibitors who build beautiful theatres will," he added.

Mr. O'Reilly attacked the New York product situation, and charged that distributors were not giving the public the break. With particular reference to Paramount he said: "Paramount has $143,000,000 of the public's money. It should give the public the break by allowing day and date showings for neighborhood theatres along with the circuit houses. And if the trade doesn't do this, take my word for it the Government will."

Mr. O'Reilly also charged that members of the Hays organization were not permitting Mr. Hays to exercise his full duty.

"I believe in Mr. Hays' integrity," he said. "But his organization won't allow him to function fully. Many things are wrong. We have a crazy quilt for a contract. Even the distributors don't know what it's all about."

Joseph M. Seider, President of the Jersey M. P. T. O., declared that theatre business was off and said present conditions could be ascribed to two causes: the kind of pictures now being released and overseating.

The only opposition to the resolutions came from William Brandt and Samuel I. Berman, who advocated direct action instead of resolutions.

R. F. Woodhull, president of the M. P. T. O. A., made a strong plea for organization and urged the T. O. C. C. not to pass resolutions unless they intended to go through with them.

Harry Suchman, chairman of the T. O. C. C. arbitration committee, outlined exhibitor grievances against the contract. A product analysis was given by P. S. Harrison, editor of "Harrison's Reports." He made recommendations as to what he thought exhibitors should pay for the new season product.

Mich. Starts Block Booking War

Richey Statement Urges Association Members to Assist Government Against "Illegal" Practice

H. M. RICHEY, business manager of Michigan's Exhibitor Association, has come out with a statement that the Michigan body is ready to treat block booking as illegal and to treat it as such where exhibitors are forced to book in block. This is in view of the Federal Trade Commission's decision against Paramount, and Mr. Richey reminds the Michigan members that it is their duty to help the government. He has asked the exhibitor members to keep the organization advised of selling methods employed.

"While the case in question was decided against Famous Players," said Mr. Richey, "it affects every producer in the business. The fact that the commission has ordered one company to cease the practice, to cease threatening to acquire theatres to force exhibitors to buy, etc., is interesting, of course, but the added part of their decision is the most interesting.

"It reads: 'The respondents are required to file a report within 60 days as to the manner in which they have complied with the order, and further proceedings will depend on the character of that report.'

"Yes, it is true that some exhibitors prefer to buy in blocks, but where there are ten that do there are a hundred that don't.

"Wise men in the business are out with the statement that the order of the commission won't actually mean anything to the exhibitor, for the producers will put the price of a block at a certain figure, but if the exhibitor wants to leave out the no good ones the price of the balance will be prohibitive. No doubt that may be tried. But what, we are wondering is, will the commission stand for that kind of deal?

"The decision of the commission is certainly an encouraging one to exhibitors. The shame of it is that reforms of the business must come from outside of the business and not within our ranks. It is probable that it will not be long before the attention of the commission will be called to iniquities in the contracts, or the practice of some producers to sell exhibitors pictures from announcements only, pictures that many times don't measure up to the standard of prices the exhibitor paid for them, or even are not made at all or, if made, are substitutions entirely different in story, stars and directors. The commission might decide that this was taking money under false pretences.

"It shouldn't be so difficult for producers to determine the legitimate exhibition value they must get for a picture, taking into consideration the fact that a part of their pictures may not meet with ready sale. And to offer these pictures to the exhibitor at prices that he can pay and come out on.

"Of course, under that plan some of the terrible flops would not be made and possibly a little more care would be exercised in production, but even the motion picture business can stand that.

"It might mean that the exhibitor might pay a little more for his pictures, but isn't it true that it isn't the price that you pay so much as it is the gross business that you

(*Continued on next page*)

"The Blood Ship"

IN these days of too many applause sauce, hokum pictures, with little point but costing a whole lot of money, "The Blood Ship" comes along like a breath of fresh air.

It's a natural, box-office wise if there ever was one. A ripsnorting, blood-curdling melodrama, packed witth action, paced in a fine tempo, and altogether one of the best sea picturs ever made.

The production values are excellent, but we are willing to bet it did not cost half as much as some of the over-rated films—over-rated everywhere, that is, except at the box-office.

A while ago, writing from Hollywood, we ventured the opinion that all the studios out there are nowadays about on an even keel so far as facilities for picture-making go. "The Blood Ship," made by Harry Cohn for Columbia, proves it.

The way to make fine pictures is to cut out the bunk and go ahead and make them. Columbia has done it in "The Blood Ship." W. A. J.

Distributors Refuse to Sell to Combines

Definite Policy Adopted Prohibits Selling to Grouped Exhibitors

NATIONAL distributors who are members of the Hays organization have adopted a definite policy against booking combines and declare they will no longer sell films to exhibitors banded together in buying combinations. This move was made following a number of meetings held at the Hays office because of the rapidly increasing number of buying pools throughout the country, and especially in the east.

For a number of years individual distributors operating nationally have strenuously opposed the booking combines, but this is probably the first time there has been concerted action on the part of the leading distributors to place the ban on selling to these combines.

Among the leaders in these buying combines, and those now causing the most uneasiness to the distributors, are the Affiliated Theatrical Utilities Corp., which represents 139 theatres in upper New York State, Western New York, and Western Pennsylvania, and the Associated Theatres of Ohio, of which Charles L. Casanave is president. The latter organization is identified with Affiliated Theatrical Utilities Corp., but operates only in Ohio. Nikitas Dipson and Fred Zimmerman are the prime movers of Affiliated Theatrical Utilities Corp.

For several weeks past distributors have declined service to Affiliated Theatrical Utilities Corp. It is said that the distributors regard as a booking combine any organization attempting to book films for any theatre in which it has not a 50 per cent interest.

It is claimed that several exhibitors who signed with Associated Theatres of Ohio, through which to secure their film, have broken away from that organization and that three towns in Ohio have signed contracts for a year's service over the authority of the buying combine to which they belong.

Thirty theatres in the Ohio group, however, are at loggerheads with exchanges, which following instructions from their home offices, are declining to recognize the booking combine. The theatres declare they are banded in their buying, not to secure cheaper prices, but for protection against various elements which threaten their independence.

Mrs. F. E. Maustbaum Dead After Illness

General regret was felt throughout the photoplay industry in Central Pennsylvania over the news of the death, on July 8, of Mrs. Fanny E. Maustbaum, mother of the late Jules E. Maustbaum, who was head of the Stanley Company of America, at her home in Philadelphia, at the age of 77. She had been ill for several weeks and is survived by two daughters and a son.

Michigan Starts War on Block Booking

(*Continued from preceding page*)

do on a picture? Some pictures would be expensive at half the price.

"This office has always insisted that it was possible for a producer to know what he was going to make definitely before he sells, and to know how much he was going to spend on those productions, and, therefore, the price they would be worth. It seems, according to some of those who have studied the business, that too long we have followed the course of least resistance.

"Nevertheless, block booking is illegal. An order has been made to report what is going to be done to remedy the situation. This office will be very much interested in hearing from any exhibitor in the state of Michigan who wanted to buy less than a block and was refused or quoted positively prohibitive prices. For it's our legal duty to help the government."

Marcus Resigns Param'nt Division Managership

Louis Marcus, District Manager for Paramount in the Intermountain territory, has tendered his resignation, in order to devote all of his time to The Louis Marcus Enterprises of which he is president and George E. Carpenter, secretary.

Marcus is to operate a string of theatres, which includes the Paramount Empress and Victory theatres as well as the recently acquired Orpheum Theatre, of Salt Lake; the Paramount at Ogden, the Paramount at Provo and the Idaho Theatre at Twin Falls. It is Marcus' plan to develop and expand this present circuit.

Herman Wobber, who has been District Manager for Paramount on the Pacific Coast for several years, will have charge of the Intermountain section, adding to his present territory the territory formerly presided over by Marcus.

Grand, Northfield, Minn., Added to F. and R. Chain

Another house has been added to the F. and R. chain through the acquisition of the Grand Theatre, at Northfield, Minn. Everett Dilley, former owner, has given a ten-year lease on the building and is to be retained as resident manager. The house will be completely remodelled and will have to be closed for a period of six weeks to allow for repairs. There has been a deal of this kind pending for a long time as Northfield is a college town, and with only one theatre the danger of competition in the form of a new theatre has become more acute.

First National St. Louis Exchange Is Fireproof

The new St. Louis exchange of First National, located at 3212 Olive Street, is a most up-to-date and modern building and strictly fireproof. The brick structure, one story in height, is shared with the Warner Bros.' St. Louis branch office. All of the back room equipment is of steel. All the latest contrivances that make for speed, convenience and service are utilized throughout the building.

Economy Mass Meeting July 30

Producers Will Meet All Branches of Industry to Act in Curtailing of Production Costs

FOLLOWING a series of conferences between producers in Hollywood and various branches of the motion picture industry a general conference between the producers and all groups is set for July 27th and a mass meeting for July 30th. At the termination of the forthcoming meetings it is the hope of all concerned that the announcement of salary reductions tentatively set by some producers for August 1st will be forestalled.

Every angle of the motion picture industry has been discussed by the producers with the various groups individually, and as a result many valuable suggestions have been made and some plans outlined that may bring about a curtailment of production costs without affecting salaries of stars, players, directors, writers and technicians. The sentiment of all of these meetings has been that what is best for the industry is best for all individuals concerned.

The Hollywood conferences are being sponsored by the Academy of Motion Picture Arts and Sciences, of which Douglas Fairbanks is president. Meetings have been held between the producers and players, the producers and directors, and the producers and writers. These will be followed by a second round of conferences between the same groups and between the producers and technicians. Then will come the general conference of all groups and the mass meeting.

All conferences have been conducted on the most amicable bases and they have been entirely devoid of friction. In a statement on the conferences Douglas Fairbanks said:

"The Academy of Motion Picture Arts and Sciences has been organized primarily to unify the various branches of the motion picture industry, so that if at any time any particular branch should be confronted with difficulties we shall be able to confer among ourselves with the idea of solving the problems in question. As is the case now, producers feel that the cost of production has reached its highest peak and, being an actor and writer as well as a producer, I am in a position to know this, but our first and most important obligation is to try to improve the quality of pictures at all times. This we owe to the public.

"I feel sure that the result of this series of meetings and conferences will be the development of the real architects and engineers of our business, who will be able to systematize and regulate the amount of time consumed in the preparing of a picture, the 'shooting' of a picture, and the editing of a picture so that a maximum result will be obtained with minimum effort.

"In the entire history of my experience I have never been so optimistic about an organization as I am about the Motion Picture Academy of Arts and Sciences. I have never seen a finer co-operative spirit nor a more sincere and honest effort, not with a few, but with all, to establish our industry among the great institutions of the world. We are now, all of us, in the same boat—actor, technician, producer, writer, and director—and whoever rocks the boat affects all in it; we are members of a group where the good of one concerns the good of all and the good of all concerns the good of one. Thus we have a unity that represents loyalty, strength and progress."

Following the conference with the writers Samuel Goldwyn said:

"It has been both beneficial and educational to hear the author's point of view expressed fearlessly and in man-to-man fashion. The spirit of the meeting has been that we are all here to help the industry as a whole and thereby help ourselves individually. There has been a full recognition of the fact that individual success is wholly dependent on the success of the industry in all of its branches. There has been no feeling of employer and employee, an absence which is gratifying to the employer."

Rupert Hughes, speaking as both writer and director, said:

"The moving picture business has been gravely hurt by certain autocratic persons who will listen to nobody and who make radical decisions that destroy promising pictures. Some of these persons are executives. Some of them are directors, writers or actors. Owing to the peculiar combination of enormous outlay, emotional material and a horse-race gamble on success, mistakes are expensive and quarrels inevitable. The wonder is that they are not more numerous and destructive."

Equity continues to be unusually active about Hollywood and is rapidly recruiting new members among the players. Frank Gilmore, executive secretary of Equity, is in charge of the work. With the salary question not yet settled, the players are seeking the protection Equity affords. The initial meeting with Equity brought out about 700 players and a second meeting was scheduled for this week. The players at the first meeting voted to join Equity in a body.

Warren Lewis New Member Warner Ad. Staff

Warren Lewis, a well-known personality in motion picture and theatrical circles, has joined the advertising force of Warner Bros. Under the supervision of A. P. Waxman, Mr. Lewis will have charge of trade paper advertising, posters and the Warner house organ, Brass Tacks.

"U" to Acquire Four More Houses, Seattle Reports

Reports received on Seattle's Film Row this week indicate that negotiations are practically concluded for Universal to purchase the Auditorium, Vogue and Liberty Theatres in Kelso, Washington, and the Blue Mouse Theatre in Kalama, from W. S. Strange's Kelso Amusement Company.

Stanley Company Expects Box-Office Receipts of $35,000,000 for Year

AT the annual meeting of the stockholders of the Stanley Company of America, which now controls 245 theatres, John J. McGuirk, president of the corporation, made some announcements of unusual interest. In addition to increasing the capital stock from 1,000,000 (no par value) to 2,500,000 similar shares, President McGuirk announced the anticipation of consolidated box office receipts of all theatres of the corporation for 1927 as $35,000,000. Receipts for the year ended December 25, 1926 were $20,529,836.

In announcing the increase in capital stock President McGuirk said it was not made with a view toward a new issue at this time but merely to provide sufficient stock in the treasury so that, should any additional be needed in the future it would not be necessary to call special meetings of the stockholders.

During the past year the Stanley Company has added to its holdings 149 theatres in New York, Pennsylvania, New Jersey, Maryland, Connecticut, District of Columbia, Virginia and West Virginia. In addition a building program was launched which includes such theatres as the Stanley in Pittsburgh, the Stanley in Baltimore, the new theatre in Philadelphia to be called the Jules, in memory of Jule Mastbaum, late President of the Stanley Company; theatres in East Liberty, Pa., Jersey City, Utica and Frederick, Md. These involve a capital expenditure of $16,000,000.

The following directors were elected: Mr. McGuirk, A. R. Boyd, A. Sablosky, Irving D. Rossheim, Morris Wolf, Lewis Sablosky, Frank W. Buhler, Albert L. Smith, John A. McCarthy, George H. Earle, Jr., Clifford B. Hawley, Alfred W. Fleisher, H. M. Crandall, Moe Mark, Jacob Fabian and James B. Clark.

Westerns and Comedies Real Leaders With Public, Says Hays

WILL H. HAYS declares the public prefers the Western and comedies in feature pictures and the news reel in short subjects. These are the undoubted choices of a majority of the motion picture theatre goers, according to the head of the Motion Picture Producers and Distributors of America.

By the Westerns, Mr. Hays explained, he did not mean the slapstick rough and tumble type. The day of the crude Westerns with the cattle rustlers and dance halls has passed, he declared. The class of pictures referred to are such as "The Covered Wagon," "The Vanishing American," "North of Thirty-Six," "The Iron Horse," "The Last Frontier" and "The Flaming Frontier."

Among the popular stars named by Mr. Hays for bringing popularity to the Westerns were: Broncho Billy, Bill Hart, Tom Mix, Hoot Gibson, Ken Maynard, Fred Thomson, Jack Holt, Tim McCoy and others.

That people like these stories, according to Mr. Hays, is proven by surveys made over a period of the past two years. Studio sets, he said, seldom equal the grandeur and glory of real Western canyons, deserts, forests and mountains.

Building Theatres in Philly

$5,000,000 Will Be Spent on Five New Houses During Six Months' Period; Injunction Granted Against Stanley

THEATRE-BUILDING programs for Philadelphia and the immediate vicinity to get under way during the remaining months of the year provide for a total expenditure of $5,000,000. Buildings have been demolished at the corner of Walnut and Quince Streets for a new theatre for the Shubert's. Green and Altman have awarded a general contract to the George Kessler Construction Company for the erection of a 2,500-seat house at 69th St. and Elmwood Ave., which will be known as the General. The Roxy Amusement Company has had plans prepared for a 2,500-seat theatre on the North side of South Street, between Eighth and Darien Streets. It is being designed by Hodgens & Hill. This theatre will be so equipped as to provide for theatrical as well as picture entertainment.

I. W. Levin is preparing plans for a motion picture theatre to be built at Baltimore Ave. and 47th St. for Brown & Sons. William Freihofer is also having plans prepared for a new 3,000-seat theatre to be erected in the Oak Lane section of Broad Street, south of 67th Avenue.

Common Pleas Court No. 2 has granted an injunction restraining the Stanley Company of America from excavating any closer to the building now occupied by Bateman Brothers at 2015 Market Street, Philadelphia, the site of the new Erlanger Theatre. It is claimed that further excavation there for the Erlanger Theatre would imperil the foundation of the building occupied by Bateman Brothers, on which they hold a lease expiring November 1, 1927.

Names New Executives

Hatrick Announces Editorial Appointments to International Staff

LEO A. POLLOCK has been named by Edgar B. Hatrick as editor of International Newsreel. Hatrick is the head of all of the film interests of William Randolph Hearst. Others of the recent appointments to the editorial staff of International Newsreel include G. E. Elliott, Associate Editor; Samuel T. Moore, News Editor; Walter Bredin, Associate News Editor, and Joseph H. Rinehart, Film Editor.

Developments in the newsreel field, according to Hatrick, have made necessary certain changes in the editorial staff of International, which gives it one of the strongest staffs in the field.

Mr. Pollock, the new editor, has long been engaged in motion picture and newspaper work. For some time past he has been associate editor of International Newsreel. Previously he was dramatic editor of the New York Evening Journal, and later picture editor of that paper. He joined the Hearst organization in 1916, serving in an editorial capacity on the New York American.

Mr. Elliott, the new associate editor, also a former newspaper man, entered the motion picture field in 1914. For many years he engaged in the production of travel, scenic and single and two-reel novelty pictures.

Mr. Moore was a newspaper war correspondent, magazine writer and Washington correspondent. Prior to joining International Newsreel he was associate editor of Fox News.

Walter Bredin, associate news editor, has been with the Hearst organization for six teen years, and with International Newsreel throughout its entire existence. Mr. Rinehard, film editor, has been with International Newsreel for ten years. Prior to that he was associated with D. W. Griffith, Mack Sennett and Thomas Ince.

Many Firms Obtain N. Y. Charters of Incorporation

Newly incorporated motion picture companies incorporating at Albany in New York State during the past week included the following, according to records filed with the Department of State: Forty-first Street Theatre Co., Inc., Julius Kahn, Jerome Weinstein, Sidney H. Posner, New York City; Wakefield Theatres, Inc., $25,000, Milton Hart, Mitchel Fruitstone, Lillian Knott, New York City; Elias Titling Co., Inc., Flushing, $5,000, Herman Meisner, Robert C. Roy, Gustave M. Berknoff, New York City; Prince Film Producing Co., Inc., $250,000, Domenico Nicassio, Vincenzo Ruta, New York City; Joseph O. Laine, Brooklyn; Mayfair Associates, Inc., $20,000, Celia and Isaac Schwartz, Rose Kleinfeld, New York City; Productions Syndicate Corporation, capitalization not stated, Harry C. Hand, Vincent Westrup, Samuel C. Wood, New York City; Hiller, Fisk & Co., Inc., capitalization not stated, Louis L. Hiller, Frank G. Hall, Joseph F. Fiske, New York City; Paterson Operating Corporation, $20,000, Henry Lederman, A. John Eder, I. M. Lichtigan, New York City; Orpheum Paterson Corp., capitalization not specified, A. John Eder, Charles Franklyn, I. N. Herk, New York City.

Building Starts Soon on New $500,000 Majestic

Construction will be started within the next week or ten days on Harry Redmon's new $500,000 Majestic Theatre in East St. Louis, Ill.

Wreckers are now demolishing the old buildings on the site of the theatre.

The new house was designed by Boller Brothers, of Kansas City, Mo., and will have a seating capacity of 2,000 persons. It will cover a site 90 by 189 feet. The general contract was awarded recently to Harry Bancroft, of East St. Louis. Seats will occupy the mezzanine as well as the parquet. The house will also be equipped with a 40-foot stage with complete facilities.

Seven Pathe Shorts on List for July 31

Pathe's short feature program for the week of July 31 prominently lists the latest "Our Gang" comedy, "The Glorious Fourth," personally directed by Robert McGowan. Other releases of the week include "The Shadow of the Menace," the seventh chapter of the Pathe serial; "The Crimson Flash," "The Bully," an Aesop Film Fable; Topics of the Day No. 31, Pathe Review No. 31, and two issues of Pathe News, the pioneer news reel. Pathe Review No. 31 presents: "The Log of a Log," "An Epic of Faith," and "The Shepherd of Manhattan."

Film Economy As Press Sees It

Newspapers Pointed in Their Comments on Proposed Salary Slash; Attitude of Public Reflected in Editorials

NEWSPAPERS throughout the country continue to comment on the recent announcement in Hollywood of a ten per cent slash in salaries. These comments vary, some being directed at the effect on quality in pictures, while others declare that the stars have been receiving entirely too much money and the economical move is justifiable. The comments are highly significant, however, and should be read by the entire industry, as they are a reflection from the people themselves.

Following are the latest comments:

Wilmington *Every Evening.*—If the portrayer of 'Don Q' ever leads the embattled forces of moviedom against the managerial ramparts he ought to arrange in advance to have the scene filmed.

Nashville *Banner.*—Does this declaration of a slash in the pay of the movie stars mean that the era of almost hysterical enthusiasm over individuals is about ready to pass? Has the motion picture public been somehow or other educated up to the place where it is ready for something more worthwhile than has been afforded by the ruthless insistence of some star to be the whole show whether or not? Such questions are suggested at least.

Tulsa *World.*—One stern necessity is that the patronizing public be given more for its money than it has hitherto been given. A scandal of the age is the profligacy of the moving picture industry.

See Hand of Bankers

St. Paul *Dispatch.*—The producers, it appears, have been put wise to themselves by bankers with whom they have had dealings in a number of recent motion picture mergers. It will be tragic, indeed, if instead of being able to sport half a dozen luxurious motor cars they must worry along with only three or four each.

Clarksburgh (W. Va.) *Telegram.*—Even allowing for the exuberance of publicity, many of the leading motion picture stars have been drawing salaries beyond reason, and doubtless much beyond their real worth.

Sioux City *Journal.*—The average star, man or woman, has grown accustomed to the pampering much money has made possible and has no desire to accept anything that will mean lessened opportunity for the ease and comfort and luxury that go with opulence.

Ironwood (Mich.) *Globe.*—Less money would make for better moral conditions among the inhabitants. Motion picture stars of long standing are reported fabulously wealthy.

Kansas City *Times.*—The movie producers who now announce that pictures are costing too much heretofore have boasted of their cost; the salaries they now say are ruining them were pushed up by themselves for the purpose of impressing the public with the immense artistic abilities of the stars who received them.

Manchester (N. H.) *Union.*—The high price of Hollywood is something the general public is likely enough to admit without much question. The antics of that capital of filmdom have been of a sort to persuade most people that the piper out there makes sure of being pretty well paid by those who dance so queerly to his tunes.

Publicity Is Blamed

Poughkeepsie *Eagle and News.*—The news will be something of a surprise to a public wheih always has put the industry in the bonanza class, and has assumed that the producers made so much money that salaries didn't make much difference, an assumption for which the producers themselves have been chiefly to blame by the publicity which they have given to reputedly tremendous amounts paid to the stars of screendom.

Utica *Observer Dispatch.*—Great extravagance has been used in making films. Millions of dollars have been wasted to meet the whim of some actor, producer, camera man, film editor or anybody else. Cases are said to be almost without number where thousands have been expended upon picturing some episode, only to be thrown away the next day.

Asheville (N. C.) *Citizen.*—Outsiders perceive how tragic this thing is when they realize that, as a result of it, Adolphe Menjou will lose $400 of his $4,000 a week, Pola Negri $500 of her $5,000, Colleen Moore $850 of her $8,500 and Jack Barrymore $1,000 of his $10,000 a week.

Wilmington (N. C.) *News-Dispatch.*—Fabulous salaries, either real or paper figures, for a time proved good publicity stunts but they have not always resulted in producing good pictures.

Cincinnati *Times-Star.*—The reduction of salaries and expense of scenic effects that has been inaugurated in the moving picture industry was bound to come with greater organization. Many of the absurd salaries paid mediocre actors were entirely due to wild competition for the services of performers who had built up what may be called "trade names."

Nashville *Tennessean.*—The public has been a party to the very greatly magnified idea of the worth of the individual star. They have placed a good deal more emphasis on the actors than they have on the production . . . fabulous and unearned salaries have been largely responsible for the scandals that have involved and besmirched the private lives of so many of the favorites of the screen.

Dallas *Times Herald.*—This salary reduction may indicate that the day of the star is over. The movie audiences are becoming more sophisticated. They are demanding pictures with an appeal that transcends the work of any particular star.

Bernhard, Tiffany Manager, Leaves for London

Fred Bernhard, managing director of Tiffany Productions in England, has left New York for London, after a visit for several weeks with M. H. Hoffman, vice-president of the company, during which plans were discussed for the sale and distribution of the twenty gems from Tiffany for 1927-1928 in the British Isles.

Mr. Hoffman also announces that during Bernhard's visit plans were formulated for the production of several Tiffany pictures in England, to be handled under the personal supervision of Mr. Bernhard. Before leaving, Mr. Bernhard discussed many well-known stories, novels and plays, several of which have been selected for production in England.

Pa. County Will Enforce Dance Hall Regulations

Motion picture theatre owners in Bradford County, Pa., received with satisfaction an announcement made by District Attorney Fanning and Deputy County Treasurer Landon, that, after a conference, they had decided to enforce strictly the new laws regulating public dance halls, which are a source of keen competition to the picture theatres in the summertime. The authorities threatened to close a number of the dance places unless several of them radically change their policy.

Trade Commission Receiving Acceptances for Block-Booking Conference

SEVERAL acceptances have been received from producers and distributors for the conference called by the Federal Trade Commission on block-booking. It is understood these include Will H. Hays and Paramount.

It is expected official announcement of the time and place of meeting will be made shortly, and it seems probable that one of the Commissioners will be chosen to preside.

The scope of the conference will be largely up to the industry, it is indicated, the plan being to make it cover as many trade abuses as possible.

The Commission sent out the call for the conference last week, following its decision against block-booking in the Paramount case.

"Ash Policy" to Replace Publix Unit Shows

Band Acts to Be Stage Features on Programs of Presentations Houses of Circuit

AFTER a year and a half of experimentation with the unit show type of presentation, Publix is apparently abandoning that policy in favor of the so-called band act. To a lesser degree the circuiting idea will be maintained, with an occasional production traveling as a unit and individual performers and name attractions such as Paul Whiteman and his orchestra, recently signed to a 44 weeks contract, booked for a tour of the circuit.

Flash acts, produced in New York by Frank Cambria, John Murray Anderson and Paul Oscard, which up to recently were sent out one a week to the presentation houses, will be replaced by less costly acts featuring a band leader and an organization of local musicians. This style of performance is built along the lines which Paul Ash has offered with such success in Chicago B. & K. houses.

Several of the theatres which formerly featured the unit shows already have substituted a resident band with a weekly change of program and specialty numbers introduced in the course of the act. The numbers are staged in atmospheric settings to give a visual twist to the performance and elaborated with specialties, the band leader acting as "master of ceremonies."

Among the Publix theatres which have been dropped from the list where unit shows are offered and in which band acts are now the stage feature, are the Ambassador, St. Louis, where Herbert Rawlinson, former screen star, is presiding as master of ceremonies with a resident band; the Olympia, New Haven, at which Alex Hyde is band leader; the Capitol, Des Moines, now offering Jimmy Ellard and his Jazz Jesters; the Howard, Atlanta, which has Al Short and His Melody Boys in place of unit presentations; the Riviera, Omaha, at which stage offerings are made by Boyd Senter and his orchestra.

Publix started to experiment with band acts last fall, when the "new idea orchestras" were introduced at several houses to cater to local tastes which the unit shows, produced in New York, evidently were unsuccessful in doing. Alexander Keese, for several years a popular figure with patrons of the Palace theatre in Dallas, was sent to the Newman in Kansas City, and Jacques Beaucaire, formerly at the Newman, replaced Keese in Dallas. This "new idea" stage show proved successful. Keese is still with Publix; at present he is at the Tivoli theatre in Chattanooga.

The idea was then extended to other houses. Gene Rodemich, formerly featured orchestra leader at Loew's State in St. Louis, was sent to the Metropolitan in Boston, where he has continued to figure as a popular attraction. The Unit Shows are still offered at the Metropolitan. Several other Publix houses followed the Newman and the Palace on the list of theatres featuring the new idea orchestras.

Paul Whiteman is currently playing his last week at the Paramount in New York. He has had a different setting and a new act each week. The costumes, settings, and specialties used by Whiteman at the Paramount probably will be sent out over the circuit. The Paramount next week will offer the first of four special acts which Publix has engaged Andre Charlot, famous English producer, to stage for circulating as unit shows. Gertrude Lawrence, who made her first appearance on the American stage as a star of a Charlot Revue, will be the featured performer in the act at the Paramount.

The acts circulated as a unit, which will include Charlot's miniature revues, probably will be reorganized in Chicago, where there are three houses operating under the Publix presentation policy, and travel from that point in a revised form, with reduced expenses.

The elaborate unit shows which were circuited under the policy now being dropped cost thousands of dollars to produce and the weekly operating expense ranged from $3,500 to $6,000. At many of the theatres the shows did not draw anything like the amount of money charged up against the house offering them on a pro rata basis. After the first flurry of novelty attendant upon their introduction, the presentations were found incapable of bolstering up a weak screen attraction, and the box office figures again reverted to normal, with the house offering the strongest picture invariably taking rank as the box office leader of the week, irrespective of the strength or weakness, or even absence, of presentations.

"Prince of Adventurers" Shown in London

By ELIZABETH LONERGAN

Staff Correspondent of Motion Picture News and Kinematograph Weekly

LONDON, July 15. (By Cable).—"The Prince of Adventurers," originally called "Casanova" and starring Mosjoukine, was given its British trade show today and was well received. It is wonderfully done, and the writer considers it will be a success in America. Detailed review follows.

This picture was made in France by Jean Sapene of Cine Romane.

Warners Schedule Product

Announce Release Dates for Eighteen Films: Fourteen Features and Four Extended Run Productions

MORE than half of the Warner Bros. pictures for the season of 1927-28 have had definite release dates assigned to them. Release dates have been set for the first 14 of the 26 Warner films for the new season and four of the Warner Bros. extended runs.

The new schedule opens on August 20 with "The Bush Leaguer," starring Monte Blue. On August 29 will come "The Outpost" (tentative title), an Irene Rich vehicle. September 3 will be the release date for "Slightly Used," starring May McAvoy with Conrad Nagel. George Jessel's "The Broadway Kid" comes to the exhibitor on September 10. "Jaws of Steel," with Rin-Tin-Tin, is set for September 17. Following on September 24 comes "A Sailor's Sweetheart," featuring Louise Fazenda. "One Round Hogan," presenting Monte Blue in the stellar role, is to be issued on October 1. October 8 will mark the release of a de luxe production the title and details of which will be announced later.

"Beware of Married Men," featuring Irene Rich, is an October 22 release. "Finnegan's Ball" (temporary title), will be released on November 5, and "A Dog of the Regiment," starring Rin-Tin-Tin, on November 19. A May McAvoy vehicle, "Rebecca O'Brien, will reach the first run houses on December 3. "Five and Ten Cent Annie," with Louise Fazenda, is dated for December 17 and "Good Time Charley," featuring Warner Oland, will come on December 31.

The four extended run productions which have definitely been assigned release dates follow: "The Missing Link," Syd Chaplin's feature-length comedy, August 7; "When a Man Loves," starring John Barrymore with Dolores Costello, August 21; "Old San Francisco," featuring Dolores Costello, September 4, and "The First Auto," with Barney Oldfield and Patsy Ruth Miller, September 18.

Constructing 1,800-Seat House in Grace, Montreal

A large, new moving picture theatre is under construction in Notre Dame de Grace, Montreal, by a new organization, Confederation Amusements, Limited, of Montreal. The new house will seat 1,800 people and will cost in the neighborhood of $300,000. The location is at Old Orchard and Sherbrooke Streets. The president of the new company is E. Tabah, head of the dry goods firm of Tabah, Cousins, Limited, Montreal. The theatre is scheduled to be opened early in 1928.

Four M-G-M Releases to Be Issued in August

Metro-Goldwyn-Mayer will inaugurate its list of new season releases with four films for August. These include Lon Chaney's "Mockery," "After Midnight," starring vehicle for Norma Shearer; "The Bugle Call," with Jackie Coogan, and the co-starring combination of Lew Cody and Aileen Pringle in "Adam and Evil."

F B O Has Completed 15 Features, 16 Shorts

ARRIVING this week in New York from Hollywood, where he effected a complete reorganization in the production department, William Le Baron, vice-president of F B O in charge of production, is conferring with Joseph P. Kennedy, F B O president, and other home office eecutives on next year's production plans. The 1927-28 program is in excellent shape, according to Mr. Le Baron, who feels "that we have set a record on advance production of pictures on our new season's schedule." A dozen features and 16 short subjects have been completed and three more features will have been finished before the present week elapses, Mr. Le Baron stated. F B O has therefore decided to begin selecting the production program for 1928-29.

The productions already finished include: "The Gingham Girl," "The Great Mail Robbery," "Clancy's Kosher Wedding," "Not for Publication," "Shanghaied," "Judgment of the Hills," "The Coward," "Hook and Ladder, No. 9," "The Flying U Ranch," "The Mojave Kid," "The Boy Rider" and "Breed of Courage." The other three completed this week were: "The Harvester," "South Sea Love" and "In a Moment of Temptation."

Eleven Paramount Features in Process of Filming

Paramount this week reached the peak of summer production activities with 11 pictures in various stages of production. Several companies are out on location or are working on the studio stages. In addition to those already in work, nine new pictures will go into work during August and seven more in September. Prints of several feature productions are now in the Paramount cutting and titling rooms.

In work are "Hula," starring Clara Bow; "Swim, Girl, Swim," in which Bebe Daniels and Gertrude Ederle are appearing together; "Hitting for Heaven," Emil Jannings' second production for Paramount; "Heaven Help the Working Girl," with Esther Ralston, and "Tell It to Sweeney," co-featuring Chester Conklin and George Bancroft.

Florence Vidor is acting in "One Woman to Another"; John Waters is directing a large cast in "Beau Sabreur;" Richard Dix is back from location with his "Shanghai Bound" unit; Jack Luden is working in his first Western, "Shootin' Irons," and Adolphe Menjou is working in "A Gentleman of Paris."

Horwitz Begins Building New Astor in Cleveland

The first shovelful of dirt for the new 1600-seat Astor theatre, being built by M. B. Horowitz, in Cleveland, O., was turned last Thursday. The building is located at Hough Ave. and East 84th St., and when completed will belong to the Washington circuit, of which Horowitz is general manager. Horowitz says it's to be done in record time, and is ready to take up a bet with anyone who says it won't be open on Christmas Eve.

Tiffany Productions Are Named for Season

Twenty Features, Several Specials and Short Subjects Are Included

COMPLETE announcement has now been made by Tiffany Productions through M. H. Hoffman, vice-president, of the company's product for the 1927-28 season. The program comprises twenty feature productions and twenty-four short reelers in color. In addition there will be several special productions. The first of the latter will be produced under the Third Dimension Photography process, owned by Tiffany.

The titles of the feature productions are announced as follows:

"The Grain of Dust," "Bachelor Apartments," "Streets of Shanghai," "Lingerie," "Their Hour," "Women's Wares," "The Albany Night Boat," "The Tragedy of Youth," "Tia Juana Rose," "Ladies of the Night Club," "The House of Scandal," "Beautiful But Dumb," "The Scarlet Dove," "The Girl From Gay Paree," "Domestic Relations," "Night Life," "A Woman of the World," "Grass Widows," "Once and Forever" and "Clothes Make the Woman."

Among the players mentioned by Tiffany to appear in these productions are:

Pauline Frederick, Edmund Lowe, Claire Windsor, Lowell Sherman, Agnes Ayres, William Collier, Jr., Marceline Day, Jack Mulhall, Anita Stewart, Robert Agnew, Dorothy Phillips, Edmund Burns, Rod La Rocque, Henry B. Walthall, Hedda Hopper, Jane Novak, Helen Ferguson, Ward Crane, Doris Hill, Huntly Gordon, Alberta Vaughn, Eugene O'Brien, Jacqueline Logan, Conway Tearle, Bert Lytell, Shirley Mason, Raymond Hitchcock, Mae Busch, Montague Love, Jocelyn Lee, James Harrison, Lillian Rich, Gayne Whitman, Natalie Kingston, Betty Blythe, Pat O'Malley, Eileen Percy, Dorothy Devore, Lou Tellegen and Barbara Bedford.

The Third Dimension Photography to be applied to the special productions is said to add depth to the picture. The entire process is applied on the negative and no accessories of any kind are needed. The patents and processes employed to bring out depth upon the screen are done with the camera, the development of the negative and the printing of the positive film.

Pathe-De Mille Releases

Dates Scheduled for Nineteen De Mille Features to be Distributed by Pathe Exchange, Inc.

NINETEEN features on the Pathe-DeMille program of releases for 1927-28 will be distributed by Pathe Exchange, Inc., before January 1, 1928. Of these, eight pictures are listed as specials and the first release of the season will come on August 22. Besides the nineteen DeMille features there will be interspersed by Pathe other pictures of the Western, serial and comedy type. In addition, the Pathe News, the Pathe Review series and other Pathe short subjects will be released as usual.

The DeMille features and their release dates are as follows:

"The Country Doctor," starring Rudolph Schildkraut, August 27; "The Fighting Eagle" (a special), with Rod La Rocque, August 29; "The Rush Hour," starring Marie Prevost, September 5; "Beautiful But Dumb," starring Vera Reynolds, September 12; "Turkish Delight," with Rudolph Schildkraut and Julia Faye, September 19; 'The Angel of Broadway," a Leatrice Joy vehicle, September 26; 'The West Pointer" (a special), starring William Boyd, October 3; "The Wreck of the Hesperus (a special), with an all-star cast, October 10; "The Forbidden Woman" (a special), featuring Jetta Goudal, October 17; "The Wise Wife," with Phyllis Haver, October 24; "Hold 'Em, Yale" (a special), starring Rod La Rocque, October 31.

"The Girl in the Pullman," starring Marie Prevost, November 7; "The Main Event," a Vera Reynolds vehicle, November 14; "Let 'Er Go, Gallagher," with Junior Coghlan, November 21; "In Bad with Sinbad," with Franklin Pangborn featured, November 28; "Power" (a special), starring William Boyd, December 5; "The Blue Danube" (a special), featuring Leatrice Joy, December 12; "He's My Man," featuring Phyllis Haver, December 19, and "Rip Van Winkle" (a special), with Rudolph Schildkraut," December 26.

Ten Films Under Way at M-G-M Studio

With the launching of "Tea For Three," co-starring Lew Cody and Aileen Pringle, and "Buttons," Jackie Coogan's new starring picture, Metro-Goldwyn-Mayer now has ten pictures under way.

King Vidor is completing the twelve-reel special, "The Crowd," in which Eleanor Boardman and James Murray are featured. Clarence Brown is directing "The Trail of '98," and Benjamin Christensen is directing Lon Chaney's "Mockery." Edmund Goulding is directing John Gilbert and Greta Garbo in "Love," and Victor Seastrom is directing Lillian Gish's "The Wind."

Monta Bell is nearing the completion of Norma Shearer's "After Midnight," and John S. Robertson is directing Ramon Novarro's new starring picture.

Within the succeeding four weeks at least six more pictures will be launched, three of them specials.

"Parade" Wins Germans

Nation's Newspapermen Vote 179 to 30 in Favor of Showing M-G-M's War Film Throughout Germany

AT a pre-review of "The Big Parade," held at the Gloria Palast in Berlin for German newspapermen to determine whether the Metro-Goldwyn-Mayer film was anti-German, 197 newspapermen voted "Yes" and 30 voted "No" in reply to the question as to whether the film should be shown in Germany.

The criticism published in the Der Montag Morgen declared that the picture is demonstrative of war, the real war, and said in part: "'The Big Parade' is a great human story, more effective than thousands of newspaper articles, lectures or books on war. It would be stealing from the German public a great spectacle not to show this film." The Berliner Tageblatt also concurred with this opinion, while the Licht-Bild-Buehne estimated the photoplay as offering convincing accusation against mass murder, stating that "the melody that is voiced here knows no national boundaries. It is the force of war in general, common to the people of all nations who are drawn into it."

The Film Kurier (a trade paper) reiterated its opinion that "The Big Parade" contains no anti-German tendency. In line with the above criticisms, Uhr Abendblatt voiced the opinion that the Metro-Goldwyn-Mayer production is "a picture without hatred, a picture without any political tendency, a very human picture—and, therefore, a picture against war."

In Germany films are generally criticised from a newspaper's political viewpoint, and as there are about 20 different political parties, the general favorable reception accorded the film tend to make M-G-M officials in the Berlin office look forward to a long run. The 30 papers that did protest against the move of releasing the film in Germany represent the old junker class.

Educat'l Studio Rushing Work; Seven for Aug.

THE several units working at the Educational studio are rushing things to complete the first comedies of their six respective series. Except for the first Dorothy Devore comedy all of the initial product for the new season will be ready for release in August and September.

The first batch of pictures to be released will be "Live News," a Tuxedo, starring Johnny Arthur, and "At Ease," a Lloyd Hamilton comedy. "A Half-Pint Hero," featuring Lupino Lane, Larry Semon in "Dummies," his own production, and George Davis in an untitled Mermaid comedy will next arrive. Dorothy Devore is completing her first comedy, as yet untitled, and "Big Boy," fully recovered from his sickness, will probably have his first comedy ready for early September release.

Educational's seven August releases are: "Jack From All Trades," a Sullivan cartoon; "Bubbles of Geography," a Hodge-Podge reel; "Poor Fish—The Ebbing Tide," one af the Bruce Outdoor Sketches; "The Non-Stop Fright," Sullivan cartoon; "Plumb Dumb," starring Poodles Hanneford; "Holly-Nuts," with "Big Boy," and "Fully Equipped," co-featuring Jack Lloyd and Henry Murdock.

First National to Star Barthelmess in "Noose"

Al Rockett, production head at the First National studio, and Ray Rockett, producer of the Barthelmess vehicles, announce that, following the completion of "The Drop Kick," Barthelmess will make "The Noose," instead of "The Shepherd of Kingdom Come." In accordance with the change in Barthelmess' plans, Bess Meredyth is now busy on the continuity of "The Noose" and production is scheduled to begin early in August. The "Shepherd" story will follow "The Noose" into production in the fall.

Casting Progressing on Paramount's "Jesse James"

A strong cast will surround Fred Thomson in his first picture for Paramount, "Jesse James." Latest additions to the list of actors and actresses are Mary Carr, who will play the part of Mrs. Zerelda Samuels, the mother of Frank and Jesse James, and Montague Love, who will impersonate Frederick Kimms, father of the girl who later became the bride of the famous outlaw. Harry Wood will be Bob Ford, the man who slew Jesse James for the sake of the rewards outstanding in 1882. The role of Frank James will be portrayed by Frank Pierce while the character of Parson Bill will be interpreted by William Courtright.

Paramount Offers Free Mats to Exhibitors

Paramount is offering to bookers of its 100 percent program for 1927-28 a free "mat" for newspapers, at the top of which will be printed in 42-point type a two-line head containing the theatre name and address.

The mat's text matter is in large-size, readable type; heads of the stars, their names and the titles of the productions in which they appear this season comprise the subject matter of this "broadside."

Clive Brook in Gilda Gray's "Devil Dancer"

Clive Brook is appearing opposite Gilda Gray in her first United Artists picture, "The Devil Dancer," which Samuel Goldwyn is producing. Mr. Brook is playing in test scenes but it is practically a certainty that his selection as leading man will ultimately be announced. This will be the actor's first appearance under the Goldwyn banner; he has played in a number of Florence Vidor starring vehicles and with Pola Negri.

Vocafilm Premiere Set for July 25

THE world premiere of Vocafilm productions will be staged at the Longacre Theatre in New York City on Monday evening, July 25, according to David R. Hochreich, president of Vocafilm Corporation of America. The opening program will consist of eight numbers.

Included in the program will be Val and Ernie Stanton, English vaudevillians; Moss and Frye, colored entertainers; Ciccolini, Chicago Opera tenor; George Lyons, Harpist and humorist; Yasha Bunchik, Russian 'cellist; Wilson Sisters and Washburn, with a vaudeville act; the original Radio Franks and the Vocafilm Symphony.

"Babes Come Home" will be the feature picture, and it has been scored with a Vocafilm introduction by Ruth himself. The recording was made by Dr. Edward Kilenyi and Mr. Essig, with a 35-piece orchestra. A summer price basis will prevail at the Longacre box-office. Opening night tickets will cost $10.00 for orchestra and mezzanin and $5.00 for balcony.

Supporting Players Signed for "Alias the Lone Wolf"

With the selection of William V. Mong, Ned Sparks, James Mason and Paulette Duval for rôles in "Alias the Lone Wolf," shooting will start immediately on this Louis Joseph Vance novel, starring Bert Lytell and featuring Lois Wilson in the leading feminine rôle.

"Alias the Lone Wolf" will be the second special of Columbia's "Perfect Thirty," and marks William V. Mong's third appearance for the company this year.

Newsreel Resume

By L. C. Moen

AFTER the excitement of recent months, this week's crop of newsreels seems rather tame. There is an almost total lack of anything strikingly big, with the result that the reels feature a quantity of human interest stories, animal stuff, hot weather subjects and the like.

Byrd's welcome in Paris, and his arrival in New York with his crew and with Chamberlin, are featured in all the reels.

International No. 58 shows views of the Palestine earthquake; the Lake George swimming event; and the royal air circus at Hendon, England.

International No. 59 has one of the best subjects of the week, American marines in Pekin, China, rushing defense preparations; a story of unusual pictorial beauty and interest.

Pathe News No. 60 has some good shots of the international track meet in England, with British and American university teams competing.

Otherwise, the reels contain the usual assortment of events; Helen Wills returning; canoe maneuvers; Thea Rasche flying; and the like. Not much choice among them this week, with International having perhaps a shade the advantage in general interest.

Rogers to Start "Texas Steer" as Scheduled

BACK home in Beverly Hills convalescing after this operation in the California Hospital, Will Rogers expects to place "The Texas Steer" into work about August 1, as originally scheduled. An announcement was made this week to that effect from the offices of Sam E. Rork, producer for First National. Richard Wallace, who will handle the megaphone, will start production on the photoplay in Washington, D. C., and will then shift to a Texas ranch and then back to Burbank for interior scenes.

"Fortune Hunter" Title of New Syd Chaplin Film

Syd Chaplin's new starring picture for Warner Bros., an extended run production, will be released under the title of "The Fortune Hunter." It is adapted from the Broadway play by Winchell Smith, which achieved a year's run in both New York and Chicago.

"The Fortune Hunter" was directed by Charles F. Reisner. The cast includes Clara Horton, Helene Costello, Louise Carver, Thomas Jefferson, Duke Martin, Robert Perry and Paul Kruger.

Schenck Publicity Man Becomes Production Head

Harry Brand, formerly publicity director for Joseph M. Schenck's publicity units and for a time exploitation director for the New York office of United Artists, has been elevated by Mr. Schenck to a state where Mr. Brand has full supervision of production for the Buster Keaton comedy unit.

Mr. Brand has been in charge for nearly a year of Keaton's studio work and he will receive full screen credit for the comedian's latest effort, "College."

Trade Boards Announce Returns from Benefits

THE Minneapolis Film Board of Trade reports that theatres in the Minneapolis territory raised for the flood sufferers $5,897.78. Distributors contributed film with a rental value of $1,214.50. The Detroit Film Board of Trade reports that receipts from motion picture theatres for the flood sufferers total $8,191.63. The total value of film contributed by distributors was $476.

Fifty-two theatres in Denver territory raised $3,440.47. The value of gratis film and advertising material donated by exchanges was $1,285.50.

The Seattle Film Board of Trade, in a partial report, shows that sixteen theatres raised $2,424.11.

The Butte, Mont., Film Board of Trade reports that thirteen theatres around Butte raised $1,216.51 for the flood sufferers. The rental value of free film contributed by the film exchanges for these performances was $206.50.

In and Out of Town

CHARLES M. STEELE, supervisor of exchanges, and Stanley W. Hatch, Western Sales Manager, for First National Pictures, are in the Mid-West on a ten days' trip. Mr. Steele will visit the exchanges in St. Louis, Des Moines, Minneapolis and other cities, while Mr. Hatch's tour will embrace Des Moines, Minneapolis and other exchanges.

IRVING BRISKIN, head of the foreign department of Sterling Pictures Distributing Corporation, leaves Monday for a week's sojourn in Canada. Briskin is headed for an important conference with Sterling officials in Montreal.

A. W. SMITH, JR., Eastern sales manager for First National, is back at his desk after a trip to Toronto, where he and R. S. Bell, Canadian manager for the company, conferred with N. L. Nathanson regarding First National product for the new season.

HARRY COHN, vice-president in charge of production for Columbia Pictures, arrived in New York early this week, to be present at "The Blood Ship" world premiere at the Roxy Theater on July 16.

W. E. CALLAWAY, Southern sales manager for First National, is off on a ten-day trip during which he will visit a number of his Southern exchanges. His first stop was Indianapolis, with Memphis to follow.

NED E. DEPINET, general sales manager of First National, and Stanley W. Hatch, Western sales manager, are back at their desks after a trip to Chicago and other Mid-West exchanges.

FOLLOWING several business conferences with Cranfield and Clarke, who are now releasing a series of two-reel comedies in which he is being starred by the Lange-Joy Films, Inc., Al Joy, comedian, returned to the Coast last week.

WILLIAM B. BRENNER, of National Screen Service, returned from London, on the Berengaria, Friday, July 15th.

Territories Sold for Two Levine Mascot Serials

Nat Levine, producer of motion pictures serials, announces the territories already sold on his two Mascot serials for 1927-28. The first of these, "The Isle of Sunken Gold," has already been completed and the second is to go into work shortly. The Levine serials will be handled by Hollywood Pictures Corporation in Greater New York and Northern New Jersey; First Graphic Exchanges, Inc., in Upper New York State and Michigan; Fischer Film Exchange in Ohio and Kentucky; Celebrated Film Exchange in Minnesota, North and South Dakota; Midwest Distributing Corp. in Wisconsin; Liberty Film Corp. in Eastern Pennsylvania and Southern New Jersey, and Western Pictures Corp. in Washington, Oregon, Montana and Northern Idaho.

British & Continental Trading Corp. controls the entire foreign rights. Deals now pending in other United States territories are to be closed shortly.

Leishman Gets Post as "U" Branch Chief

E. D. LEISHMAN, for the past year auditor of exchanges for Universal, has been promoted to a newly-created post, that of supervisor of exchanges. Leishman's new work, as announced by Lou B. Metzger, general sales manager, who made the appointment, will be the supervision of all exchange personnel, maintenance and matters pertaining to physical distribution, and office operation.

Leishman has been with Universal since 1922.

Claire Windsor, Cortez and Tearle Columbia Stars

Three important names were added this week to the roster of box office players that Columbia is signing for this year's product, when Harry Cohn, vice-president in charge of production, signed Ricardo Cortez, Claire Windsor and Conway Tearle to appear in some of the company's forthcoming productions.

Cortez will appear in an early Columbia release; an announcement of the title will be made in the near future. Claire Windsor's first appearance as a free-lance artist will be in two Columbia productions. The acquisition by Columbia of the services of Cortez, Miss Windsor and Tearle follows close upon that of Lois Wilson, Hobart Bosworth, Jacqueline Logan and Richard Arlen.

"U" Comedy Awarded Texas M. P. T. O. Ribbon

"Painting the Town," the Universal "surprise" picture starring Glenn Tryon, has been selected by the Motion Picture Theatre Owners of Texas as the outstanding picture of July, possessing the "strongest audience entertainment value" of the mid-summer releases.

This selection is known as the Blue Ribbon Award of the Texas exhibitor body and is official.

"Painting the Town" proved such an exceptional picture that its principals were immediately signed up by Universal for more pictures on the same working basis.

Welcome Week for M-G-M News Planned

PLANS for a National Welcome Week to greet M-G-M's new twice-weekly newsreel service, which will make its bow on August 15, were announced this week. It will be known as "the world's spotlight." Strong newspaper tie-ups have been made for the occasion. Special screenings are now being arranged for prominent national and state governmental executives, and for newspapermen.

A special campaign book for the use of theatres in tying-up with the National Welcome Week has been prepared by the home office of M-G-M. The staff of news cameramen already covers practically every important spot on the globe.

Exhibitors Service Bureau



The start and finish of the treasure hunt which exploited "Lost at the Front" (First National) at the United Artists theatre in Seattle. Five hundred men, women and children participated in the hunt, which was sponsored by a newspaper, fifty-five merchants and the management of the theatre.

"Lost at Front" Treasure Hunt in Seattle

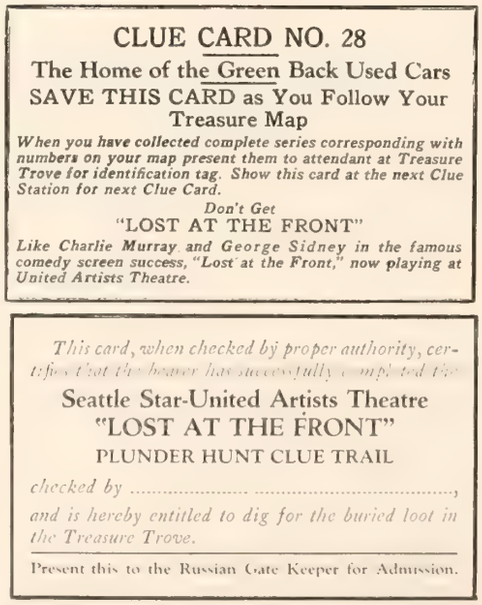
Newspaper and 55 Merchants Participate in Exploitation Drive for Show at United Artists Theatre

EXPLOITATION that "blanketed the town like a snowstorm" was the result of an extensive application of the treasure hunt stunt recently staged in Seattle in connection with the presentation of "Lost at the Front" at the United Artists Theatre in that city. The campaign was developed on such a huge scale that there were fifty-five of the leading merchants of Seattle interested in the drive, in addition to the Seattle Star, the newspaper which sponsired the hunt in conjunction with the United Artists Theatre management.

The campaign which built up to the "Lost at the Front Treasure Hunt" was carried on vigorously for eight days by the newspaper. The treasure, supplied by the merchants from articles of merchandise in which they deal, had a total value estimated at $1,000.

The mechanics of the arrangement were that maps were printed in sections giving the route to be taken by those who wished to dig for the treasure. These sections pieced together gave the entire route, covering five miles, to be followed by treasure seekers. Clue cards were printed and supplied each merchant participating in the stunt. Each participating merchant was given a number, shown on the card, and these were distributed at the points indicated on the map. The hunters receiving a full set of cards upon arrival at the last point on the route were given an identification card, which admitted them to the "no man's land" where the articles were buried.

Running simultaneously with the hunt, the theatre also had an effective tie-up with the Post-Intelligencer, which conducted a piano contest, which had for its object the selection of the six best amateur pianists in town, with valuable prizes for the winners selected by the music jury chosen to judge the contest. The capital prize in the piano contest was an Andrew-Kohler piano valued at $450.



CLUE CARD NO. 28

The Home of the Green Back Used Cars

SAVE THIS CARD as You Follow Your Treasure Map

When you have collected complete series corresponding with numbers on your map present them to attendant at Treasure Trove for identification tag. Show this card at the next Clue Station for next Clue Card.

Don't Get

"LOST AT THE FRONT"

Like Charlie Murray and George Sidney in the famous comedy screen success, "Lost at the Front," now playing at United Artists Theatre.

This card, when checked by proper authority, certifies that the bearer has successfully completed the

Seattle Star-United Artists Theatre

"LOST AT THE FRONT"

PLUNDER HUNT CLUE TRAIL

checked by .....,

and is hereby entitled to dig for the buried loot in the Treasure Trove.

Present this to the Russian Gate Keeper for Admission.

Route cards, distributed by merchants along the route of the treasure hunt which exploited First National's "Lost at the Front" at the United Artists theatre, Seattle.

Skouras Circuit Furnishes Newspaper Comic Strip

J. Reeves Espy, head of the advertising department of the Skouras Brothers Circuit in St. Louis, is obtaining much publicity for the stars whose pictures are shown over the circuit through a newspaper comic strip prepared by his department and published in the St. Louis Daily Times, in which it appears every day along with the cartoon strips by famous artists.

This publicity comic strip is called "Mazie of the Movies." Mr. Espy and his assistants prepare the material and engage an artist to draw the strip. The artist's salary is the only expense attached to the stunt.

Mazie is a movie-struck girl. She becomes ill and her ailment is diagnosed by the specialists as movie-mania. She imagines her boy friend is Dick Barthelmess and that she is Mary Astor and puts her family through many trying experiences. The doctors say she is to be humored and taken to see a motion picture every day. The name of some star and featured player in the pictures playing the Skouras Circuit is brought into each instalment of the comic strip.

Antique Bike Ballyhoo for "Somewhere in Sonora"

An old-fashioned bicycle—one of those implements of torture with a big wheel in front and one about the size of a soup plate behind—was used by George J. Schade, of the Schade Theatre, Sandusky, Ohio, to attract attention to "Somewhere in Sonora."

No, Schade didn't ride the "bike." But there was a rider—a fellow who makes a business of "ballyhooing" when a "ballyhoo" is desired.

The rider, garbed as a ruralist from the tall grass, wore a banner on his back calling attention to the fact that "Somewhere in Sonora" was the attraction at the Schade.



Highlights of a "First Auto" pageant in New York exploiting the showing of the Warner Bros. picture of that title at the Colony theatre there. Barney Oldfield in Mercedes racer, vintage of 1902, in which he lead parade down Broadway to City Hall, where Mayor James J. Walker greeted the famous racer and Warner officials, shown in center photo. At right is the celebrated "999" auto exhibited in a Broadway store window

Mary Pickford Hostess to Girls in "My Best Girl" Exploitation

THROUGH a tie-up with daily newspapers in thirteen key cities, with front-page publicity as a daily feature to build up and maintain public interest, Mary Pickford's forthcoming picture "My Best Girl" is the subject of an exploitation drive of national scope and widespread interest.

Exploitation for the picture and the star is stimulated through the selection of thirteen "Best Girls" from thirteen key cities as guests of Mary Pickford on a thirteen day vacation trip to Hollywood with the star as hostess.

The Mary Pickford company has an extensive organization handling the project, which is being featured by the following newspapers: Chicago Herald and Examiner, New York Mirror, Cincinnati Post, Cleveland Press, Pittsburgh Press, Philadelphia News, Minneapolis Tribune, Denver Post, Dallas Dispatch, The Atlanta Georgian, Seattle Times, San Francisco Bulletin and the Boston Advertiser.

The only conditions attached to the "Best Girls" vacation election, is that the girls are not to be movie aspirants and that they are to return to their home cities at the close of the thirteen day holiday in Hollywood.

It is expected that a speecial Pullman will leave Chicago, Saturday July 23, via the Santa Fe, with the majority of the successful nominees aboard. The Dallas and Minneapolis girls are to join the train at Kansas City, Sunday July 24. The Denver girl will be picked up at La Junta on the same day. The Seattle and San Francisco girls, in the meantime, will reach Los Angeles by the Coast route and will arrive at Los Angeles in time with the arrival of the train from the East.

The elections are being handled in various manners in the different cities. In some cases, newspapers sponsoring the stunt require ten best reasons, to be written by the girls, thus making it an essay contest. Others make a direct circulation idea of the project by basing the election upon the largest number of new subscriptions obtained by candidates.

The Minneapolis Tribune, which is sponsoring the election in the northwest, will have the cooperation of Finkelstein & Ruben, whose theatres will be used as polling places in the election. Two girls—one from Minneapolis and one from the northwest—will be elected through ballots printed in the Tribune.

In practically all cases the competition is restricted to self-supporting girls whose circumstances may be more or less like Mary Pickford as the five and ten cent store girl, in the photoplay.

Awkward Squad Feature of Stunt for "Rookies"

Instead of employing one or two men to ballyhoo a picture, Manager Tom Holliday made excellent use of eight men to exploit "Rookies" when that film played at the Imperial Theatre, Columbia, S. C.

The eight men were of various proportions—fat ones, lean ones, short ones, tall ones, etc.—and were dressed as typical rookies in the olive drab uniform of the U. S. Army.

Boston Judge Fines Flag Pole Sitter

WIDESPREAD interest in New England is taken in the finding of Judge Michael J. Murray of the Suffolk Municipal court, Boston, of a verdict of guilty against Frank Holl, "Sparrow Holl," who was ordered down from the top of the flag pole on the Metropolitan Theatre building after he had remained on that lofty perch 55 hours. Judge Murray imposed a fine of $25. Holl, through counsel, appealed.

In making his finding of guilty of a common law nuisance, Judge Murray stated that "a nuisance is anything that works harm, inconvenience or damage. The defendant, seated at the top of the pole, was plainly visible for a long distance on Tremont street reaching far up the Mall. The presence of the crowds so collected rendered Tremont street in the vicinity of the Metropolitan Theatre unsafe for travel. The police department wisely interfered before serious accident occurred."

Plans to Repeat Harmonica Contest in Industry

The Gaiety Theatre, Industry, Ill., recently completed such a successful Juvenile Comedies-Harmonica Playing contest that the Gaiety manager already has requested new accessories so that he may stage another campaign in the immediate future.

One drug store, handling the Hohner harmonica, arranged a window display as a tie-up with the contest. This store reported splendid business during the contest, being as well pleased as the theatre manager.

A newspaper publicity and advertising campaign featured the contest. Four prizes were given the winners, while twenty-four "Big Boy" harmonicas were given away to the kiddies who were too young to enter the contest. The owner of a "Big Boy" harmonica who blew the instrument the longest was given a special prize.

Suburban Managers Forming Boys' Baseball League

A new idea in getting summer business has been adopted by several Kansas City suburban houses and the Kansas City Journal-Post, a daily newspaper. The newspaper is organizing several boys' baseball teams, which will be named after and which will represent various suburban theatres. Each week each theatre will use a slide announcing the schedule of the "movie league" and each theatre will use brief "shots" in a news reel of its team in action each week. By such a plan it is hoped to stimulate summer business among the younger generation, which, in turn, will "drag in" the parents to the theatres.

Boys and Dogs Wear "Long Pants" to Exploit Show

Small boys wearing long pants with dogs with their front legs similarly encased were used to attract attention and excite interest when "Long Pants" was the attraction at the Schade Theatre, Sandusky, George J. Schade, owner and manager.

Schade is one of those ingenious fellows with an idea that fits into every situation and, as a result, the folks of his locality are always aware of the fact that he has a theatre, that the theatre is awaiting them and that patrons may be assured of real entertainment at all time and under all circumstances.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ASSISTANT MANAGER: reliable, young married man, three years' experience; exploitation and prologue builder, vaudeville and presentation experience. Desires to locate in Greater New York, Westchester or Northern Jersey. Moderate salary. Box 850, Motion Picture News, New York City.

AT LIBERTY — Class-A theatre manager. Experienced — large and small chains. Also ex-theatre chain owner. Expert newspaper and ad writer, publicity, exploitation. Put any house over—large or small. Strictly sober; married; references. Pep, personality, mixer. Go anywhere. You name salary to start. Box 350, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

SINGERS — experienced for theatre singing. Men and women. Write salary and other data. Address: Chicago Musical College, 64 E. Van Buren, Chicago.

PIANO LEADER — Conductor at liberty September 4th. Former Publix man. Real showman, energetic worker and sober. All essentials; novelties, prologues and symphonic jazz. Fine Library. High class picture man and capable vaudeville leader. Press stuff and photos. Box 875, Motion Picture News, New York City.

MANAGER age forty, twenty years' experience. Pictures, vaudeville. Fifteen years general manager one corporation. Highest references, ability and character. Box 925, Motion Picture News, New York City.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

For Sale

FOR SALE—Used Posters, Photos, Slides, Banners, and other kinds of accessories on any subject, new or old—regardless. Save 60 per cent. Write for order blanks and price list. Theatre Poster Supply Company & Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

FOR SALE: motion picture theatres, one in town of 1,400, other in town of 2,700 located in Indiana. No competition. Real money makers. Part cash, balance terms. For full information, address Box 950, Motion Picture News, New York City.

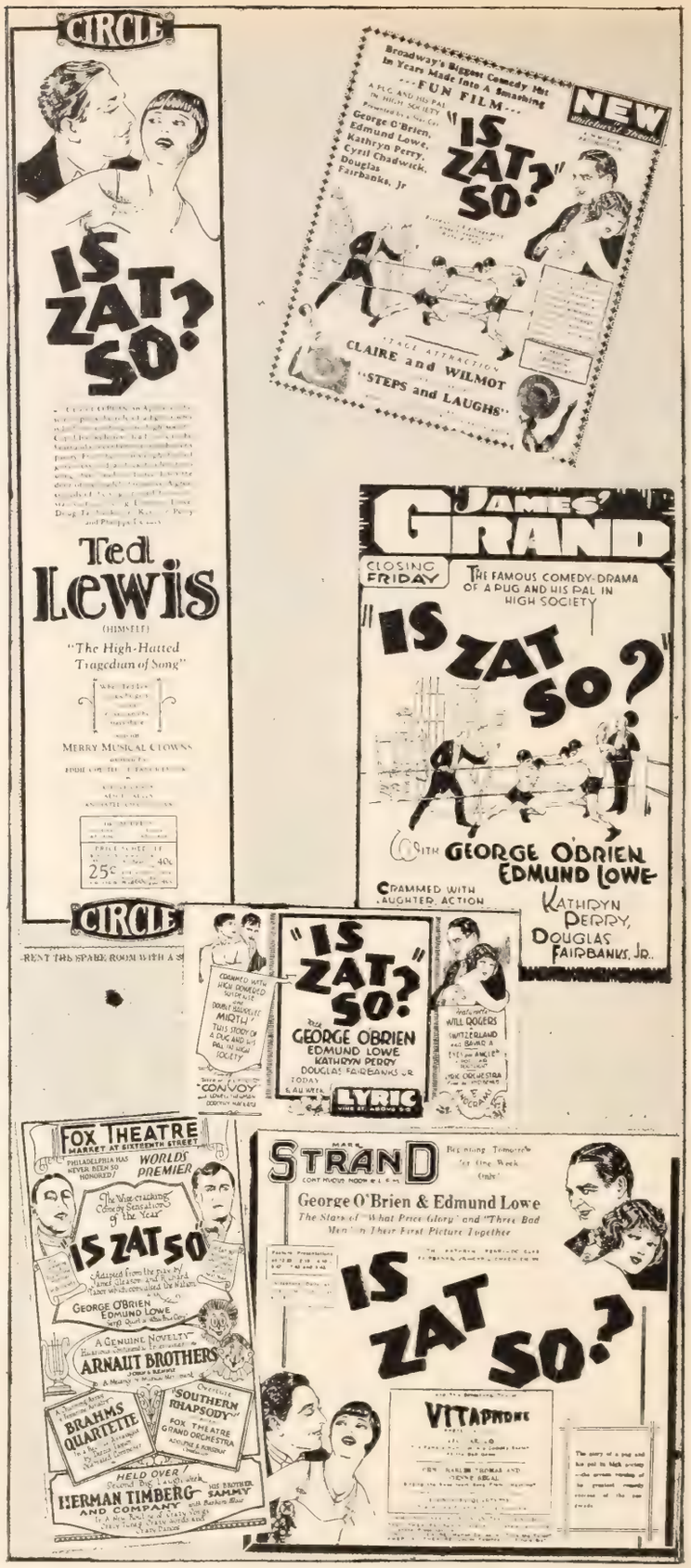
FOR SALE: 1500 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

FOR SALE: must sell to settle estate. Approximately 500 - 1000-foot reels and 2 Simplex machines. Will sell cheap for cash. Quick sale. Address E. J. Conelly, 337 Union Street, Lynn, Mass.

FOR SALE: 400 Seat Theatre, good proposition. Long lease, in Cleveland, Ohio. Box 975, Motion Picture News, New York City.

WANTED

thoroughly experienced Manager for large German theatre circuit as assistant to General Manager. Only live wire men having already managed a chain of theatres, not over 36 years and probably speaking German need apply, sending photos and references to Box 1000, Motion Picture News, New York City.



Newspaper displays which advertised the showing of the Fox Screen version of the James Gleason-Richard Taber comedy "Is Zat So?" at various first run theatres, are illustrated above. Stock illustrations and press book layouts are being extensively used by exhibitors exploiting this production. The layouts shown include ads by the following: Fox theatre, Philadelphia; Circle, Indianapolis; Lyric, Cincinnati; New theatre, Baltimore; Strand, Albany; James' Grand, Columbus, O.

Key City Reports

New York City

THE weather was the principal topic of conversation last week, and for the first time this summer the cooling and refrigerating systems were of material box-office value. The slump was remarkably light, taking the street as a whole and considering the sudden intensity of the heat spell.

"The Big Parade" dropped way off; "Seventh Heaven" slipped somewhat; while "King of Kings" topped both of them.

The Roxy had one of its poorest weeks with "Singed," representing a heavy drop from the previous week.

The Capitol, on the other hand, was up for the week with "The Callahans and the Murphys."

The Strand had an unsatisfactory week with "The Prince of Headwaiters."

The Paramount had a good week, although off somewhat from the previous seven days, with "Ten Modern Commandments" and Paul Whiteman. "The Way of All Flesh" continues a strong draw at the Rialto, as does "Camille" at the Rivoli. "The First Auto" and "Old San Francisco" are reported satisfactory.

Boston

BUSINESS continues decidedly spotty at both the downtown and suburban theatres this week. Box office receipts have fallen off considerably during the week with the possible exception of Loew's State theatre, which has apparently built up such a strong "neighborhood" atmosphere for its house that it maintains good grosses in spite of the weather.

Weather conditions have been decidedly unfavorable, with the year's hottest and most humid week, intermingled with severe electrical storms.

"The King of Kings," Boston's only road show, is now playing its seventh and final week at the Tremont Theatre. No other road shows are booked at present in any Boston theatres although several of the legitimate theatres are available for a good road show.

Loew's State, as previously noted, continues to enjoy good business. A Lon Chaney film, "The Unknown," is the feature, while Phil Spitalny and his band, as the stage number, are this week assisted by Nina Olivette, dancing star of the recent "Queen High" comedy.

The Metropolitan showed some falling off in its grosses during the week, although it can be said that returns are far from being poor. Through the recent arrangement of programs the theatre is better than ever able to handle large numbers of patrons from the time its doors open until they clase on the final show. **"Ten Modern Commandments" is the feature film, while "Kid Days,"** staged by Paul Oscard, is the presentation number and Gene Rodemich and his Merry Makers have the assistance of Peggy English and Tim Marks this week in the musical feature. Sonya Rozann, soprano, assists the orchestra.

At the Twin houses, the Modern and Beacon, "The Brute" and "Back Stage" are the double features, with Elsie Janis, Martinelli and others in the Vitaphone numbers.

"Beau Geste" succeeds the extended run of "Chang" at the Fenway and the Fenway Symphony Orchestra has an entirely new program, **playing to average houses during the week.**

"Tillie The Toiler" has shown a good gross at Loew's Orpheum, taking the week in general. **The Scollay Square Olympia, in the Boston premiere of "Naughty, But Nice,"** and a seven-act vaudeville bill, **did a fair week's business. The same feature film is given at the Washington Street Olympia. "The Claw" is playing to fair houses at the Keith-Albee Boston.** Other films now showing are **"One Increasing Purpose" at the Bowdoin Square, "The World at Her Feet" at the Capitol and the Exeter, "The Dark Angel" at the Lancaster and "Senorita" at the University.**

Albany

WITH the mercury ranging in the nineties day after day and with the humidity equally high, the motion picture theatres of this section of New York state played to small audiences last week with one or two exceptions. In these exceptions, the type of picture appeared to be able to draw crowds against the excessive heat.

Probably the **best bet of the week,** in so far as box receipts were concerned, was **"The Callahans and the Murphys," playing at the Lincoln in Troy,** and which duplicated the previous week's record of the Leland in Albany. In fact the attendance at the Lincoln last week was **one of the largest during any summer week in the history of the house.**

At the Troy Theatre, **"The Unknown" ran heavy for the first four days and then dropped** off a bit, although the receipts for the week were satisfactory. At the **Leland in Albany, "Lost at the Front" proved a very good business getter despite the heat,** although the attendance did not run as high as that of "The Callahans and the Murphys."

Poor business characterized the week's run of "The World at Her Feet" at the Mark Strand, while the **Mark Ritz played to small crowds with "Parisian Love"** for the first half and **"Ritzy" the last half.**

Neighborhood houses in **Troy and Schenectady also reported poor business.**

Philadelphia

DESPITE the excessively hot weather Stanley and the Fox reported good patronage, probably largely due to the excellent refrigeration systems at these two houses. Patronage of other downtown houses fell off somewhat.

Richard Dix in "Man Power" was the film attraction at the Stanley, while B. A. Rolfe and his Palais D'Or Orchestra, and Charlotte Woodruff, prima donna, helped as drawing cards.

The Stanton Theatre had a fair week with the production "The Night of Love," while the **Fox Theatre with "The Secret Studio"** and a Midsummer Syncopation Frolic got its share of business.

Ed Wynn, a Philadelphian, drew well at the Arcadia in his first production "Rubber Heels." "Ten Modern Commandments," at the Karlton, pulled just fair receipts for the week.

Billie Dove and Ben Lyon in "The Tender Hour," at the Palace, did not hold up so well, nor did Gary Cooper in the "Last Outlaw" at the Victoria.

Tom Mix in "The Circus Ace" at the Globe had just a fair week, while the **Capitol with Louise Dresser in "White Flannels" and Harry Langdon in "The First One Hundred Years" did somewhat better.**

Central Pennsylvania

WITH the mercury reaching a daily maximum above ninety on five of the six days of the week, there was a marked slump in attendance at the leading picture theatres of Harrisburg, notwithstanding attractions possessed of more than ordinary merit were booked. Manager Charles Jones, of the Colonial, who keeps tabs on the attendance at attractions that rival the movies, reported a big increase in the crowds at the out-of-door parks and dance pavilions and the municipal bathing beach, making it evident that in the abnormally hot weather they were getting the bulk of the patronage away from the movies.

The Colonial's feature attraction was **"The Tender Heart,"** with Billie Dove and Ben Lyon, and **those who saw it were well pleased** with the show. The same may be said of the main attraction at the **Victoria where the Florence Vidor film play, "The World at Her Feet," proved very entertaining** to the relatively few persons who braved the heat.

At Loew's Regent the Lon Chaney play, "The Unknown," was declared by critics to be well up to Chaney's standard. The audiences there also were depleted because most folks appeared to prefer to pass the very hot nights at out-of-door entertainments.

The new $60,000 cooling system just installed at the State theatre had its first thorough try-out during the extremely hot week and everyone said it came up fully to expectations. The State plays programs of combined vaudeville and pictures and the picture offering the last half of the week was **"The Block Signal," which had an especial appeal to Harrisburg** which has a very large railroading population.

The Russell theatre continued its policy of two film features at once, showing **Jack Perrin in "Hi-Jacking Rustlers," and Jetta Goudal and Lionel Barrymore in "Paris at Midnight."** The Grand put on **"Clothes Make the Pirate," featuring Leon Errol and Dorothy Gish.**

Detroit

A DECIDED slump was noticed at nearly all of the downtown houses this week. Hot and rainy weather together with bad business conditions in general offered a cause for sadness among the owners and managers.

The Michigan drew nice business on "Man Power," with Richard Dix and Mary Brian, and a Publix presentation.

Another feature, "Twelve Miles Out," also proved an exception drawing fairly well in the Madison. It will be held for one more week, at least.

Receipts were very low at the Adams where "Moon of Israel" was presented.

Pola Negri failed to bring even an average attendance to the Capitol. "Barbed Wire" was the attraction presented in this house.

At the State, business with "Ritzy" and a stage show was far below normal and "Beauty Shoppers" went over poorly on the Colonial screen.

Tampa

"MAN POWER" opened the week for the Tampa, and the Sunday's business was a wow. Richard Dix is one of the favorites, in male stars, with Tampa fans and his pictures always pull well. The four days' run registered very good. "Ten Modern Commandments" was the feature attraction for the last half of the week. Along with some excellent short subjects, and the symphony orchestra, it furnished excellent entertainment and kept the business right up to the very good mark.

Harry Langdon, in "Long Pants," was the opening attraction at the Strand. The Sunday business was excellent and the following day went over very good. Reginald Denny, in "Fast and Furious," followed for the next three days and grossed a little better than the week days' showing of the other picture. "On Ze Boulevard" closed the week and kept the crowds coming. Very good week.

The Franklin had their usual good business, giving the customers "The Whispering Sage," "Spangles," and "Twisted Triggers." All three went over well.

Chicago

BETTER weather conditions reacted favorably on theatre attendance last week and business, while not up to the usual standard at this season, was somewhat better than two weeks ago. However, large de luxe houses in the loop and some neighborhood houses, both on the south and north sides, did good business.

The Chicago offered a strong bill, featuring Ted Lewis and his musical clowns on the stage, and "The Callahans and Murphys" on the screen, the combination drawing well. At the Oriental, "Running Wild" was the feature picture and Paul Ash and his gang in "Dangerous Dan's Revue" played to average business. "The Covered Wagon" was revived at the Roosevelt and proved once more that its drawing power is still excellent. At McVickers, "Beau Geste" continued to show to fair business.

On the south side the Tivoli with a strong bill including Benny Kreuger's bunch in "Jazz Jungles" and "Man Power" as the feature picture, together with a Publix presentation, accounted for an average box office report. The Capitol offered "The Secret Studio," Vitaphone and Del Delbridge and his Capitol merrymakers, business holding up to normal.

The Marbro did well with its first Vitaphone program, Benny Meroff and his band and "Colleen" as its feature.

The popularity of the bathing beaches cut into business somewhat on the north side, and Waring's Pennsylvanians, Roy Cropper and "Man Power" on the screen proved strong attractions at the Uptown, but did not equal the business done by this combination on the south side. "A Million Bid" and Verne Buck and his orchestra in "Garden Follies" brought fair attendance to the Sheridan.

St. Louis

BUSINESS in the St. Louis territory continues decidedly off and the outlook for the immediate future is none too promising. The weather is adverse for most shows and thousands of men and women are out of employment.

"For Ladies Only" was shown on the screen of the St. Louis Theatre during the week, and in conjunction with some Orpheum circuit vaudeville did very well, everything considered.

The Missouri Theatre had a fair week with "The Yankee Clipper" as the chief screen offering. Brooke Johns had another good stage show for the week. 'Tis said that the current receipts of the Missouri Theatre since Johns arrived have shown an increase of 30 per cent over comparative periods.

The Ambassador showed "The Prince of Headwaiters" with Lewis Stone as the star. A Publix show was on the stage. Average receipts were enjoyed.

Loew's State got its share of the first-run patron age with "Captain Salvation" as its main picture offering.

The Grand Central showed "Simple Sis."

Ottawa

OTTAWA picture fans treated local theatres rather coolly because of the heat during the week of July 11. The Canadian Capital was recuperating from the strenuous days of the Diamond Jubilee of Canadian Confederation and gave only passing thought to shows.

Lon Chaney in "The Unknown" at the Regent Theatre was regarded as gruesome but this picture attracted a fair share of the crowd. "The Monkey Talks" at B. F. Keith's heatre was another circus picture and it was more pleasing to the lady patrons. Keith crowds were the average for hot weather. "Cradle Snatchers" at the Imperial was a light feature, appropriate to the weather, and drew patronage that was steady but not startling.

At the Centre Theatre there was little box-office choice between "The Wreck" which played the first half and "The Sunset Derby," the last half of the week. Only fair crowds saw the three pictures in a row at the Francais, namely "White Black Sheep," "The Country Beyond" and "His Master's Voice."

The best business of the summer was recorded during the previous week at the Regent with a revival run of "Monte Cristo" but this was helped considerably by the Canadian Diamond Jubilee news pictures which Manager Ray Tubman presented as an added attraction.

In Hull, Quebec, the Eden Theatre had its best summer patronage with "Breed of the Sea" but it was only fair at that.

Baltimore

TORRID weather which struck Baltimore during the week beginning Monday, July 11, put a decided crimp in the motion picture business of the Monumental City in all the first run theatres with the exception of Loew's Century and Valencia which are cooled by a modern refrigerating plant.

"The Understanding Heart," was the attraction at the Century with Isham Jones and his orchestra and the week's business was considered one of the biggest in the history of the house. Helping this theatre also was the enormous publicity and advertising campaign put over for the picture in Hearst's News and American here.

Business for the second week of "Resurrection" at the Valencia was considered very, very good. At the four other first run houses business was poor. "Good As Gold," was shown at the Garden with five vaudeville acts and "Stage Madness" was the attraction at Keith's Hippodrome with five vaudeville acts also.

"The Rejuvenation of Aunt Mary" was shown at the New Theatre while "Fast and Furious," was presented at Warner's Metropolitan. The poor business can be considered due to the hot spell rather than due to the pictures.

Milwaukee

SUMMER season business continues at its usual slow pace in Milwaukee and theatre managers are becoming reconciled to slim houses.

The new orchestral policy was inaugurated at the Wisconsin this week with Dave Schooler as master of ceremony. This together with the picture, "Senorita," bolstered up patronage to a noticeable extent. The Merrill did fairly well with "On Ze Boulevard." "The Claw" at the Alhambra drew business that was considered average for this time of year. Patronage was slim at the Strand, where "The World at Her Feet" was the feature. The Garden, showing "Rich But Honest," was well attended.

Business was extremely good all week at the new Oriental. The picture was "The Tender Hour." "Special Delivery at the Tower and Modjeska theatres drew fair houses. "Don Juan was a popular attraction and played this week at the Milwaukee, Savoy, Tivoli, Colonial and Mirth. The Venetian theatre drew fair houses with "The Music Master." The new Shorewood theatre continues to do most gratifying business and this week brought in good patronage with "The Understanding Heart."

Kansas City

ATTENDANCE as a whole was above the average at Kansas City motion picture theatres this week.

With a change from Publix stage shows to the new Publix policy the Newman, with Richard Dix in "Man Power," played to good houses all week. The same can be said for the German film, "Metropolis," at the Royal.

At the Liberty theatre, "The Red Kimono" enjoyed a good second week, while "Rich Men's Sons" at the Pantages held up much better than normal attendance. Syd Chaplin in "The Better 'Ole" virtualy packed them in all week with the Vitaphone program.

At the Mainstreet theatre, Reginald Denny in "Fast and Furious" also kept well above the average mark in the weekly attendance. Only the ordinary newspaper advertising and lobby displays were resorted to.

Cleveland

THE hottest week in fifty-five years was not conducive to good business in any of the local theatres. However, those theatres which have installed cooling plants and, in addition, offered special entertainment values, managed to pull through the week less disastrously than those which trusted to the weatherman and the good dispositions of its patrons.

The Carrier-cooled **Stillman did fairly well during its second week of "Annie Laurie."** And what is catalogued "fair" with the thermometer between 95 and 100 would be "good" under normal conditions. **"The Callahans and the Murphys"** closed its **third and last week at the Cameo with a good record**, considering the heat. The air-cooled **Allen, plus "The Poor Nut," unusually funny and wholesome comedy**, plus an invitingly cool presentation called "In Alaska," **did pretty well** on the week's business. Even Vincent Lopez and his famous orchestra could not bring the State average far above normal last week, although the photoplay feature **"Dance Magic" was better than average entertainment. Keith's Palace did fairly well with "Rolled Stockings." "All Aboard," failed to register at the box office at the Park. "The Night Bride,"** good, light summer entertainment, but **not enough inducement to drag people into the theatre. Keith's East 105th St. didn't do much with it all week.** Neither did Reade's Hippodrome the last half of the week. **Buck Jones in "Hills of Peril" did pretty well during its engagement half of the week at the Hippodrome.** The neighborhood houses are reported to have died during the hot spell.

Indianapolis

BUSINESS continued "off" in Indianapolis movie houses the past week. The season, generally bad, has brought uncertain box office receipts here. Weather conditions have been bad and considerable unemployment has been partially responsible.

Berkell and Stuart Walker stock companies have had splendid runs this summer and clipped box office receipts for picture theatres.

"Faust" was a "flop" from box office standpoint the past week at Apollo. "The World War," sponsored by the American Legion and Indianapolis News in special drive, **drew fairly heavy** the past two weeks **at the Colonial.**

Circle audiences have slightly fallen since opening of the Indiana, new Publix house, operated by the same company. Indiana crowds are rather light during hot days.

The Ohio crowds have dropped recently since Circle bought controlling interest. Neighborhood houses have reported light business the last few weeks.

Minneapolis

BUSINESS was generally good in the Minneapolis picture houses this week.

The Vitaphone picture, **"The Better 'Ole," proved an excellent attraction at the State**, where big crowds were the rule. **Lars Hanson, in "Captain Salvation," was well received at the Strand.** At the **Lyric, Ben Lyon and Pauline Starke in "Dance Magic" succeeded in pulling in the patrons in good fashion.** The **Pantages featured Olive Borden in "The Secret Studio,"** a picture which lent itself to a little sensational exploiting, and was well rewarded at the box office. The **Hennepin-Orpheum found May Robson in "The Rejuvenation of Aunt Mary"** to be a good drawing card. The **Loring attempted a revival week**, and showed such films as **"Male and Female," "His Hour,"** and **"The Dark Angel" with good results.** At the neighborhood houses, business continued strong, with such pictures as **"Rookies," "Don Juan,"** and **"Tracked by the Police."** The weather, for the most part, was cool and pleasant, and conducive to theatre-going.

Oklahoma City

THE weather here was warm the first part of the week but cooled off to a remarkable degree the last part, and the theatre business seemed to be influenced by this fact. This, and also the fact that the Orpheum Theatre—generally conceded the coolest spot in the city—had an unusually good bill of vaudeville on.

At the **Empress Theatre, "Lonesome Ladies"** kept the screen all week and **played to rather good business.** The star, Lewis Stone, was the main attraction. **The Criterion picture, "Manpower" was only fair according to business done.** This theatre has been having the best pictures for the last few weeks. **"Cradle Snatchers," at the Liberty, was well received**, but was not held over—and we understand that was the arrangement in case it went over big. **"The Monkey Talks," an unusually good picture**, kept them interested at the **Liberty the last part of the week. "Heaven on Earth" did fair business at the Capitol** the first half of the week, and although the plot was light, the drawing power of the stars perhaps deserved better than it received. **"Ten Modern Commandments"** finished the week at this theatre and was pronounced very entertaining. **Business rather good** for this season of the year.

Salt Lake City

DOWNTOWN theatre business as a whole has averaged fairly good in Salt Lake for the past week, considering the fact that a real summer out-of-doors week has been had.

Richard Dix and Mary Brian in "Man Power" had a very good week at the Paramount Empress; this attraction having been offered in connection with a special stage attraction which was billed as "Paul Cazins' Syncopators," and which was also very well received.

"On Ze Boulevard," with Lew Cody and Renee Adoree, proved to be rather disappointing at the Victory as far as box office receipts are concerned, but was not entirely at fault, considering the hot weather.

The double feature program at the **American consisted of Milton Sills in "Framed,"** which was probably the main attraction, and **Anna Q. Nilsson** in "The Masked Woman," **with the average summer crowds in attendance.**

Bert Lytell in "Obey the Law" received favorable comments and **was held over for an extra day**, but the crowds were not up to par here either. A special exploitation campaign was carried on in connection with this picture.

The screen comedy, **"The Callahans and the Murphys," was greatly enjoyed at the Pantages** in addition to the vaudeville program.

"Resurrection," as a second run, went over exceptionally well at the Rialto Theatre, this picture starring Rod LaRocque and Dolores del Rio.

Business has been slightly off for the second run houses and suburban theatres also during the mid-summer period.

Los Angeles

"TWELVE MILES OUT," starring John Gilbert at Loew's State, is attracting large crowds, especially being popular with the men.

The report from **Grauman's Egyptian Theatre** is that **"Topsy and Eva" has broken all house records in its run of five weeks.**

Janet Gaynor and Charles Farrell in **"Seventh Heaven" at Carthay Circle** are still acquiring hundreds of new fans at each performance. **The splendid picture is proving very popular.**

Judging from comment, one picture each week semes to be more popular than other runs and this week **"The Way of All Flesh" at the Criterion is doing great business.** The box office receipts show better attendance in its second week.

Rube Wolf and Nell Kelly who have a great following in Los Angeles are helping with their stage presentation to put **"Service for Ladies"** across at the Metropolitan. **The management reports only fair attendance.**

For the past two months **"The King of Kings" at Grauman's Chinese** has attracted unusual atendance and to all appearances **will continue to do so for many weeks.**

"Chang" at the **Million Dollar** and **"Framed"** at the **Uptown** are both **doing average business.**

San Francisco

THE past week at both downtown and residential motion picture theatres, generally, was considered a good one, as the pictures and the presentation acts, where shown, were good.

At the Granada Theatre, "Manpower" drew fairly well and the specialty act was popular. **"The Poor Nut" at Loew's Warfield Theatre, drew very well all week** and the stage offering called "Tassels Idea" was especially popular with the tassels being girls and dancing.

At the St. Francis Theatre, "The Better 'Ole," continued to draw crowds for a third week and **"The Rough Riders" drew crowds to the California Theatre**, for Roosevelt was always popular here.

"Old Ironsides," shown at advanced prices at the Columbia Theatre, has not been drawing so well the third, nor even second weeks, as was contemplated.

"Quarantined Rivals," a farce comedy, took very well at the Golden Gate Theatre, many liking it much better than the vaudeville acts. **"The Lure of The Night Club"** and **"The Yokel,"** two pictures shown together at the **Union Square Theatre, were very popular**, as were some of the vaudeville acts. **At the Cameo Theatre, were very popular**, as were some of first part of the week **was popular**, but the picture, a comedy, **"Beware of Widows," shown the second half, drew many more people to this house. "Is Zat So?" drew crowds** to the Pantages Theatre.

In the residential houses, **"The Sea Tiger" shown at the Coliseum drew good crowds** and **"Her Father Said No,"** together with the musical comedy at the **Wigwam Theatre, also drew big crowds.**



"The Glorious Fourth"

(Pathe-Our Gang—Two Reels)

(Reviewed by Chester J. Smith)

MIX up a gang of youthful patriots and the Fourth of July and you are bound to have fireworks. When in the mixing you inject "Our Gang" there is bound to be more than fireworks. In fact there is likely to be disaster, not only to the gang, but to all of those in the immediate vicinity.

All of the blame for what happened is placed on the innocent and none too stalwart shoulders of Farina, who earned a quarter and with it purchased the biggest thing in the fireworks shop, a skyrocket. Said shop had been left in the keeping of Joe in the absence of his mother, who conducted the shop. Joe was responsible for the lighting of the skyrocket, which ascended majestically but did not burst until it descended within the fireworks shop. And then the racket started. And it continued until it had cleaned out everything and everybody in the vicinity.

There is really more racket and confusion than there is comedy, but with it all, there are a few good gags and some little humor. The action, however, is fast enough to satisfy the most exciting. Added to the consternation caused by the bursting fireworks is that injected by the dub who eats the "Bahama Oil Capsules," made of a stronger explosive than TNT, and makes himself completely obnoxious to all with whom he comes into contact. Yes, there is plenty of action.

"Night Owls"

(Educational-Cameo—One Reel)

A PEACE-LOVING American tourist arrives in a French village in quest of a quiet inn and lands by mistake in a regular hornet's nest of Apaches. Delicately constituted and not possessing the physical brawn that marks his ferocious fellow guests this bold fellow nevertheless woos the pretty daughter of the inn's proprietor and so has to put up with the menacing advances of a particularly unhandsome Apache, who wants the girl himself. Throughout nearly the whole of the footage, the gentle American (Phil Dunham) is kept busy dodging his adversary, using a nimble mind to combat strength and an intense dislike. By all manner of maneuvers,, he manages to elude a mauling, but not for good as both he and the unfriendly Frenchman disappear down a well as the comedy comes to an end. Average slapstick stuff that will get by in the second run and neighborhood houses. Along with Dunham are Estelle Bradley, Al Thompson, Wallace Lupino and Robert Burns. It was directed by Mark Sandrich and was released on June 19.—RAYMOND GANLY.

"Kid Tricks"

(Educational-Juvenile—Two Reels)

(Reviewed by Raymond Ganly)

"BIG BOY," Educational's winsome youngster, is sure to please in his latest two-reel comedy. The kid actor is in fine form. His many little mannerisms and shinning personality are emphasized all the more. For inherent ability to act before the camera you would have to go a long way to beat the natural spontaneity of this child. He has a wealth of varied expressions, has even taken on new ones in fact. His appeal captures both the mind and heart. After seeing him look cross, happy, inquisitive, trustful, woe-begone, and all the other multifold changes of countenance, you have to agree with the press sheet that the little fellow is an actor of "rare ability."

In "Kid Tricks" he is instrumental in bringing his separated parents together. The time has arrived for the father to get possession of the boy and the mother is sorry to give him up. He goes off in the custody of the rural mail carrier and after an exciting ride arrives at his father's house, where everything would be fine if it were not for the rascally son of the housekeeper. A ride on a pony, a trip up in the air onto the tail of a kite and "Big Boy" falls unhurt to establish between his mother and dad warm feelings. An acceptable number for any type of house. The grown-ups in the cast are Lila Leslie, Robert Graves, Elfie Fay, Jack McHugh, Ford West. Ford West directed. Released on July 3, 1927.

"The Bully"

(Fables-Pathe—One Reel)

"EGOTISM is the glue that enables a man to get stuck on himself." That is the fable in this one and it is the best part of the picture, which seems hardly up to the standard of these past fables. The cartoonists have failed to crowd in the usual amount of humor.

The bully, an xylophone player, sends Milton Mouse to do his collecting and he becomes entangled with the cuckoo in the cuckoo clock. They battle fiercely until cuckoo calls upon grandfather clock to come to the rescue. Grandfather responds, with the resultant annihilation of the bully. The action develops little in the way of humor.—CHESTER J. SMITH.

"The Movie Hound"

(Educational-Cameo—One Reel)

IT is probably so that often the events that daily happen in the average motion picture studio can be utilized as appropriate comedy ideas. This release of the Cameo brand employs the troubles of the poor property man. An irate director orders him to get a dog with spirit when the sleepy canine that he is using in a dramatic scene fails to respond adequately to his furious megaphone bellowings. Dogs prove mighty hard to get so the property man, portrayed by Wallace Lupino, obtains the services of a dwarf encased in a dog's regalia advertising dog biscuits. The dog is anxious to work-under the Kleigs but seems to be out of place in the studio for he does everything to wreck the progress of various productions in the making. Phil Dunham, Kathryn McGuire and Lucille Hutton are members of the cast. Mark Sandrich was the director. It is fair entertainment. —RAYMOND GANLY.

"Tales of a Traveler"

(Educational—One Reel)

Though these Hodge-Podge collections of Lyman H. Howe are labelled Some Sense and Some Nonsense they are often full of "different" shots of natural masterpieces, novel views of unusual events and occasional humdrum scenes that are practically found in all the various reels essaying to show something out of the ordinary run of things. One cannot charge this Educational reel with presenting tiresome matter. On the contrary, it has several excellent "tales" to offer and its general excellence is indicated to some extent in the care with which the "nonsense" offsets its more serious side; it is evenly balanced. There are scenes of an Hawaiian throwing his net into the ocean, the Buttermilk Falls in Pennsylvania, the marvelous Victoria Falls in Africa. The picturesque boats of China are shown and an interesting trip taken down a mountain of Tennessee. Robert E. Gillman's editing and conception of the continuity is okay and the animated embellishments of Archie N. Griffiths amusing.—RAYMOND GANLY.

"Screen Snapshots"

(Columbia—One Reel)

ANYTHING or almost anything relating to the screen folk is engaging—so thinks the the average movie fan. In this current "Screen Snapshots" release are several interesting items about retaking scenes and numerous glimpses are had of the coaching that the stellar luminaries receive before the actual scene is taken. There is a ball room sequence of a Constance Talmadge picture which Sid Franklin is directing; an intimate view of a location party and a large cake that May Robson cuts for the delectation of Director Erle Kenton, Phyllis Haver, Harrison Ford and Franklin Pangborn; a rehearsal of a highlight from a Monty Banks comedy; the original piano used by Chopin and to which Marie Prevost struts some of her dance steps. Francis X. Bushman and Jacqueline Logan interpreting a tense moment in a costume picture; Ben Lyon vigorously boxing with a willing opponent and Johnny Hines taking direction as to the proper method of kissing Edna Murphy, his leading lady. It is an interesting reel.—RAYMOND GANLY.

"Felix the Cat in 'Loco' Motive"

(Educational Cartoon—One Reel)

THE news prints are full these days of recountals of the various American flying expeditions over long stretches of ocean to some spot thousands of miles away from our own shores. Now, when most everyone, talks and thinks of aviation, the wide awake Pat Sullivan and staff send Felix to Europe in an airship of his own devising. As is nine times out of ten the case with Felix his thoughts and ambitions were sent winging Germany way because of hunger. When he beholds a well nourished Teuton the cat concludes that Germany must be a land overflowing with milk and honey. And so it is not long after that he faces Eastward and sets out to conquer the air. Though he meets many obstacles and conquers them one by one your sympathies are with the lone cat flying over a waste of water. A really good cartoon storm, pelting rain, dark threatening clouds, a veritable downpour with thunder and lightning, hits the intelligent feline but he manages to stay up in the air and continue his trip, arriving in Germany where a great multitude awaits him. Presenting Felix in a new role, up-to-date, it is good stuff.—RAYMOND GANLY.

"Three's a Crowd" New Title of Langdon Film

"Three's a Crowd," is the title selected for Harry Langdon's new comedy for First National, on which photography was completed a week or so ago. Arthur Ripley prepared the adaptation from a story that the comedian had in his possession for some time. Gladys McConnell is Langdon's leading lady. The picture, now being cut and edited, is scheduled for release on Aug. 28.

Rolled Stockings

Light But Fairly Entertaining College Yarn

(Reviewed by Laurence Reid)

YOUTH with all of its snappy ways is well symbolized in this picture from the title to the final fade-out. It should please the younger generation and the seats of any man's theatre should be well filled when that title draws them to the box-office. The patrons will see a moderately bright story which affords very little plot and originality. Indeed, it is the typical movie yarn of college doings. The story boasts two heroes—one who would die for dear old Colfax, while the other doesn't care much what happens just so long as he can sport Kampus-Kut Klothes—and tease the girls.

These boys are brothers and both fall in love with the pretty co-ed, played with becoming pep and sparkle by Louise Brooks. When the gay deceiver discovers that he is spoiling the romance of the pride of Colfax he gracefully steps aside—and everything ends rosy-posy.

You can see that it is a brittle strip of celluloid—which runs its even course without dropping any daisies by the wayside. The climax of the crew race is not so good. But the campus atmosphere is fairly authentic—and the piece does register youth.

The Cast: Richard Arlen, James Hall, Louise Brooks, Nancy Phillips, El Brendel, David Torrence, Chance Ward. Director, Richard Rosson.

THEME: Romance of college life—with two brothers in love with same girl. The more honorable boy wins her.

PRODUCTION HIGHLIGHTS: The campus atmosphere. The conflict of the brothers. The spirited acting by Louise Brooks. Richard Arlen's convincing performance. The crew race.

EXPLOITATION ANGLES: Tease that title to the limit. Play up spirit of youth which marks the picture. Feature Louise Brooks and Nancy Phillips. Bill as enjoyable story of college days.

DRAWING POWER: The title and players should attract them. Suitable for all types of houses. Should attract the younger set.

Produced and Distributed by Paramount. Length, six reels. Released, July, 1927.



A tale of the frozen North is Universal's "Back to God's Country," scenes of which are shown above.



Five stills from F B O's screen version of "The Gingham Girl," a musical comedy.

The Poor Nut

Clever College Story Packed with Humor and Pathos

(Reviewed by Laurence Reid)

IT'S very seldom that a story of college life is transferred to the screen with any approach to fidelity. The average director's conception of campus activities is to stuff a room full of pillows, pennants and ukuleles—and then instruct the far-from-lifelike collegiates to go to it. They usually climax it all with a football game which is taken from some actual contest. "The Poor Nut" takes a bow as being the most authentic college yarn since Lloyd's "Freshman." The collegians look genuine, the atmosphere is highly creditable and the conduct of the characters is never out of place. Consequently it should be highly welcome in all higher seats of learning.

It's an adaptation of the play—and is highly seasoned with comedy and pathos. The central figure is a boobish book-worm with a "yen" for botany. Yearning for romance he writes letters to a co-ed from a neighboring college—a co-ed whom he has never seen. Of course, he wins her love with the poetry of his five-dollar words, but when she sees him she hurriedly checks him out. Jack Mulhall never did finer acting than when he sees his romance tumbling to pieces.

The comedy runs apace with the pathos—the elements being neatly balanced. It is very entertaining all the way, the captions being well-written—the acting thoroughly capable—and the staging all to the atmosphere.

The Cast: Jack Mulhall, Jean Arthur, Jane Winton, Glenn Tryon, Charles Murray. Director, Richard Wallace.

THEME: Comedy-drama of college youth with an inferiority complex. Through sympathy of girl and discovering his athletic talents he conquers himself.

PRODUCTION HIGHLIGHTS.—Mulhall training for track. Sequence of visit by co-ed. Comedy by Murray. The antics of Glenn Tryon. Acting by Mulhall. The track meet. The romance. The gags and titles.

EXPLOITATION ANGLES: Play up theme and capitalize how timid people can conquer themselves. Feature star in his best role. Use college prologue.

DRAWING POWER: The title and good advertising should put it over.

Produced by Jess Smith. Distributed by First National. Length, six reels. Released, July, 1927.

The Gingham Girl

Bright and Breezy—Sure-Fire for Hot Weather

(Reviewed by Laurence Reid)

THE biggest obstacle to hurdle in bringing a musical comedy to the screen is that of retaining the humor. Spilled upon the stage with plenty of "business" and wise-cracks—these are difficult to translate into terms of celluloid. In the case of "The Gingham Girl" the boys behind it have done a good job. The piece is faithfully followed insofar as its theme and love interest are concerned—and its gags don't lag behind the high jinks which featured the spoken version.

George K. Arthur is the white-haired boy here and he demonstrates he has a real flair for comedy in his role of a hick town hero who goes in for success by reading about it—and who, incidentally, sports the type of clothes associated with race tracks. He comes to New York along with the girl, the latter to make and sell cookies, the former to show the town how to be successful by using his wits. It abounds in funny situations—especially in the Greenwich Village scene. The romance is neatly developed and the piece sparkles all the way.

If there is a dull moment it is hurdled with ease. As a result the piece has the high mark of spontaneity. The players carry on their assignments with enthusiasm—George Arthur showing real characterization without stepping out of bounds. And Lois Wilson makes a charming girl friend. Perfectly Okay for hot weather days.

The Cast: George K. Arthur, Louis Wilson, Maude Fulton, Myrta Bonillas, Betty Francisco. Director, David Kirkland.

THEME: Comedy-romance of small-town romancers who come to New York and make good.

PRODUCTION HIGHLIGHTS: The gags. The comedy by Arthur. The settings. The development of theme. The Greenwich Village sequence. The captions. The satire and romance. The night club sequence.

EXPLOITATION ANGLES: Bill as hot weather entertainment. Play up title and invite patrons to become cool in witnessing film. Feature Arthur and Wilson. Tie up with modiste shops on gingham displays, etc.

Produced and Distributed by F B O.
Length, six reels. Released, July, 1927.



Glimpses into the college career of "The Poor Nut" from First National's celluloid version of the play.



A group of highlights from "Rolled Stockings," Paramount's "youth" picture

Back to God's Country

A Northwestern Thriller

(Reviewed by Chester J. Smith)

THERE'S a familiar strain running through this Northwestern, which has Renee Adoree for its star. The story is quite a stereotyped one, but nevertheless it is entertaining despite the fact that the ultimate outcome is quite evident before the first reel is completed.

It is melodrama of the thrilling type, well directed and fairly well acted with a deal of forced comedy relief that is literally hurled into the picture in spots and that adds nothing to its effectiveness. However, it has an appeal to all classes and it will hold interest throughout.

Renee Adoree is quite a charming little heroine who fits perfectly into the role and retains the sympathy of her audience throughout. She is the daughter of a trapper who is forced to commit murder in self defense and to protect her father she offers to marry the villainous sea captain. She is saved this fate, however, by the efforts of the young American engineer, Robert Frazer, and by the savage dog with which she has made friends.

The Cast: Renee Adoree, Robert Frazer, Walter Long, Mitchell Lewis, Adolph Milar, James Mason, Flying Eagle.

THEME: Northwest trapper is forced to commit murder in self defense. His deed is known only to villainous sea captain and his daughter agrees to marry sea captain to protect her father. The story is revealed to the Young American engineer, who plans their escape. This is effected with the assistance of the vicious dog whom the heroine has befriended.

PRODUCTION HIGHLIGHTS: The fight between the heroine's father and the half-breed. The battle in the blizzard between the sea captain and the vicious dog. The exceptional shots of the northwest country and the succession of thrill scenes.

EXPLOITATION ANGLES: Play up Renee Adoree, who really has one of her best roles. Emphasize the fight scenes between the heroine's father and the half-breed, and the sea captain and the dog.

DRAWING POWER: Should go very well where they like their melodrama replete with thrills.

Produced and distributed by Universal.
Length, 6,751 feet. Released Sept. 4, 1927.

Regional News from Correspondents

Southeast

WALTER GRISWOLL, manager of the Broadway and Crescent theatres, Statesville, N. C., visited film row last week.

H. J. Paradis, owner of a chain of theatres in Eastern North Carolina, expects to open his new house in Greenville about the middle of July.

F. M. Elkin, manager Young's Theatre, Lexington, N. C., was a recent caller in Charlotte.

C. L. Pace, formerly manager of the Gaiety Theatre, Oxford, N. C., is now booker for Liberty-Specialty Film Distributing Corp., succeeding J. W. Morrison.

Chas. Bealen, booker Pathe exchange, is resting quietly at the Mercy Hospital, following an acute attack of appendicitis Wednesday.

Phaul V. Phillips, formerly owner of the Wilson Theatre, Wilson, N. C., is now with Producers Distributing Corporation as salesman.

E. V. Richards, head of Publix-Saenger Theatres of North Carolina, and R. B. Wilby, paid a visit to North Carolina last week.

W. P. White, manager National Theatre Supply Company, is spending several days at his home in Adairsville, Ga.

M. S. Colleton, auditor for Metro-Goldwyn-Mayer, is spending several weeks in the Charlotte office.

H. F. Kincey, general manager of Publix-Saenger Theatres of North Carolina, spent last Wednesday in Charlotte.

Oscar S. Oldknow, vice-president and general manager of the National Theatre Supply Company, spent Thursday and Friday in the Charlotte office.

Capt. C. L. Welch and A. F. Sams, Jr., owners of the Victory Theatre, Salisbury, N. C., have installed a beautiful marquee electric sign, lobby frames and box office, and expect to reseat and decorate the interior of the theatre very shortly.

E. L. McShane, formerly connected with various exchanges in Washington, D. C., succeeds Paul Schmuch as manager of the local Pathe exchange, effective this week. Mr. Schmuck is being transferred to the St. Louis office for the same company.

L. C. Rose, owner of the Mt. Holly Theatre, Mt. Holly, Victory Theatre, Mooresville, and the Pastime Theatre, Belmont, N. C., will start construction of a new theatre in Belmont immediately.

Bill Moss, of the Chicago office of National Theatre Supply Company, spent several days in the Charlotte office taking inventory.

H. E. Buchanan, owner Lyric Theatre, Sylva, N. C., has started work on a new modern theatre of large seating capacity, in Sylva.

Mrs. Phelps Sasseen, owner and manager of the Iris Theatre, Salisbury, N. C., accompanied by her daughters, is leaving July 11 for a month's vacation.

Harry Bernstein, for many years connected with Wilmer & Vincent and long associated with the late Jake Wells, is leaving the Wilmer & Vincent Theatres, July 9 While no announcement has been authorized concerning his future plans it is understood that he will operate a 5000-seat theatre of his own.

George Parr, owner Imperial Theatre, Lancaster, S. C., was in Charlotte last week.

James Meacham, booker for PDC, is back at his desk after an absence of several days last week on account of a slight attack of asthma.

C. R. McIver, formerly owner of the Grand Theatre, Draper, N. C., announces he has sold this house to Cable Davis.

Jack ReVille, formerly manager of the Charlotte Theatre here and for the past several years connected with the National and Broadway theatres, Richmond, Va., now has charge of the Ritz and Bijou Theatres, Brunswick, Ga. Mr. ReVille was succeeded at the Charlotte Theatre by E. W. Thomas of Atlanta, Ga.

The new Liberty Theatre, at Sulligent, Alabama, will open Saturday, July 16th. Addie L. Hill, Jr., who operates the Liberty, has been active in Sulligent business life for several years and during the past two years has conducted a small theatre there. The new Liberty is well located, being on the main highway, and promises to play a strong part in the amusement life of extreme western Alabama. It seats 500.

Aubrey Watson has assumed management of the Trianon, Birmingham.

John Johnson, of the Colonial Theatre, Jasper, visited Birmingham the past week.

Business generally was only fair the past week along the Birmingham rialto. The weather has been very hot and people are taking advantage of the outdoor sports offered, rather than attending theatres.

Conditions throughout the western and middle sections of the state do not point to as good a Fall as was the case a month ago. Unfavorable weather conditions have held back farming, and while there is fair prospect on cotton yield, the crop is badly hurt.

Rumors persist that Inter-State has abandoned its idea of reopening the Lyric in August with Vitaphone. Instead, it would not be surprising, since Inter-State holds Fox franchise for Birmingham. Nothing definite, however, appears determined as yet.

Hunter M. Smith, president of the Pan-Ala Amusement Co., visited several towns in western Alabama on business the past week.

The Better Films Committee meets in the Axis Club rooms where a luncheon will be held on next Monday.

E. R. Collins, operating the Lyric, at Anniston, visited his parents the past week.

Joe Steed, of Joe Steed Amusement Co., is still visiting in Florida.

Mrs. Raymond Willie, wife of Inter-State's young go-getting San Antonio manager, visited friends in Birmingham the past week.

Film Row was represented in the Magic City the past week by O. K. Bourgeois, Pathe; Maurice Mitchell, Pathe; Frank Howard, of DeMille and Metropolitan Pictures, and his salesman, L. J. Duncan; Matt Whitham, of Fox; and J. H. Butner of Educational.

A. G. Carleton, who operates the Ritz, the new theatre in Montgomery for colored patrons, visited Moulton Gray, of Henry Hury's Frolic, the past week.

A Brown Parkes still continues to enjoy the pleasures of vacationing at Camp Walton, Fla.

Kirby Bros., who operate the Palace Theatre, Roxboro, N. C., and the Gaiety Theatre, Oxford, N. C., have started construction on a new theatre in Durham, N. C., which they expect to complete in the early fall.

The Goldberg Amusement Company of Clarksville, Tenn., has leased the Dreamland Theatre at Guthrie, Ky., which was formerly operated by M. L. Reasons.

The Walnut Theatre, Louisville, will close to make ready for its season of musical comedy stock that will occupy the house September 3rd. Albert Taylor, long associated with Tabloid musical comedy productions, will head the Walnut management.

The Cumberland Theatre at Cumberland, Ky., closed on July 1st.

Charles E. Grote has taken over the lease and equipment of the Liberty Theatre at Pikeville, Ky., formerly operated by G. C. Scott.

Approximately 1,000 children from Louisville orphanages and institutions were guests at B. F. Keith's Rialto Theatre last Thursday afternoon at a party arranged by the Louisville Council of Churches. Special film subjects of interest to children were shown in addition to the regular program.

Willis H. Vance has taken over the Strand Theatre at Covington, Ky.

Mr. and Mrs. Thomas Peek of the Lyric Theatre, Lawrenceburg, Ky., are visiting their daughter in Chicago.

The Acme Theatre (colored) at Henderson, Ky., which has been closed temporarily, is now closed permanently, and the equipment has been purchased by Karl Herzog of the Select Theatre at Hawesville, Ky.

A motion picture and legitimate theatre, to be called the State, will be built at Hanover, Pa., by N. and Louis Appel, of York and Harrisburg and Fred C. Bittner of Hanover. The cost will be about $250,000.

Miss Virginia Snyder, of the First National exchange, is vacationing in California.

Mrs. F. A. English, secretary to Southern Division Manager H. G. Ballance, of Paramount-Famous-Lasky Corporation, Atlanta, leaves Sunday for a two weeks' vacation to be spent in North Carolina. She will make the trip by auto, visiting Asheville, Charlotte and Wrightsville Beach.

Miss May Naylor, secretary to Atlanta Branch Manager Dave Prince of Paramount-Famous-Lasky Corporation, is on her vacation this week.

Harry G. Ballance, Southern Division manager of Paramount-Famous-Lasky Corporation, with headquarters in Atlanta, returned this week from a trip to New York

William G. Minder, manager in the Southeast for Tiffany, left Atlanta on Tuesday for a trip through the territory, expecting to visit Albany, Ga., Tallahasse, Fla., and Mobile, Ala., before returning to the city on Friday. After arriving here, he plans to visit New York.

Ben Y. Cammack, Universal's Atlanta branch manager, made a trip through the South Carolina territory this week.

S. F. Boyd, of the Adel Theatre, Adel, Ga., was a visitor on Film Row this week.

Earle E. Griggs, exploiteer for Universal in the Southeast, spent this week in the Memphis territory.

Dave Prince, Atlanta branch manager for Paramount, visited Albany, Ga., the past week.

F. C. Stough, owner of the Davidson Theatre, Davidson, N. C., visited Charlotte's film row during the week.

Fred Young, manager of the Capitol and Iris Theatres, Salisbury, N. C., is now manager of the Publix-Saenger Superba Theatre in Raleigh, N. C.

Walter Griffith, of the U. S. Film Transport, and Mrs. Griffith returned to Charlotte Wednesday from a two weeks' stay in the Eastern part of the state.

R. B. Wilbanks, manager of the local exchange of Paramount was host at a swimming party Monday at McAlpine Beach.

Florida

THE new Campobello theatre opened last week. This beautiful play house is Tampa's latest neighborhood theatre, located in the Belmont Heights section of Tampa. A. C. Thornton, former manager of the Seminole theatre, has been engaged to manage the house. Thornton left thtis week for Atlanta where he will spend several days arranging programs for the new house.

John A. Campbell announces the opening of his new house in Port Tampa City for Saturday night this week. Mr. Campbell says that he will operate only three nights each week during the summer, but plans to give the people a nightly show as soon as cool weather comes.

Maurice Lees has closed his pavilion at Sulphur Springs for the summer. Mr. Lees has been operating the pavilion there for the past six years and has been very successful. He gives dances, vaudeville and occasional picture shows. The owner of the resort is planning a new amusement pavilion and it is hoped that it will be ready in time for the winter season.

Cecil Fernandez, projection expert and a member of the Society of Motion Picture Engineers, has just returned to Tampa from Venice, where he has been installing the projection equipment in the new Alcazar theatre. Cecil says the house is a beauty and that the projection at the grand opening Thursday evening was 100 per cent perfect.

Members of the Jacksonville and Montgomery baseball teams in the Southeastern League, who are playing here this week, will be guests of the Arcade Theatre at a First National baseball picture.

The Florida Theatre, Jacksonville, is featuring Frank Morris and his Variety Vendors in the "New Idea."

George Porter, of the Temple Theatre, Perry, Fla., visited the Universal and Paramount Exchanges Wednesday.

C. B. Ellis, F B O Jacksonville branch manager, left Wednesday for New York City, stopping in Atlanta en route.

Frank Dowler, district manager for Publix, left Jacksonville Wednesday for a trip down East Coast territory.

Roy Campbell, of St. Augustine, flew to Atlanta in his aeroplane last Monday to attend the opening of the Capitol Theatre.

The Florida Theatre has had a good drawing card in its weather plant during the unusually warm days. The Florida sun has more than done its duty this summer, and the cool, fresh air of the theatre has been doubly inviting.

New England

CHARLES STERN, formerly with the Universal sales force at Boston, has resigned to become affiliated with the Royal exchange, Boston.

Charles Williams of the National Theatre, Boston, has the sympathy of friends in the death of his daughter, which occurred the past week.

John Kamuda of the Grand Theatre at Indian Orchard, motored to the Row during the week in his new Marmon.

Bert Pine, formerly manager of the Central Square Theatre, Waltham, Mass., has resigned to become manager of the new Waltham Theatre.

Peter Latchis, who operates theatres in Brattleboro, Vt. and Keene, N. H., has added a new theatre to his circuit, the Strand at Milford, N. H. Straight pictures will be the policy.

Joseph Rapolis of the Majestic Theatre at Easthampton, Mass., has taken over the management of the new Ludlow Theatre at Ludlow, Mass. The new theatre will open Sept. 4, according to present plans.

Mrs. Ann Ruff, wife of Edward Ruff of the sales force of the Paramount exchange, received a broken arm in an auto accident Saturday afternoon when returning home from the Pine Brook Valley Club. Her car was crowded from the roadway by a fast moving auto going in the same direction and she collided with a telegraph pole.

David Brandt, who owns the Waltham Theatre at Waltham, Mass., is completing his new theatre, the Humboldt, on Humboldt Avenue, Roxbury. It is expected that formal opening will take place about Oct. 1st. The theatre will seat about 1,500.

Miss Katherine Clegg, assistant booker at the Fox exchange, Boston, is on a two weeks' vacation which she is spending in New York City.

Miss Nora Kelly, secretary to Moe Grassgreen of the Fox exchange at Boston, is spending two weeks vacation in the White Mountains.

James J. Dunn will open his new Park Theatre at Taunton, which takes the place of the theatre destroyed by fire early last October. The new theatre seats 1,600 and is one of the most finely appointed picture theatres outside of Boston.

Wernick Brothers, who are building a new theatre at Chicopee Falls, Mass., have started a contest among residents of the town to name the theatre and the winner will be announced on the opening night and will be suitably rewarded at that time. The theatre is scheduled for its opening between Sept. 15th and Oct. 1st.

Mr. and Mrs. G. L. Emerson of the Bijou Theatre, Morrisville, Vt., motored to Boston during the week and announced their purchase of the Opera House at Waterbury, Vt., which they will operate in conjunction with their Morrisville house. Mrs. Annie Dowling was the former owner of the Opera House. She is said to be negotiating for another theatre in Vermont.

Library Hall Theatre at Georgetown, Mass., has been sold by A. S. Wason to William Caddoo, who will add it to his present circuit which includes the Centennial at Northampton, Mass. and Governors Hall at Seabrook, N. H.

William Breen plans to open his new theatre at Norwood, now nearing completion, the latter part of August.

Al Locatelli, who operates a chain of theatres in Suburban Boston, was called to Montreal last week by the serious illness of his father, John Locatelli, who was stricken while on a visit to that city. He brought him home with him to Somerville, Mass., and latest reports are that the elder Locatelli is now on the road to recovery.

The annual mid-summer outing of the New England Bookers Association, whose members are bookers of the Boston and New Haven exchanges, was held Saturday at Beaver Lake, Derry, N. H. A chicken dinner was served and there were water and field sports. The trip was made in motor busses.

Miss L. Jacobson of the Elm Amusement Co., who has been spending several weeks at Atlantic City, has returned.

Kenneth Robinson, sales manager of the Paramount exchange at Boston, declared by his friends to be the best dressed man in film row, has been on a two weeks' sales campaign in New Hampshire and Vermont in company with John Moore and Charles Meckleburg, regular salesmen in those territories.

A. Price has reopened the Castle Square Theatre, Boston, as a motion picture theatre with a policy of straight pictures and three changes of program weekly.

Miss Sadie Needles has been appointed secretary to Sales Manager Kenneth Robinson at Paramount exchange. Miss Florence Sullivan, who formerly held that position, has been promoted as secretary to Branch Manager William Erb.

Philip Smith of the Strand Theatre, South Boston and the Warren Theatre, Roxbury, was presented with a son during the week by Mrs. Smith.

Atlanta

THE Atlanta Joint Board of Arbitration will meet Tuesday, July 19, to consider and take action on about twenty cases which have accumulated since the last session of the board.

C. R. Eggleston, manager of Keith's Georgia Theatre in Atlanta, accompanied by Mrs. Eggleston, left Monday for a trip up the Eastern coast. Mr. Eggleston is on his vacation.

Ed. Brown, booker for the E. J. Sparks Enterprises, with headquarters in Atlanta, left this week for a trip to New York.

John W. Mangham, Jr., head of the Atlanta exchange of Arthur C. Bromberg Attractions, returned this week from the Alabama territory, but left almost immediately for another extended visit to points in the Southeast.

Jimmy McGowan, who left the Atlanta Paramount exchange several years ago to go into vaudeville, is back in Atlanta on a visit to his people. It is probable that he will make a connection that will keep him here permanently. After several years trouping with the Keith, Loew and Pantages circuits Jimmy is strongly inclined toward settling down in his former home town.

Alternates chosen for the Arbitration Committee are Dave Prince, Paramount branch manager, and John W. Quillan, of Enterprise exchange, and John Ezell, head of Warner Brothers exchange.

The Board of Directors of the Atlanta Film Board of Trade is composed of George Allison, John W. Quillian, John Ezell, Dave Prince and W. W. Anderson.



Albany

HARRY PAPAYANAKOS, of the Rialto theatre in Potsdam, has been married since last October, according to an announcement last week. The wedding took place in Malone, but the couple guarded the secret so carefully that it did not leak out until last week, at which time Mr. Papayanakos smilingly confirmed the report. Mrs. Papayanakos is the doughter of a wholesale fruit dealer in Potsdam.

John Garry, manager of the Clinton Square theatre in Albany, is still confined at a local hospital, but he is reported on the road to recovery.

C. H. Buckley, of the Leland theatre in Albany, journeyed up to the Dempsey training camp in Saratoga one day last week.

C. R. Halligan, of the Universal exchange, has blossomed forth as a scenario writer, having completed one story, which is declared by everyone who has read it as being exceptionally good.

Mr. and Mrs. A. E. Milligan, of Schuylerville, are now operating their house but two days a week, but will reopen on a longer schedule in September.

Richard Bolton, of The Hague, who operates the theatre in that place, was deeply interested last week in the Marathon swimming race at Lake George.

The third annual outing of the Albany Film Board of Trade has again been changed and it is now scheduled to be held at White Sulphur Springs on Saratoga Lake, on August 8. There will be a baseball game between the exchange managers and the film salesmen.

A broken film coming in contact with an electric light bulb resulted in a fire in the projection room of the Hippodrome theatre in Ogdensburg, N. Y., one day last week. The blaze also spread to a box of film on the floor of the room. Policemen entered the theatre and ordered the audience to leave at once, and there was little or no confusion. The fire department extinguished the blaze with chemicals. James S. Burnham, who recently opened the theatre, had his eyebrows and hair singed.

Pete Dana, who was connected with the Schine outfit in Gloversville for several years, but who has been making his home of late in Buffalo, dropped in at several of the Albany exchanges one day last week.

While exhibitors in Albany and elsewhere have been cussing at the heat, and declaring they have been unable to sleep nights, Harry Hellman, owner of the Royal theatre, has been sleeping under blankets (at least he says so) at his camp on Crooked Lake.

Claude Allen, who recently sold his Casino, in Antwerp, was in town the other day, saying hello to a number of the exchange boys. Mr. Allen is continuing in the cheese business.

Frank Rogers, of New York city, a special representative for Warner Brothers, spent a day or so in Albany last week.

Grover A. Woodard is no longer manager of the local Bond exchange, having tendered his resignation last week. Miss Rena Craven is in charge of the exchange.

James Sper, one time manager of the Bond exchange in Albany, and who later spent several months with Harry Randall, in Florida, paid Albany a visit last week, and announced he was not connected with the film business any longer.

Judging from the young lady in the box office at the Colonial in Albany, Julius Berinstein is indulging in a rather extensive vacation trip. When Mr. Berinstein's whereabouts were sought, she replied that he was out of town, and in fact "driving all over the country."

Sidney Sampson, of Buffalo, in Albany last week, announced he was no longer connected with the Bond Photoplay company, and would probably enter the film business for himself.

The Capitol theatre in Albany, closed last week, to remain so until September.

H. C. Bissell, local film salesman, was present a week or so ago at the opening of Father Blais's theatre in Schroon Lake, and made a speech from the stage.

Lee Langdon, of Warner Brothers exchange, carried off the honors last week at Lake Cossayuna, when he landed some of the best bass and pickerel caught there during the summer. Mr. Langdon brought back ten of the fish with him as proof of his ability. He spent four days at the resort and fished from four in the morning until nine at night.

Fred Maussert, of Glens Falls, is improving the lobby of his theatre by laying a cork floor. All stores in the block which Mr. Maussert built in front of the theatre have been leased.

Jerry LaRock, of Warrenburgh, who is now running his theatre two days a week, was among those present at the recent Lake George swim.

A blaze caused by a short circuit in one of the fans in the Olympic theatre in Watertown, caused considerable disturbance one night last week. Wires became crossed with the result that sparks from the fan sprayed the audience.

William Smalley, of Cooperstown, was one of the few exhibitors who braved the heat last week and visited Albany's Film Row.

Charles Rose, general manager of the Smalley chain, has recovered from his recent illness.



Canada

CAPT. FRANK C. BADGLEY, acting director of the Canadian Government Motion Picture Studio, Ottawa, has issued a supplementary list of 13 new official government film releases which have been made available for screening. These are included in the Seeing Canada Series, in which there are hundreds of subjects, all produced in the Government laboratory at Ottawa.

When the Ottawa Journal published a large souvenir number for the Diamond Jubilee of Canadian Confederation, one of those who was included in the edition as prominent in Canadian life was Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa. The outline of his record showed that he was born in Montreal and that his first theatre venture was in Port Arthur, Ontario. Later he had theatres in Halifax, N. S., and St. John, N. B., until he moved to Ottawa in 1923 to open the Family Theatre under the name of the Franklin Theatre. A year later Keith-Albee secured the Ottawa Loew house and Mr. Franklin became the managing director of the Ottawa enterprise.

Mr. Franklin is a member of the Canadian Club, a director of the Rotary Club, and is identified with the Ottawa Humane Society, Central Canada Exhibition Association and the Chaudiere Golf Club. Mr. Franklin is married and has two children who are attending the Ottawa Collegiate.

Ray Tubman, manager of the Regent Theatre, Ottawa, Ontario, secured added publicity for the theatre through the Screen Opportunity Contest of Famous Players in Ontario when "Miss Ottawa," the local district winner, headed the automobile parade which was held in Ottawa as a feature of the Canadian Jubilee celebration.

Exhibitors of Ottawa made careful preparations for their presentations during the holding of the World's Poultry Congress in the Canadian Capital, July 27 to August 4, when 15,000 delegates from all parts of the world were scheduled to be in attendance at Ottawa along with many other visitors. In addition to booking special attractions, despite the prospect of warm days, the managers of various leading theatres, including Keith's, Regent, Imperial and others, have been redecorated for the occasion.

P. C. Taylor, Toronto, Canadian general manager of F B O of Canada, has announced that F B O business in the Dominion has increased 300 per cent during the past year and a half. He looks forward to exceptional business during the coming year at the six F B O branches in Canada.

The crack softball team of the Famous Players Canadian Corp., Toronto, struck a snag in the Toronto softball league when they stacked up against the Langley team before a large crowd. The film boys were off color and were beaten to the tune of 9 to 5. This is practically only the second time in two seasons that the Famous Players team has suffered a loss.

The Dominion Theatre Equipment Company, of Vancouver, B. C., has secured an Ontario Charter and has opened offices and display rooms in the Variety Theatre Bldg., 10 Queen Street East, Toronto 2, Ontario in order to give better service to its patrons in the East.

The annual convention of theatre managers of Western Canada of Famous Players Canadian Corp., Toronto, was held at Vancouver, B. C., during the three days of July 21, 22 and 23 under the direction of H. M. Thomas of Vancouver, Western Division manager of the corporation. Just previous to the convention Mr. Thomas visited Toronto headquarters to secure full information regarding the company's plans for the coming year and also to secure prints of outstanding films which are scheduled to be presented in the Famous Players houses in the fall.

The Eastern Division managers of Famous Players Canadian Corp., will gather at Toronto for their annual convention on August 22, 23 and 24, when they will be addressed by N. L. Nathanson, managing director of the company, Clarence Robson, Eastern Division manager, John Arthur, director of presentations, Arthur Cohen, vice-president of Regal Films, Ltd., and others.

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Central Penn



WALTER J. HURLEY, manager of the State and Rialto theatres, Wilmer & Vincent picture houses in Allentown, has announced the new personnel of the executive staff of the Rialto which recently came under his charge. Guy M. Eckenrode was made house superintendent; Mrs. Addison Leaser, Jr., treasurer; Miss Jennie Feiertag, assistant treasurer; James H. Shepherd, organist; John W. Oberly, assistant organist; Clinton Moyer, electrician, and James H. McElroy and Milton Amey, doormen.

In the early part of July the Capitol theatre, Altoona, was closed for several weeks to undergo extensive remodeling.

Quick action by attendants employed in the Strand Theatre, Gettysburg, was responsible for prompt medical attention being given to C. A. McCarthy, of Corna, N. Y., when he became unconscious through a sudden attack of illness when standing in the lobby of the theatre on the evening of July 13.

Improvements that will more than double the seating capacity of the Lyric theatre, Oil City, Pa., including the addition of a large brick addition to the present structure, and the modernization of the entire house, are being rapidly advanced and it is expected the work will be completed by mid-September. While the daily performances in the old part of the theatre are now being held without interruption, it is probable that about the first of September the house will be closed for a period of two weeks to complete the improvements.

Mr. Stahl, manager of the theatre, has obtained a lease for seventeen years on an adjoining plot of ground upon which the addition is being built. The new portion of the structure will be 97 by 37 feet and of steel and concrete fireproof construction, with walls of brick.

The seating capacity will be increased to 900 by the addition of 575 new seats.



Baltimore



THE Garden theatre closed for two weeks beginning Monday, July 18, while a new organ and a new screen will be installed. The interior and exterior will be redecorated and renovated; the projection equipment will be improved, and a new lighting system installed on the stage.

The annual outing of the Motion Picture Theatre Owners of Maryland, Inc., was held Thursday, July 21, at the Hotel Bayou, Havre de Grace, Md. The entertainment committee was headed by J. Louis Rome and events of interest were arranged for the exhibitors and their families who were present.

A number of notables from out of town were scheduled to appear, including R. F. Woodhull, president of the national body; M. J. O'Toole, Sydney S. Cohen, Joseph Seider, Nathan Yamins, M. E. Comerford, John Payette and Julian Brylawski.

The Dreamland Theatre, Guthrie, Ky., is being remodeled and overhauled by the Goldberg Amusement Enterprises of Clarksville, Tenn., which has just purchased the playhouse.

Al Hornig has been transferred from Loew's Century to Loew's Parkway as organist. Louise Conway, formerly organist at the Century, has resigned and has been succeeded by Earle Tobias, formerly organist at the Embassy here. The assistant organist at the Century will be Mrs. J. H. Maloney, wife of the house manager.

Colby Harriman, stage production manager of the Loew theatres in Baltimore and Loew's Palace in Washington, D. C., has just established a new office.

Due to an argument between the carpenters and cement finishers against the brick layers, marble and tile setters and stone masons as to who should set artificial marble on the interior work of buildings, work on the Stanley Theatre, now in progress of construction here, has been held up.

Billy Goodman, 11, son of Julius Goodman, proprietor of the Ideal theatre, Hampden, a suburb of Baltimore, will be given a moving picture performance for his birthday, July 22, at the Boy Scouts' Camp, Waynesboro, Pa., by his father.

W. I. Buckingham, doorman at Warner's Metropolitan, enjoyed a vacation in the mountains for one week, recently. This is the first year in the history of the playhouse that the Metropolitan has given vacations to its employes. Each will get one week off.

Ben Guterson, eldest son of Mischa Guterson, director of music at Loew's Valencia, here, who managed the Embassy theatre here for a time, is now associated with the American Oil Company in Baltimore and Philadelphia.

Lawrence Guterson, a younger son of Mischa, has just sold his first story to Argosy Magazine. It is entitled "A Rendezvous with Death."

Henry Ehrman, motion picture editor of the Baltimore News, has returned from a vacation of two weeks.

Anne Griffith, sister-in-law of Frank Price, Jr., manager of the Rivoli, here, has been acting as his secretary since he succeeded Guy L. Wonders as manager of the playhouse.

Everett Watson acted as manager of Loew's Valencia theatre, here, while Adolphe Beuhrig has been recuperating from an operation.

Margaret Loft, assistant cashier at Loew's Valencia, has become engaged to marry Jimmy Coniff, formerly chief usher at Loew's Century.

The Rivoli theatre reopened to the public Monday, July 18, after having been dark for two weeks and having been thoroughly overhauled and renovated, at a cost of about $50,000. The ventilating system has been improved, new crystal and other lighting fixtures have been installed; high intensity arc lamps have been installed in the projection room, wall panels have been refinished in green techstone with gray and gold trimmings, the exterior has been sand blasted; the box alcoves on either side of the stage have been redecorated in green and gold, with cyclorama backgrounds and drapings to match.

New offices and dressing rooms for Loew's Century and Valencia theatre have been built in the new building back of that playhouse on Clay street which houses the refrigerating plant.

A motion picture theatre to seat 700 persons will be built at Ahoskie, N. C., by E. L. Garrett.

A three-story theatre building to cost about $75,000 is to be built by the Lumberton Theatre Company, at Lumberton, N. C. The design has been drawn by Stiles S. Dixon, Fayetteville, N. C.

A company is being incorporated now by Hal H. Laurence, of Paris, Tenn., to build a theatre building in that city to cost about $100,000.

An arcade theatre and hotel building is being designed now by George H. Dieringer, architect, to cost about $1,000,000, for Wheeling, W. Va.

St. Louis

THE St. Louis First National exchange is celebrating a double event this week. It has moved into its new exchange on Olive street and is also observing Harry Weiss Anniversary Month, marking the fifth year of Mr. Weiss as St. Louis manager and ten years of his connection with First National.

The new home of First National ranks among the finest in the country. Everything is new from the front to the back door. Among the facilities of the exchange is a projertion room and also a first aid department. The building is fireproof throughout.

Howard Price Kingsmore, who has been replaced by Harry Greenman as manager of Loew's State theatre in St. Louis, Mo., has been transferred to Memphis, Tenn., to operate the five theatres there that are under the Loew control.

St. Louis film stocks closed July 16 as follows: Sr. Louis Amusement A, $43 asked; Skouras A, $39 asked. One year ago Skouras A was held at $51 and St. Louis Amusement at practically the same price.

St. Louis Amusement Company has declared its regular quarterly dividend of $1.12½ on its A stock, payable to stockholders of record July 12 on July 15. The books will be closed on July 12.

The mother of B. J. Derby, First National salesman, died during the past week.

We Apologize

TO THE hundreds of Motion Picture Exhibitors who are interested in our proposition. We regret that we were delayed in giving complete details of how you can increase your profits by operating your own Merchants Advertising Service.

BUT we were swamped! We received so many letters that we were unable to give them all our immediate attention.

NOW, we are glad to announce that we are prepared to handle promptly inquiries from an unlimited number of Exhibitors. Our full equipment is all ready and all of you will be immediately supplied with the proper information and material.

LET'S GO!

OUR proposition involves showing on your screen, clever, attractive, popular, short-length motion picture advertising films from the biggest and best library in the United States. It will enable you to handle your own service under your own Theatre name.

IF there are other Exhibitors interested in learning how they can increase their profits, we invite their inquiries.

Business Men's Film Exchange, Inc.

Dept. M. N. **Dayton, Ohio**



Cleveland

THE announcement that Publix presentation acts will be shown next season over the Loew circuit is followed by the further announcement that the Allen theatre of Cleveland will present its first Publix show on Saturday, August 20th. This means that hereafter the Allen will offer a complete new show on Saturday instead of on Sunday, as has always been the policy heretofore.

The Pastime theatre at Lyons, Ohio, last week changed hands when W. E. Evers sold the house to Elmer E. Finney.

Gradwell Sears, local First National exchange manager, had a ten-minute conference with S. W. Hatch and Ned Depinet in the Union station last Wednesday when the Century stopped in Cleveland on its way to New York.

The old Lyric theatre at Fairport Harbor is being torn down and will be used for a lobby to a new theatre to be built by the owner, E. J. Lawrence. When completed, the house will have about 700 seats.

Robert Cotton, Central Division manager for P. D. C., has been appointed division manager under the recent P. D. C.-Pathe combination, with jurisdiction over the Cleveland, Detroit and Buffalo offices. Cleveland will continue to be his headquarters. The local P. D. C. outfit is now all installed in the Pathe exchange and is operating under the Pathe name.

Hank Simmons is enjoying the rising temperature of Georgia this month, where he went to put over some special exploitation stunts. Simmons is a P. D. C.-Pathe publicity hound.

E. J. Smith, sales manager for Tiffany, combined business with pleasure last week when he entertained Allen Moritz, Detroit Tiffany exchange manager, Charles Wiener, special representative and Mark Goldman, Cleveland Tiffany exchange manager, at dinner at Blossom Heath Inn in Detroit. The boys can't decide whether E. J. excels more as host or as executive as he fills both posts about 100 per cent.

Spidell Brothers have purchased the Pike theatre, Strassburg, O., from Edward Allman. Allman has retired, and is spending the summer in France.

J. S. Jossey, formerly of Cleveland, now of Atlanta, was in town for several days last week. Jossey was on his way from New York to the Coast with stop-overs in several leading cities.

L. J. Frisch is enlarging, remodeling and redecorating his Harbor theatre in Ashtabula Harbor. A new addition is being added to the present building, which will admit of 300 more seats. A complete stage with stage equipment is also being built.

Ward Johnson thought he was all through with picture business when he sold his Liberty theatre in Geneva a while back and went down to North Carolina for a change and a rest. After several months of loafing he's back home, and if anybody's got a good house that he wants to get rid of, he's got a prospect in Johnson, for he has expressed himself as wanting to get back in the business.

Paul Mueller has resigned as manager of the Palace theatre, Ashtabula. Bernie Carney, previously associated with the Feiber-Shea interests in Youngstown, succeeds him.

Louis Wilkoff, who has been manager of the Warner theatre, Niles, decided there was more romance in the furniture business than in the picture business. So if you want to see Wilkoff in the future, you'll have to call at his furniture store at New Castle, Pa.

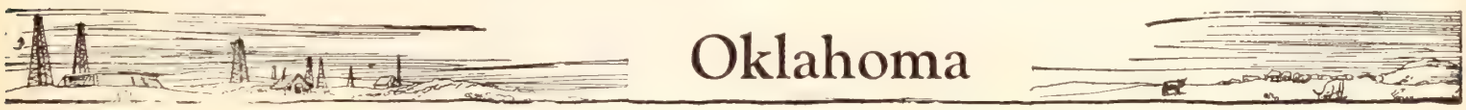
Jack Steinberg of the Regent theatre, Youngstown, when last heard of, had gone off to unknown places in search of health. We don't know what else he found, but he acquired a set of golf sticks and a complete golf outfit while away, and you can find him at the Regent theatre every night after golf hours, all dressed up in his knickers and a fine coat of tan.

Joe Schagrin, one-half of the Schagrin twins of Youngstown, is sweltering in New York while his brother Max is sweltering at home and looking after the Park theatre.

John Harris of Pittsburgh, who operates the Strand theatre, Youngstown, was seen around the Film Exchange Bldg. last week, both buying and looking.

The Princess theatre, Youngstown, owned by Messrs. Weintraub, Hartzell and Renner is closed temporarily while it is being remodelled and redecorated.

Society note: Nat Charnas, prominent Toledo theatre circuit owner, has announced his engagement to Miss Lillian Scheinback of Toledo. No wedding date has been set.



Oklahoma

PAT McGEE, young theatre manager of the Criterion Theatre at Oklahoma City, left Monday for Chicago to spend a honeymoon with his bride, the former Miss Bertha Menz of El Reno.

W. P. Moran, manager of the local Universal office, took a portion of the cash prize he won in the recent 21st Birthday Drive of Carl Laemmle's and divided it among his employees. The prize was a personal award of the managers, but Mr. Moran thought that he owed something to the loyalty of his workers.

The Joint Board of Arbitration met here last Monday and tried 11 cases, three were postponed, and one was withdrawn. This is the last meeting until September, as at least two of the exhibitor arbitrators will be gone during the next few weeks.

Mr. Roy McAmis is redecorating his Princess Theatre at Sayre, Okla. The addition of a new marquise adds much to the attractiveness of the Princess. He is also going to start work remodeling the Liberty Theatre there as soon as he completes the Princess.

L. R. Van Houten, of 2938 Charlotte, Kansas City, has closed a deal with the Peterson Freezem Sales Co. for the agency of this cooling system for the states of Kansas and Missouri.

It is understood that Leonard White, over at Weatherford, Okla., is planning upon remodeling the Bungalow Theatre.

Paul Lee, special representative of the former P.D.C., was spending this week with the local Pathe office here.

The Victory Theatre at Pernell, Okla., will be closed for an indefinite period, beginning July 13th. William Jensen is the owner.

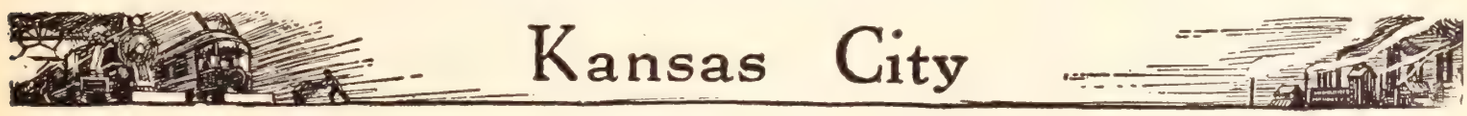
Word has been received of the death of F. A. Brown of Frederick, Okla. Mr. Brown had been connected with the Amusu Theatre of Frederick for a number of years.

The Liberty Theatre at Lonewolf, Okla., which had been closed for remodeling after a fire, is now reopened. M. C. Upchurch is the owner.

The Cummunity Theatre at Jet, Okla., has been reopened by M. Blackledge.

R. H. McDonald has sold the Auditorium at Tupelo, Okla., to C. R. Bridges.

The Fair Theatre at Phillips Camp, Texas, has been closed for an indefinite period.



Kansas City

SEVERAL changes in management, new theatres and improvements on theatres in the Kansas City territory have been announced. A Polar Air cooling system is being installed in the Liberty theatre, Chapman, Kas. The Iris theatre, Bonner Springs, Kans., owned by Foree and Smith, is closed pending a sale of the theatre to Independence, Mo., interests. The New State theatre at Great Bend, Kas., has been opened to the public. A. C. Wooten is manager. The Colonial theatre at St. Joseph, Mo., has been re-opened, after having been closed several months. The Lyric theatre at Abeline, Kas., has been purchased by W. D. Fite and R. F. Fite, who own several theatres in the Kansas City territory. The Cozy theatre at Dodge City, Kas., is being remodeled by Manager W. H. Harpole and an Arctic-Nu-Air cooling system installed.

The M. P. T. O. Kansas-Missouri headquarters in Kansas City is the scene of house-cleaning and redecorating and re-arranging of furniture this week.

B. C. Cook, manager of the Economy Film Service, Kansas City, leaves next week on a business-pleasure trip to California.

Walter Burkey, owner of the Admiral theatre, Kansas City, returned from a vacation in St. Louis.

Bill Warner, First National branch manager, was seeking more contracts in Wichita, Kas., this week.

W. E. Bishop, exploiteer for M-G-M, was a Kansas City visitor.

Charley Masters, booker at the F B O exchange is on a 2-weeks' vacation and J. A. Masters, assistant manager, is at the booking desk. However, when Charley's vacation ends, "J. A." goes to the Canadian Rockies for a fishing trip.

Among the out-of-town exhibitors in the Kansas City market this week were C. M. Pattee, Pattee theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; F. G. Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

Ralph Pollock made his debut as master of ceremonies at the Newman theatre, Kansas City, in conjunction with the new type of entertainment at that theatre, a Publix house.

Nate Rosenthal, nephew of Jake Rosenthal, veteran Dubuque, Iowa, exhibitor was visiting on film row this week and reports that work on his uncle's big de luxe house is proceeding rapidly and that present plans call for the opening in September.

Seattle

NEW low summer admission prices at the Fifth Avenue Theatre in this city were announced last week by Manager James Q. Clemmer, in a line with the new changes in policy being made at local houses by West Coast executives.

Jack Schlaifer, head of the Universal Chain Theatres, was a recent visitor in this city, conferring with Robert W. Bender, director of Universal's twelve Seattle houses. Mr. Schlaifer just arrived from Portland, where he installed Bert Levy as manager of the Columbia Theatre there.

Sam Siegel, publicity specialist who has recently been connected with the United Artists Theatre, last week assumed the direction of the advertising, publicity and exploitation for Manager Joe Danz's Embassy Theatre.

Word was received on Film Row last week to the effect that the Hippodrome in Spokane, operated by Will Starkey, has been closed for the summer. After a complete renovating, it will reopen during the month of August.

Joe Goldburg, director of the film buying department for the West Coast Theatres in Los Angeles, was a visitor in Seattle last week, conferring with Hershel Stuart, Northwest manager for West Coast, relative to next season's schedule for this territory. All feature pictures for the entire Pacific Northwest will hereafter be bought by the Los Angeles offices. Bookings for this territory will be handled in Seattle by Al Finkelstein.

Les Weir, district manager for P. D. C., was a recent visitor at Manager Dave Frazer's exchange. Mr. Frazer has just announced the resignation of Miss Irene Spencer as cashier at his office, and has promoted Miss Myrtle Hester to the position.

Nick Pierong, manager of the Pantages in Spokane, spent a few days here last week conferring with Lloyd J. Dearth, local house manager and Northwest representative Washington territory. He was joined in Portland by Neal East, Paramount's manager in Portland and nearby territory.

Ed Fautz, manager of the Universal-Multnomah Theatres in Portland, Oregon, is the new golf champion of the Pacific Northwest—at least, among the film trade. Mr. Fautz last week succeeded in outplaying a large field of Seattle and Portland film and theatre men on the course of the Portland Golf Club in the Oregon city, thereby winning the 1927 trophy. Mrs. Frank Graham, wife of the Auburn exhibitor, was the champion of the women's division.

E. H. Haubrook, local exhibitor, returned last week from California, where he put in considerable time studying the various phases of the suburban motion picture business.

George Endert, Paramount branch manager in Seattle, left last week for Los Angeles to confer with West Coast officials over the coming season's product.

Mike Lyons, fisherman and manager of the Playhouse Theatre in this city, returned last week from a four-day fishing trip at Shannon Lake, near Seattle. Needless to say, Mr. Lyons' catch was "the limit"—and he brought them home to prove it!



Robert Flaherty, director and producer who will make "Shadows of the South Seas" for M-G-M

The annual Film Picnic for the exchange managers and employees of the Seattle and Portland exchanges will be held at Offutt's Lake on Tuesday, July 19. The resort is half way between the two exchange cities.

The Meridian Theatre, one of the smaller neighborhood houses in Seattle which has been closed for the last few months, was reopened last week by M. H. Bergman, former manager.

John Hamrick, head of the John Hamrick Circuit in Seattle, Portland and Tacoma, announced last week that he has just completed negotiations for the installation of Vitaphone in his Blue Mouse Theatre in Tacoma.

Joe Brandt, president of Columbia Pictures, announces that John Ragland, in charge of the newly opened Columbia exchanges on the West Coast, has selected Mr. Paul Aust as manager of the Seattle Branch. Mr. Aust has been identified for a long time with the motion picture industry. His latest affiliations have been with Associated Exhibitors, Realart and Select in the same capacity and over the same territory that he is now covering.

Detroit

FOR accommodation rather than profit, W. S. Butterfield has opened an open air theatre at Gull Lake, where he has a summer home. It is being operated under Mr. Butterfield's personal supervision.

During a severe wind and rain storm last Tuesday afternoon, four steel girders about 70 feet long fell from the framework of the new United Artists theatre, now under construction at Clifford and Bagley streets. Damage has been estimated at $25,000. Several workmen escaped injury.

It is definitely decided that the Temple Theatre, Detroit, playing Keith vaudeville, will add feature pictures for the coming season. An organ has already been installed for this purpose.

Another old timer has quit the game. Dennie Vanes recently sold his theatre in Coldwater to H. D. and Ruth Brown.

Paul Schlossman is spending $25,000 on his Rialto theatre, Muskegon. He is having a new front built and will completely redecorate the interior, installing considerable new equipment.

Luther E. Goble, manager of the Keith-Albee interests here, was recently transferred to the New York office. He is being succeeded by Herbert Jennings of Indianapolis, Ind.

Al Picker is erecting a new theatre in Ironwood, Mich., which will seat about 1,500.

The management of the Fleur de Lys in River Rouge, and the Ecorse theatre in Ecorse, both owned by Andrew Bozovi, has been assumed by Bill Stanton, who was formerly general manager of the Miles Theatres.

Owners of the Orient Theatre, Linwood and Philadelphia, have leased a new theatre being erected at the corner of Maxwell and Parker.

Ed. Ryan, secretary to Col. W. S. Butterfield, left on Thursday for a two weeks' vacation in Montreal and New York. He is traveling there by motor.

The E. E. Fulton Co., Chicago, Ill., plans to open a supply house in this city. The exact date is to be announced later.

Al Mertz, recently appointed Standard manager, announces the following sales force: Dan Doland, Harry Lloyd and George Hupenbecker. They will take charge of state territory.

Herly M. Derr has sold the Rivoli Theatre, Muskegon, to Warner and Wood.

Oscar A. Doob, publicity expert for the Kunsky Enterprises, left his office Saturday to spend a two weeks' vacation in the wide open spaces. Arthur Schmidt is handling his work at present.

Work on the new Fox theatre will begin within the next ten days and from then on the theatre and office building will be rushed to completion.

Miss Olive Cox, secretary to E. C. Beatty of the Butterfield circuit, sailed from New York, July 8. She is being accompanied by her cousin, Miss Marie Stone.

Lyndon Young of the Kunsky office spent the week-end in Three Rivers, traveling there in his "Chev."

Portland Ore.

LOU METZGER, general sales manager of Universal, is back in his home town visiting his relatives and friends for a few days. His advent here has been the inspiration for a series of social events—in fact his many friends have made such heavy demands upon his time that he has scarcely had time for his favorite pastime—golf. The chief event in which exhibitors participated was a luncheon given in his honor Friday noon at the Benson hotel. George Guthrie, president of the Motion Picture League of Oregon, acted as toastmaster, and many of the guests responded with expressions of congratulation.

Attending the luncheon were Barney Metzger, father of the guest of honor, Bernard Metzger, a brother, Dr. Sternberg, personal physician to Metzger, Syd Shuback, manager of the Arco, Frank Hamberger, manager of the Circle, Ed. Fautz, vice president of Multnomah theatres; Floyd Maxwell, manager of the Broadway; Charles Couche, assistant to J. J. Parker, operating Portland Consolidated Theatres; Jimmy Lynn, branch manager of Fox Films; W. W. Ely, manager of the Hippodrome; George Guthrie, theatre operator from Salem; Ike Geller, owner of the Walnut Park; George Christophers, manager of the Hollywood.

Bob Swayze, dramatic critic of the Journal; Hugh McCredie, manager of the Venetian; F. F. Vincent, Universal exploiteer in the Portland territory; Don Mitchell, western sales manager for Universal; George Jackson, local branch manager for Universal.

Milwaukee

THE Burleigh theatre was reopened on Saturday after having been closed for repairs and the installation of new equipment. George Langbeinrich is manager.

Milwaukee is to have a Tiffany exchange very soon. On July 25th the new exchange will open in the former offices of P. D. C. on 7th Street, with Frank M. DeLorenzo as manager. Mr. DeLorenzo has been associated with Pathe as special representative.

Henry Staab, secretary of Motion Picture Theatre Owners of Wisconsin, was injured in the recent storm. He was driving to Madison to attend the special session of the legislature, when his car was blown from the road.

The Uptown Theatre, of Sheboygan, of which Louis Shimon was manager, has changed hands, and Peter Gottsacher is now manager.

Harvey Hanson, manager of the Palace theatre at Antigo, was in the city on Thursday.

Cleve Adams, F. B. O. District Manager, spent Thursday in the Milwaukee Branch.

Frank Cook of the Gem theatre at Sheboygan was among out of town exhibitors to visit Milwaukee exchanges during the week.

The Auditorium at Black Creek is now being managed by L. F. Matheys. C. J. Burdick is the former manager.

William Loibel, manager of the Chimes at Cedarburg, was seen at the Exchanges early in the week.

William Anderson purchased the Rialto theatre at Sharon, Wis., from H. A. Walls, according to recent report.

Roman Bollenbeck, manager of the Majestic theatre at Sheboygan, was a recent Film Row visitor.

Lake Geneva is to have a new theatre, the Ritz, to be located in one of the business buildings in the down town section.

W. H. Morloff turned over management of the Cozy theatre at Iron River, Michigan, to Fred Phipps recently.

Ed Bregger, manager of the Ejay theatre at Crystal Falls, Michigan, was in the city early in the week.

The Majestic theatre at Cudahy, being built by Jake Disch, is making rapid steps toward completion. Mr .Disch expects to open November 1st.

Charles Bauman, manager of the Star theatre at Oshkosh, was a recent Film Row visitor.

The Paris theatre will be opened on about September 1st by Leo Behring, who is now managing the Pastime theatre.

Mr. and Mrs. R. J. Theiler of the Orpheum theatre at Richland Center were in the city last week.

Several Milwaukee theatres were visited by Dr. J. P. Koehler, health commissioner, after complaints had been made of the poor ventilation.

C. H. Gander took over management of the Unique theatre at Gays Mills on June 28th from A. J. Schumow.

Frank Nowacheck, manager of the American Legion at Adams, visited several exchanges last week.

Pathe-Producers have added two new salesmen to their staff: E. H. Oehler, formerly with P. D. C. in Indiana and Ohio, and Art Roberts who, until recently, was associated with F B O as assistant manager and as salesman.

L. Thurwachter of the Park theatre at Waukesha visited exchanges on Tuesday.

John Robinson of Winnetka, Illinois, purchased the Opera House at Ontario from J. S. Resch recently.

Salt Lake City

MISS JUNE GARBETT, secretary to Manager Lawrence J. McGinley of the local Paramount exchange, has returned from a two weeks' visit to California. H. B. Loveless, assistant booker at this office, has been spending two weeks' vacation in the vicinity of Helper and Price.

Carl Porter, manager of the Victory Theatre of this city, left this week for California.

Dave Schayer, exploitation manager at the American Theatre, returned a short time ago from a business trip to the new Egyptian Theatre of Boise, Idaho.

The Peery Brothers of Ogden, Utah, operating the Egyptian and Ogden theatres there, have just installed Reflector Arc Lamps, a Liberty Synchroverter, and a Special Effect Machine in their Egyptian theatre.

D. T. Lane, secretary of the Intermountain Film Board of Trade, states that an extra meeting is being held this month due to an unusual amount of business matters to be discussed.

The local Pathe and P.D.C. exchanges were merged into one this week and are both now occupying the Pathe office.

John Rugar, of the Egyptian, Orpheum and American theatres of Park City, Utah, is in this city attending to his regular booking.



Edmund Lowe, Fox Films player and one of the principals in "Is Zat So?"

Manager William J. Heineman of the local Universal exchange, took the entire office personnel out picnicking to Como Springs, Utah, at the end of last week, as his guests, he having recently accepted the cash prize in place of the trip to Europe since winning the big Universal Anniversary Drive in this district.

Manager W. F. Gordon of the local Associated First National office, is in Butte, Mont., and will remain in the Montana territory for about two weeks, it is reported.

Clyde H. Messinger left his managerial desk at the Educational exchange a few days ago to make a trip into the Yellowstone Branch for about ten days.

A new Tiffany office has opened in Salt Lake City, under the management of Dave Barnholtz. Able Davis, District Manager for Tiffany, arrived in this city a few days ago from Denver.

Miss Peterson, formerly of the Orpheum Theatre office personnel, has joined the Tiffany organization as secretary, it is stated.

George Smith of the Gem Theatre at Magna, Utah, is conferring with exchange managers here, as is Fred Young of the Bluebird Theatre at Garfield, Utah.

It is reported that Louis Strike and Andy Floar, exhibitors here, are negotiating to purchase the Bluebird Theatre at Garfield.

Clyde Blasius, operating the Diana Theatres, is in for a short booking trip from Midvale, Utah.

S. B. Steck of the Lyceum Theatre at Ogden, has returned from a trip to Chicago as delegate to the Kiwanis Club.

E. E. Harris, manager in this city for Columbia Pictures, is in the Idaho country for an extended trip of about five weeks.

W. E. Shipley, manager of the Gem Theatre of this city, is leaving for a pleasure trip into the West this week.

L. F. Brown of the Isis and Oak theatres at Preston, Idaho, is among exhibitors seen along Film Row here.

Fred P. Brown, former manager for M-G-M in Denver, is visiting the Salt Lake theatres in the interest of De Luxe Feature Film Exchanges, Inc., of Denver, and is considering opening an office in this city.

The Warner Brothers' sales representatives, Ed. C. Mix, George Cloward and F. M. Higgins, are still in their respective territories in Idaho, Southern Utah and Montana.

Chicago

SOL HESS, in charge of Lubliner and Trinz publicity and advertising for the past year, has resigned to become publicity manager for Marks Brothers Circuit of theatres.

Dick Hough, of National Screen Service, who has been connected with the Indianapolis office, is now making a survey tour of Michigan, Indiana and Ohio.

I. C. Davidson, formerly with Marks Brothers, is now connected with the Sheridan Theatre as director of publicity.

Gerald Gallagher has resigned as manager of Balaban and Katz Central Park Theatre.

Lubliner and Trinz advertising department has been consolidated with Balaban and Katz advertising and publicity department.

A. J. Steinson, formerly manager of Vitagraph, and who recently has been operating theatres in Decatur, Illinois, has been appointed Chicago's South Side salesman for Pathe.

Sid Shuster, film salesman, formerly connected with Universal, is now selling for M-G-M.

President and Business Manager Jack Miller, of the Exhibitors Association of Chicago, is in New York this week, attending a meeting of the Administrative Committee of the M. P. T. A.

Messrs. Haferkamp and Hill, of the Hollywood Theatre, postcards from Grand Rapids, Minnesota, that there are plenty of real fish up there. (Real, not reel.)

F. N. New, of the Carroll Opera House, Carroll, Iowa, was a visitor on Film Row this week and reports that the New Theatre, now under course of construction, is rapidly nearing completion. He arrived to make final arrangements for its opening.



San Francisco



HAROLD FRANKLIN, General Manager of the West Coast Theatres, Inc., has been making a tour of the 325 theatres owned and controlled by that corporation on the Pacific Coast and recently, while in San Francisco, conferred with A. M. Bowles, manager of the West Coast Theatres in the San Francisco district and went through some of the larger houses. He seemed very much pleased at the way things were carried on.

Al Levin of the Levin Circuit of residential houses, has announced that C. Richardson, formerly manager of the Coliseum Theatre, has been transferred to manage the Alexandria Theatre and that W. G. Collins, formerly house manager at the Granada Theatre, has been made manager of the Coliseum Theatre. All three men are well known and popular in the local motion picture field. Richardson will continue to purchase pictures for both the Coliseum and Alexandria.

Wednesday, July 20th, the new Avenue Theatre controlled by Ackerman & Harris will open its doors to the public. The theatre, a residential house in a growing district, at San Bruno Avenue, cost over $220,000 to build and will have a seating capacity of 1,500, taking up an area of 250 by 150 feet. "McFadden's Flats" will be the initial screen offering.

A reception was tendered "Our Gang" Kiddies when they arrived in San Francisco recently, where they played on the stage for a week. Each section of this city was represented by a few "kiddie groups" from, for instance, the South of Market gang, North Beach, Chinatown, the Petrero, Ocean View, Sunset, Richmond and Fillmore districts. The reception was held on the stage of the Orpheum after each matinee.

Ben Black, who for a time played at the residential house of Levin, The Coliseum Theatre, and later at the downtown house, The Granada Theatre, under the able management of Charlie Kurtzman, has left for New York where he will play at the new Paramount Theatre. Five years ago, Ben played at the California Theatre. Before he plays at the Paramount Theatre, New York, he will play at the Metropolitan Theatre in Boston.

Charlie McDonald, producer of Aesop's Fables and Topics of the Day, was a recent visitor at the local Pathe Office.

M. E. Cory has returned from his recent trip to the San Joaquin Valley, where he has been visiting the exhibitors.

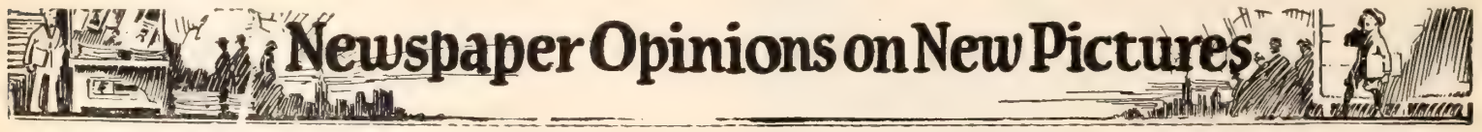
Gilson Willets has been appointed the new assistant poster clerk in the Pathe Exchange.

P. G. Hoch has purchased the theatre at Boulder Creek from the heirs of A. C. Sweeney.

Manager Mathews, of F. B. O. spent several days recently in Eureka.

Lou Hutt has sent a letter to the men on Film Row stating he most certainly enjoyed his trip to Manila.

Friends are pleased to learn that George B. Archibald, son of William Archibald, treasurer of the Golden State Theatre & Realty Co., is recovering from an operation for appendicitis. Archibald is employed by the Pacific States Electric Company.



"Rolled Stockings"—Paramount, Paramount Theatre, New York City

Times: "Picture about boys and girls in college, their capers, cavortings . . . apparently is merely meant to be enjoyed by those looking for entertainment . . . yesterday afternoon's audiences applauded at hilarious scenes and responded with applause to stirring fight between brothers."

Telegram: "'Rolled Stockings' has amusing moments . . . generous sprinkling of gags and skilled slapstick makes amusing enough picture."

American: "'Rolled Stockings' . . . another college story and is realistic enough to be entertaining. . . . Louise Brooks has unusual personality which camera catches and magnifies. . . . Richard Arlen gives convincing characterization of college boy . . . has youth to recommend it."

"The Gingham Girl"—F B O, Capitol Theatre, New York City

American: "Good warm weather entertainment. As light as Blue Bird cookies its heroine sells and as funny as checked suit its hero wears . . . too funny to divulge to you in advance. Artists' colony at work is screamingly funny, and fade-in to string of nuts shows that either continuity writer or director has real sense of humor. Most of gags original and not of 'dragged in' variety. Most amusing. . . . 'The Gingham Girl' has done George K. Arthur a favor, for although we have long suspected that the young gentleman is singularly marked with comedy talent, it is not until this picture that we feel that there is as definite place in film comedy field for Arthur as there is for Harold Lloyd, Charlie Chaplin and Harry Langdon."

Mirror: "Merry little movie."

Morning Telegraph: "Good show at the Capitol."

Daily News: "Light, cheery stuff, and what you want for hot summer's day. Excellent performance by George K. Arthur."

Telegram: "'The Gingham Girl' probably more interesting than would be case with most musical shows. Film version faithful to stage tale throughout."

Evening Journal: "George K. Arthur, as small town clown, who tries to panic 'em on Broadway, is great. So are Betty Francisco as gold digger and Maud Fulton as Millionaire authoress. Director David Kirkland gave story several amusing touches. Best bit is futuristic Greenwich Village studio, where art is long but lines are longer."

"The Prince of Headwaiters"—First National, Mark Strand Theatre, New York City

Times: "Audience pleased with story. Stone is equipped with perfectly natural emotions, despite his authority and professional demeanor."

News: "Story will arouse sympathy. Of course, you're going to like Stone. One always does. Lilyan Tashman marvelous as gold-digger."

World: "Stone a good actor. Audience appeal in each of his pictures."

Mirror: "Stone convincing. Does not overlook a trick. Second honors to Lilyan Tashman as gold digger. Girl was made for part."

Telegraph: "Agreeable entertainment. Stone very excellent. Palatable movie meal."

Journal: "Stone has rôle well suited to him. Lilyan Tashman excellent.

Evening World: "Acting good all through picture. Lewis Stone a finished actor."

Graphic: "Stone scores. Seasoned actor, always restrained, but never giving inferior performance. One of lucky few. Puts on extra coat of velvety finish he assumes with such ease and grace."

"Saturday Afternoon" — Pathe, Rialto Theatre, Atlanta

Georgian: "Saturday Afternoon," as fine a comedy as one would care to see. It is clean, spirited, satirical, incongrouous and splendidly acted."

"Babe Comes Home"—First National, Scollay Square Olympia Theatre, Boston

Advertiser: "Best of baseball films made to date. . . . Big Yankee slugger does well as comedian. It was a happy thought to get Babe on screen. Mere fact that he is starring in baseball picture should make 'Babe Comes Home' one of big winners of season."

Globe: "One of most amusing stories which has been shown in films this year. . . . Babe does surprisingly well."

American: "Gay comedy of sport, love and laundry. Is bound to be popular."

Post: "Entirely natural performance by star. . . . Unaffected actor; he certainly fits the part."

"Barbed Wire" — Paramount, Metropolitan Theatre, Los Angeles

Daily News: "Vibrant, gorgeous fiery Pola—Pola heralded some years ago as great star of 'Passion.' . . . 'Barbed Wire' best thing she has done since she joined Paramount."

Times: "'Barbed Wire' justifies adjective meritorious as to its purpose. . . . Represents one of best recent performances that Pola has offered."

Los Angeles: "Pola Negri given best role of her career in latest pic ture."

Examiner: "'Barbed Wire' best picture from standpoint of consistent, sustained entertainment La Belle Pola has had in long time, and one of best Famous has turned out this year."

"The Callahans and the Murphys" —Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Herald Tribune: "Should run for six weeks at Capitol. If everyone is going to enjoy picture way spectators did yesterday, by all means see 'The Callahans and the Murphys.'"

Brooklyn Eagle: "Some of situations are so compellingly funny that even very proper ushers at back of the theatre broke their rigid military discipline long enough to chuckle aloud at hilarious antics of Marie Dressler and Polly Moran."

Graphic: "One of season's best examples of slapstick elevated to first-class comedy through exceptional work of Marie Dressler and Polly Moran. Have audiences rocking with merriment at every performance. This isn't farce, it's riot."

Evening Post: "Listening to roars of mirth echoing and re-echoing through Capitol, it was impossible to say which division of picture caused louder noise—the Dressler, Moran section or the written comments of Mr. Spence. Surely both outdid themselves."

Telegraph: "Hit the high spots of low comedy. I don't doubt for instant that it will be a 'wow.'"

Telegram: "Audience roared and chuckled."

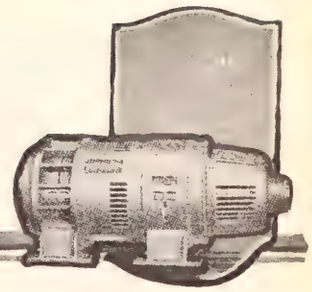
World: "Less laughter probably being heard in any other picture house on Broadway this week than inside Capitol. Heights of handclapping, gurgling, stamping feet and floor rolling reached."

Daily News: "Eighty minutes' worth of Irish. Marie Dressler plays Mrs. Callahan to Polly Moran's Mrs. Murphy. Both girls deserve great, big hand."



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

A Problem for the Union

EVERY now and then some gratifying signs are visible, which point to the fact that real progress is being made by progressive locals in their efforts to raise the standards of projection.

An interesting case recently was revealed when a large and powerful local in an eastern state took a progressive step forward and arbitrarily called upon every one of its members, apprentices and permit men, to take a general examination to determine the fitness of each man engaged in the projection of motion pictures. The results were astounding, to say the least.

In a few cases it was found, for instance that the men who were ordinarily rated as A-1 projectionists (from the talking they had been doing) failed miserably to reach a mark of 75 per cent, which was considered the minimum passing grade for a skilled projectionist. On the other hand, there were a number of apprentices and permit men who passed the examination with flying colors, which was a clear indication that they were more worthy of full membership than were some of the older and, presumably, more skilled projectionists.

There were no exceptions to the examinations and every man coming under the jurisdiction of that local had to take the examination so that the officers of the local obtained a clear index to every man's ability to project pictures.

A careful record of all marks made in this test was kept for future reference, in order that complaints involving the ability of any man could be better analyzed and proper means taken to remedy the fault.

In a number of cases, where men had received extremely low marks (such as the absurd grades of 15-25) they were "temporarily" removed from their jobs and their names placed on the trestle board for future consideration.

This was the first step in their eventual elimination from the field of motion picture projection—at least, as concerns that particular local.

At the time of this writing several men in this group have already adopted a new line of work, for which, no doubt, they are far better qualified than that of motion picture projection.

Other men, including those not yet admitted to full membership, who had obtained exceptionally good marks, were slated for better jobs and, naturally, better pay, which, after all is said and done, is the logical way to reward exceptional skill in one's chosen work.

During the examination, it was found that there were a number of men on the list who clearly had no business to be there, and a very brief examination showed that they were not even moderately qualified to project pictures.

These men were cross-examined and it was learned that they carried union cards but that they had obtained them simply by paying the sum of twenty-five dollars to the president of a local in a small town located in a neighboring state. Further questioning revealed that no examination of any kind had been made of these men, but that while "passing through" this small town they had stopped off long enough to purchase regular M. P. M. O. cards from the obliging president.

Other cases of the same kind were checked up and it was found that the cards, in each instance, had come from the same source. The only stipulation in the granting of these cards(for the sum of twenty-five dollars) was that the "brother" was not to seek employment in the home town, but to continue traveling until the next state, at least, was reached.

Since the worthy "brethren" were anxious to recoup the price of the nice new M. P. M. O. cards, they stopped traveling once the neighboring state was reached and this accounted for the large gathering of such "members" in one city—until the examination came along.

Purpose of the Examination

What action, if any, the large city local ultimately will take with respect to its weaker small town sister local, the writer was unable to ascertain, and it may even be that nothing will be done—since the officers feel confident that the plan, now adopted, of examining each new man whether or not he carries a card, will quickly reveal lack of real ability and thus automotically bar such incompetents from obtaining work in that city.

It might be asked, by those inclined to argue, what lasting good can result from the examination of each man within the local, since the presumption is, when a man carries a union card, that he has been properly examined and found qualified to do the work required of him.

Where the member has been truly examined, and found to have the necessary ability, it might seem presumptuous on the part of a sister local to again examine him in order to find out what was already learned at the time of the original application for membership. In other words, there are many who believe that one honest examination is sufficient to determine a man's fitness, and if he is once accepted by the union and granted a card, he should be qualified to hold his position forever after without being annoyed by further examinations.

In one way this seems like a logical argument, but it's weakness lies in the fact that when once a card has been issued, the card holder is too likely to rest on his laurels, and float along blissfully without troubling himself by taking up more advanced phases of projection. It is up to the union, then, to keep him supplied with work and see to it that proper wages are paid him in return for his services.

But it is not always easy for his union officers to convince the theatre owners that their projectionists, as a body, are worth the extra money asked for, and in such bargaining, nothing carries quite the weight as some cold figures showing exactly where and how the service rendered by the men, or rather, the quality of the work which the union agrees to provide, has been improved to such an extent that a higher wage scale is required in order to have it continue at a high grade.

Certainly, with the results of a strict and thorough examination of every member at hand, and with every man showing a good mark to prove his ability, any group of union officials should be better qualified to argue the merits of their claims and thus bring the negotiations with the theatre owners to a satisfactory conclusion.

And the theatre owner who would turn down such evidence of ability on the part of the projectionists without recognizing its merits, would be better qualified to engage himself in another line of endeavor.

Most Emergency Supply Calls Due to Fires

REGARDLESS of scientific precautions generally practiced in picture theatres against film fires, a majority of trouble calls for emergency equipment and service at supply branches of the company are due to fires in the projection booth, the National Theatre Supply Company reports.

The company recently installed a 24-hour service in all branches, furnishing theatre owners in the various localities with night or emergency telephone numbers. The company officials report the receipt from branch offices of scores of reports of prevention of shut-downs as a result of this 24-hour service.

Giant Screen Installed in Mexico City Auditorium

A screen measuring 21 by 27 feet, the second largest ever produced by the Minusa company, at whose factory in this country it was manufactured, has been shipped to Mexico City for installation there. It is a Minusa De Luxe Special. What is claimed to be the world's largest screen was installed in the Old Mill Theatre, Dallas, Texas.



Harry M. Goetz, vice-president and production manager of the Consolidated Film Industries, Inc.

Receiving Bids for House at Weymouth, Mass.

Charles S. Dobson of Whitman street, Weymouth, Mass., is receiving bids for a new theatre which he is to build in that town from plans by Wesley L. Miner of Boston.

Several New Building Projects Launched in St. Louis Zone

WORK has begun and plans are completed for the rebuilding and redecorating of the Odeon Theatre and Office Building at 1042 North Grand Boulevard, St. Louis, Mo., which was badly damaged by fire on March 2, last. Henri Chouteau, owner of the building, has estmiated the reconstruction program will cost upwards of $100,000.

The office building portion of the structure will be entirely rebuilt of fireproof materials, the exterior finish being of brick and terra cotta. The theatre will also be fireproofed on the western end where it joins the office structure, and fire escapes will be quadrupled.

Entrance to the theatre instead of being through the center of the office building as formerly will be via a lobby 100 feet long and 20 fete wide extending along the southern side of the building. The box office will be located in the lobby at the southwestern section.

The remodeling of the theatre will include doubling the size of the foyer and cutting emergency exits to the sidewalks to the north and south. The retiring rooms will be taken from the foyer and placed in the office building.

The Odeon has very frequently been used for extended runs of big motion pictures and it is rumored that when the present improvements are completed motion pictures will find a permanent home in this theatre.

C. E. Stevens, architect, 5423 South Grand Boulevard, St. Louis, Mo., has prepared sketches for a new theatre to be erected on South Grand Boulevard. The structure will cover a lot 120 by 120 feet and will be 2-stories high. It will include two stores and fourteen offices in addition to the theatre. There will also be provision for an airdome in the summer. The building will cost about $100,000.

Dr. John O'Connell, of Overland Park, Mo., is taking bids on the new theatre, store and office building he plans to erect at the Woodson road and Creve Coeur Lake street car tracks in Overland Park. Plans for the new house have been prepared by Stevens & Moellenhoff, 5423 South Grand Boulevard, St. Louis, Mo.

The building will be two story with basement, 50 by 120 feet and 43 by 70 feet, and of L-shape construction. The theatre will seat about 850 persons. There will be three stores and several offices in addition to the theatre.

Boller Brothers, 114 West Tenth street, Kansas City, Mo., nationally known architects, have been retained to prepare the plans for the thaetre and office building J. Dozier Stone and asociates plan to erect at Ninth and Locust streets, Columbia, at Ninth and Locust streets, Columbia, Mo.

Hands Unreliable Thermometers for Testing Transverters

A LETTER pointing out that "hands are not reliable thermometers" and explaining the cause for the seemingly excessive temperature rise of Transverters during hot weather, is being circulated by the Hertner Electric Company, of Cleveland. The letter is in reply to the usual seasonal complaint that Transverters "get so hot you cannot put your hand on it," a condition produced by weather conditions at this time of the year and which, owing to a lack of knowledge of the temperature guarantees, is "viewed with alarm" by some operators.

The letter explains that:

The Transverters are 40° C. machines. This means that the temperature rise above the room temperature of any part of the machine shall not exceed 40° C. except the commutator, the temperature of which may rise 50° C. above the room temperature.

Forty degrees Centigrade is 72° Fahrenheit and the temperature of a generator room or kinobooth may be 90° or 100° at times. The actual temperature of the machine under this condition may by 172° F. without exceeding the temperature guarantee.

It is decidedly uncomfortable to hold your hand on an object having a temperature of 130° when the skin is dry. In hot humid weather when hands are moist, this discomfort is considerably increased. You can imagine, therefore, how hot an object at 170° would feel when touched.

Hands are not very reliable thermometers. In case of an argument, use one thermometer to give generator room temperature and one to give generator temperature. Subtract the room temperature from the generator temperature, the result being the temperature rise of the machine.

P. A. McGuire Honorary Member of Society

P. A. McGUIRE, advertising manager of the International Projector Corporation, has been made Honorary Member of the American Projection Society, in recognition of his work to improve projection conditins in this country. Presentation of the certificate of Honorary Membership was made this week by a committee headed by Otto Kafka, president of the Society.

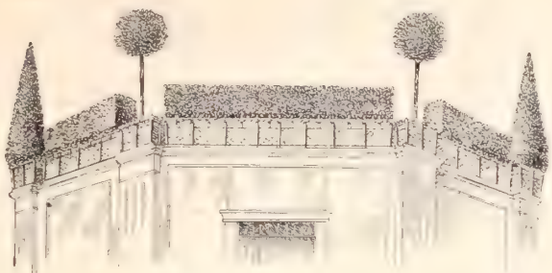
Mr. McGuire is the ninth to receive this distinction. Other Honorary Members are Wm. D. Burroughs, Thos. A. Edison, J. H. Hallberg, Major Roger M. Hill, C. Francis Jenkins, Edwin S. Porter, Frank H. Richardson and Samuel L. Rothafel.

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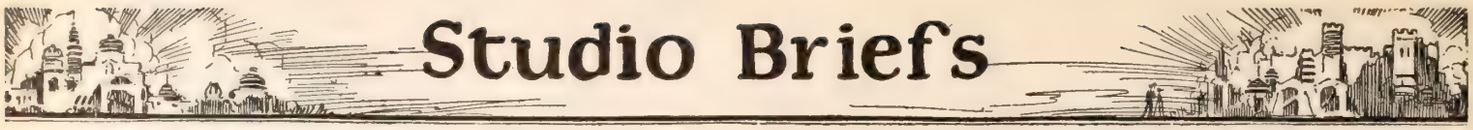
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Nearly a score of years' experience as a star reporter on New York City newspapers is proving a valuable aid to Albert Shelby LeVino, who is writing the screen adaptation of "Gallagher," which is to serve as a starring vehicle for Junior Coghlin. It is a newspaper story.

In preparation for the distribution of the "Quality Eight" projected by Sterling Pictures for the ensuing year, an ingenious arrangement of calendar and production chart will be carried by all Sterling exchanges throughout the country. The calendar is a striking affair in colors, and is made with metal top-and-bottom supports for wall hanging.

Alfred Hustwick, who edited and titled "Aftermath" for the American screen, is to perform similarly on other imported pictures, according to W. W. Kofeldt, who is bringing to this country several foreign made productions.

Buck Jones has finished production on "Chain Lightning," his new Fox Films starring vehicle. Buck is supported by William Welch, Jack Baston, Buck Moulton and Gene Cameron. Lambert Hillyer directed the production.

Ewart Adamson, author and scenarist, has finished the continuity of "Deadman's Curve," for F B O. Only ten days were required by him to complete his latest scenario, according to studio announcement. Adamson recently completed "Shanghaied," and "South Sea Love."

Announcement is made at the F B O studios that Charlotte Stevens has been chosen to play the part of "Marie," a little French-Canadian girl, in "The Coward," now in production under the direction of Alfred Raboch.

First National has cast Charlie Murray for a leading role in its picturization of Ralph Spence's "The Gorilla," just going into work at the Burbank studio. Alfred Santell is the director and Edward Small the producer.

Sterling Productions starts the 1927-28 ball rolling on July fifth. On this date "Stranded," which heads the Sterling "Quality Eight" for the coming production year, will be begun at the Sterling studio. Frances Guihan did the continuity, with adaptation and revision supervised by I. L. Walenstein. Its successor on the schedule is "Outcast Souls," a John Peter Toohey story.

H. D'Abbadie D'Arrast, who directed "Service for Ladies," starring Adolphe Menjou, as his maiden effort for Paramount, will not only direct the star's next production but has renewed his contract. D'Arrast was Charlie Chaplin's assistant director when the cemedian made "A Woman of Paris."

Hal Roach has signed Virginia Sales, sister of "Chick," to portray the rôle of an "old maid" in an all-star comedy now in production under the direction of Fred Guiol. Miss Sales has already achieved fame in vaudeville. The cast which this character actress joins will feature. Stan Laurel, Oliver Hardy and James Finlayson, with Edna Marian as leading lady.

William Demarest will work with Louise Fazenda and Clyde Cook in "A Sailor's Sweetheart." According to schedule, "The Outpost" (temporary title), starring Irene Rich, should have been finished this week but owing to a severe cold Miss Rich was confined to her home for several days and work was temporarily suspended. "The Jazz Singer" is progressing satisfactorily with several Vitaphone sequences now in the making. A number of new productions are in the preliminary stages of preparation and will be ready for casting in a short time. These include "A Dog of the Regiment," "The Silver Slave," "Rebecca O'Brien," and "Te College Wdiow."

Charles R. Condon has completed the scenario for "One Round Hogan," which will be the second starring picture on Warner Bros.' new program for Monte Blue. The actor will begin work on this story of the boxing arena as soon as he completes his current vehicle, "The Bush Leaguer," now being made with Howard Bretherton at the megaphone. The selection of a director for "One Round Hogan" will be made shortly.

Shirley O'Hara, practically new to the screen, has been signed as Adolphe Menjou's leading woman in his next Paramount picture, as yet untitled. She has been seen briefly in some two-reel Westerns. Others in Menjou's supporting cast are Ivy Harris, Lawrence Grant, Arlette Marchal and Nicholas Soussanin.

Sally Blane has been given the leading feminine rôle opposite Jack Luden in the Paramount production, "Shootin' Irons." Productionis under way.

Director Alfred E. Green of "Two Girls Wanted," Janet Gaynor's first starring production for Fox, has selected Alyce Mills and William Tooker to enact important parts in the picture. Miss Mills was formerly seen in Fox Films' "Daughters of the Night."

Another college girl has graduated into the movies. The girl is Helen Weatherford, of the University of California in Los Angeles, who joined the mob as an extra in the campus sequence of Bebe Daniels' "Swim, Girl, Swim." Director Clarence Badger, struck by her attractiveness, persuaded her to sign a contract. The "Swim, Girl, Swim" company is shooting the swimming race sequence at Catalina Island.

Flobelle Fairbanks has been cast by Herbert Brenon for the rôle of "Fluffy," typical English flapper, in "Sorrell & Son." Brenon is making it as his first United Artists Picture.

Theodore Von Eltz is to play the lead in Florence Vidor's forthcoming Paramount production, "A Celebrated Woman." In the same picture Don Marion and Joyce Marie Coad have been cast for important rôles. Hedda Hopper has also been assigned an important part in this production. The picture got under way this week under the direction of Frank Tuttle.

Ranul Paoli, French athlete, who made his American motion picture debut as a heavy in "Senorita," will play the part of a secret service agent in "Beau Sabreur," which Paramount will produce.

Joseph Cawthorn, popular musical comedy star comedian, who made his film bow in "The Secret Studio," has been selected to play the part of old Philip Hancock in "Two Girls Wanted," Janet Gaynor's first starring vehicle for Fox Films. Alfred E. Green is directing the production, which is based on the Broadway success of the same name.

Larry Semon is rapidly nearing the completion of his first star comedy for Educational in the series of eight which he will make during the coming twelve months. Semon has been quietly at work on this initial starring vehicle at the Chadwick Studios on Gower Street, Hollywood, for several weeks. The comedian-director promises something different in the line of two-reel comedies in his first effort, which has been titled "Dummies." Included in the cast with Semon will be Marie Astair and Jim Donnelly.

"The Coward" company with Warner Baxter and Sharon Lynn returned to the F B O studio from the Big Bear region, where the exteriors were made, and Al Raboch is putting the players through their paces in some rich interiors, which depict fashionable New York society.

Marie Shotwell, last seen in "Running Wild" starring W. C. Fields, and Roy Stewart, free lance leading man, have been added to the cast of "A Celebrated Woman," Florence Vidor's current starring production for Paramount.

Warner Bros. have announced the signing of Henry Lehrman as director of George Jessel's second starring picture, "Sailor Izzy Murphy," which is planned for early production. Jessel is now at work on a story temporarily titled, "The Broadway Kid," and will start "Sailor Izzy Murphy" as soon as the former is completed.

With the production of "Galloping Fury" well under way, Hoot Gibson is looking forward to the early production of another Kyne story. It will be called "The Rawhide Kid" and is being adapted by Isidore Bernstein from the story "The Lion and the Lamb." Del Andrews will direct it under the supervision of Charles Logue. Arthur Statter is doing the continuity. Gibson and a company of fifty, headed by Reaves Eason as director, are now on location at Atascadero, Cal., filming "Galloping Fury."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4433 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Pathe-De Mille		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	

Feature	Star	Distributed by	Length	Reviewed
Telephone Girl, The	L. Gray-H. Bl'nn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	July	22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	I. Harron-I Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals and Peril	Buffalo Bill, J	Pathe-De Mille	4710 feet	July 15
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Parfiiount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
Last Outlaw The (tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet	
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M		
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	6 reels	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stranded	S. Mason-Collier, Jr.	Sterling Pict		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Cos-			

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R.Adoree-R.Frazer	Universal		
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Broadway Kid, The	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Painted Ponies	H. Gibson-E. Claire	Universal		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Ben Hur (road show)	Novarro-McAvoy-Bronson-F.X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		

Feature	Star	Distributed by	Length	Reviewed
Fair Co-ed, The	Marion Davies	M-G-M		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
In Old Kentucky		M-G-M		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers	United Artists		
One Woman to Another	F. Vidor	Paramount		
ough Riders The (general Rrelease)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	Jack Luden	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Woman on Trail, The	Negri-Cortez	Paramount		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Garden of Allah, The	A. Terry-I. Petrovich	M-G		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray	United Artists		
Lovelorn, The		M-G-M		
Hypnotist, The	Lon Chaney	M-G-M		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Romance	R. Novarro-M. Day-R. D.'Arcy	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

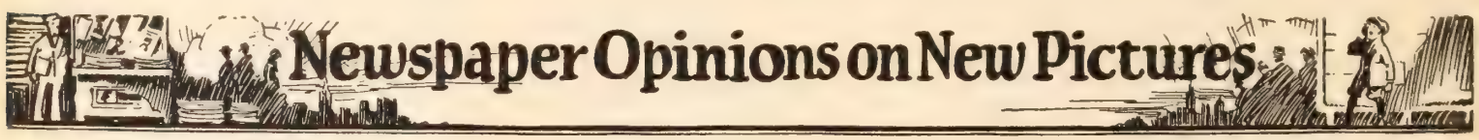
MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	6 reels	
Avenger, The	Bob Custer	F. B. O		
Back to Liberty		Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Four Flushers, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heaven Help the Working Girl	E. Ralston-R. Arlen	Paramount		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King o Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		

Feature	Star	Distributed by	Length	Reviewed
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Rose of Monterey, The (tentative)	G. Roland-M. Astor	First National		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Barrie	Universal		
Show Boat		Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Times Square		Tiffany		
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
	tello	Warner Bros	10049 feet	Feb. 19
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		



"Framed"—First National, Scollay Square Olympia Theatre, Boston

Boston Herald: "Sills owes his large following to heroic and manly roles that he appears in and in 'Framed' he has succeeded in satisfying his many fans. . . Picture that fairly teams with thrills and romance."

Boston Globe: "Sills and Natalie Kingston both admirable in their personations. . . Replete with thrills. Scenic part of story quite novel. Excellent cast.

Boston Travelers "Real thrill in mud rush. New hair-raiser very effectively presented. Sills convincing."

Boston Advertiser: "Sills does not disappoint fans. New thrills in store in 'mud rush.' Thrills and romance."

Boston Post: "Original thrill in 'mud rush.' Sills has another he-man role."

"The Way of All Flesh"—Paramount, Criterion Theatre, Los Angeles

Examiner: "'The Way of All Flesh' so realistic it hurts. One of most remarkable transitions of character I have ever seen. A picture, this, don't miss it."

Express: "Emil Jannings greatest actor cinema has produced. 'The Way of All Flesh' eclipses 'The Last Laugh' and 'Variety.'"

Daily News: "One of greatest dramas of film history. Jannings as Schilling will be remembered.

Times: "'The Way of All Flesh' triumphantly discloses acting art of which Jannings is superlative star."

"The Callahans and the Murphys"—Metro-Goldwyn-Mayer, Cleveland, Ohio

Plain Dealer: "Marie Dressler again offers one of her rare low-comedy treats. Freedom of her work, careless abandon which few comedy players possess. She has power to spread fun thickly. . . Another excellent zany, Polly Moran, also has that rare quality of being able to 'let go' and plays with unrestricted wildness. . . When pair of them meet as they do constantly throughout tale, sky is limit with laughs. . . This is one time when story may not even be briefly outlined. It is too good to spoil. . . Titles unusually good. . . Action furious. . . Here is picture for laughs. . . Highly recommended."

Plain Dealer: "If 'The Callahans and the Murphys' does not make money for M-G-M, then I will take my large fortune and turn it over to that company. . . Everyone who sees Dressler and Moran doubles up with laughter . . . There is picture that is not supposed to be a super, but I enjoyed it more than any big picture I have seen this year. . ."

News: "Of course this could not be other than comedy in which Marie Dressler is woman head of one family and Polly Moran boss of other. . . Lively doings, fun for most part with some drama toward end."

"No Man's Law"—Pathe, Rialto Theatre, Atlanta

Georgian: "To my mind, picking best picture in Atlanta this week becomes easiest thing in world, and that despite fact that practically all houses were provided with better-than-average cinemat entertainment.

"But I don't know when I've seen a film that had so many qualities of entertainment as 'No Man's Law.' There was novelty of Rex, horse actor. There was nothing in picture but action. It boasted of one of prettiest girls of screen in Barbara Kent, and checker game of Jim Finlayson will always be model of comedy."

"Captain Salvation"—Metro-Goldwyn-Mayer, Loew's State Theatre, Boston

Boston Traveler: "Proves to be one of best pictures we have seen for some time. . . . Splendidly photographed. . . . We guarantee lumps in even most hard-hearted throats. . . . Robertson should be justly proud of splendid achievement. . . . Lars Hanson as nearly perfect as possible. . . . Pauline Starke distinguishes herself by finest performance she has ever given. . . . Ernest Torrence most cold-blooded villian we have ever seen."

Boston Advertiser: "Stirring fiilm. . . . Fine direction. . . . Brilliant acting. . . . Thrills crowd so that one hour and a half slips away as quickly as few minutes. . . . Artistically equal to any attraction of current year. . . . Spirit has entered into the players themselves. . . . Lars Hanson is as superb as Barrymore when Barrymore was striking fire with 'Dr. Jekyl and Mr. Hyde.' . . . Hanson's performance best of his career and deserves to rank with successes of season. . . . Ernest Torrence like a character out of Joseph Conrad, and is must unusual and sinister individual screen has seen for many a day.

"Dearie" — Warner Brothers, Roxy Theatre, New York City

Evening World: "One of most natural and logical depictions of mother's scrifice for son that we have had pleasure of seeing in some time. Good picture and should be seen certainly by all those, and there are millions, who are sympathetic with this type of film but more especially by those who scoff it—and there are almost as many in this group."

Morning Telegraph: "I would rate picture above usual attractions. Straight melodrama well done. Worthy of Roxy."

Telegram: "Picture should go with large number of film patrons. Sidelights on cabaret life interesting."

Evening Journal: "A bright little comedy, neatly directed."

Sun: "'Dearie' good, honest sentiment. Well directed, bright and pleasing. Irene Rich admirable as mother. Her best role in many a day."

Graphic: "Entertaining and well directed."

American: "Good box-office picture. Has ingredients that make entertaining picture pudding."

Mirror: "Good entertainment destined to please. Miss Rich well cast."

Post: "One sure thing about Miss Irene Rich is that she never disappoints."

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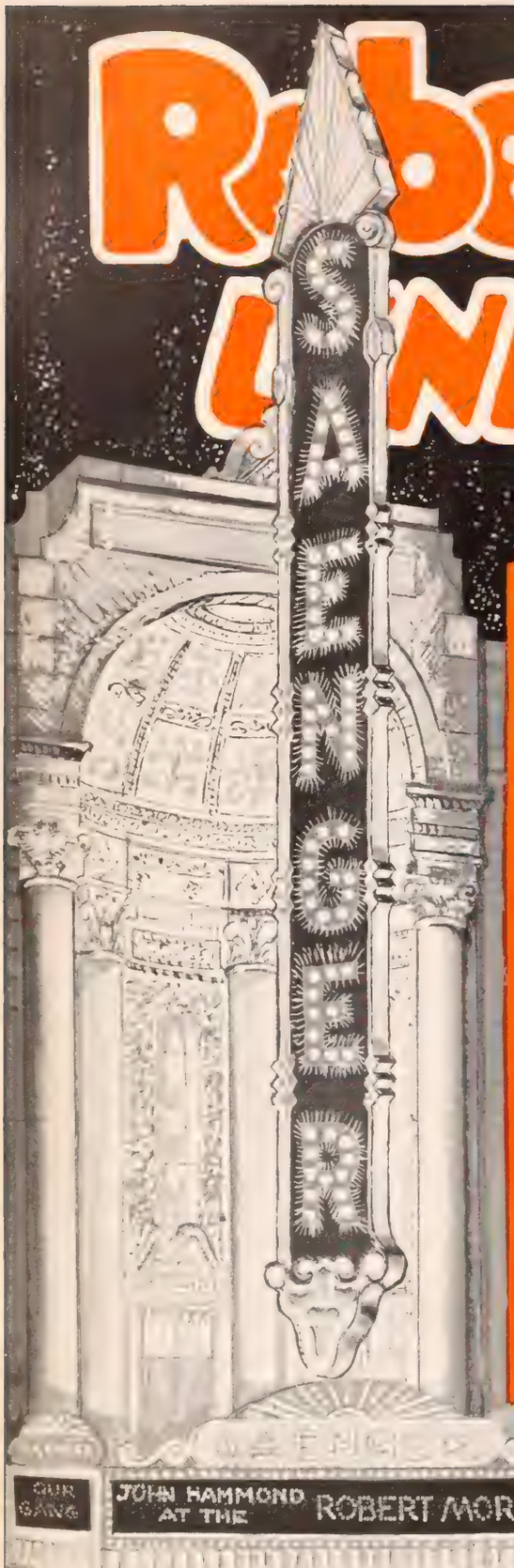
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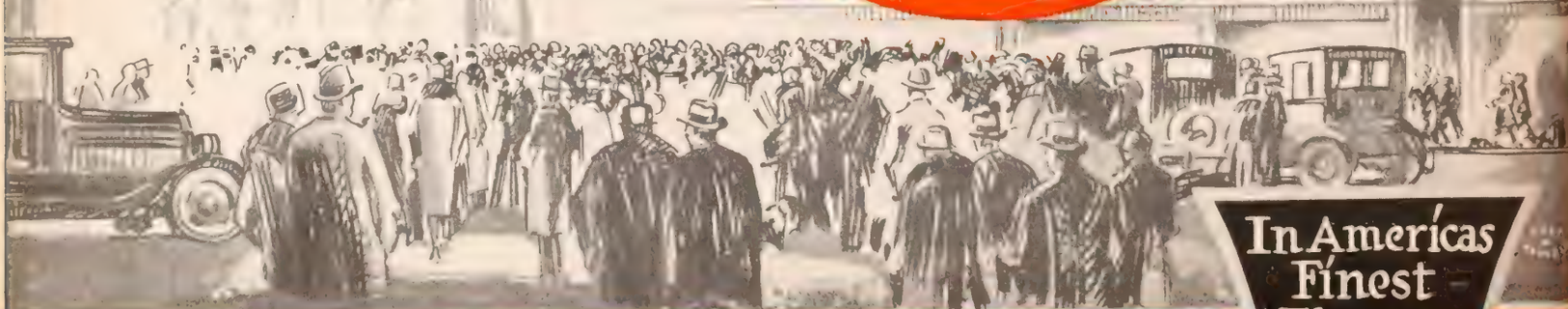
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In This Issue: "The Showman"

Motion Picture News

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The Top of the Industry

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXVI
No. 5

Published Weekly—$2.00 a Year

New York

August 5, 1927
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eyes of a new world

¶This new, fast moving world of ours craves better mediums through which to chronicle its happenings. More speed, more efficiency. So air mail supplants rail mail. Telephones cross oceans. Photographs rush over wires from city to city. Radio brings to 100,000,000 ears the words of kings and presidents instantaneously as spoken. Television is coming. Everywhere old methods of news-gathering and news-spreading give way to new. ¶The demand extends to motion pictures, to the news reel. And so, in answer to this demand, comes Paramount News. Eyes of a new world. ¶First issue out July 31st. With the best, most experienced brain at its head. Emanuel Cohen, 13 years editor of Pathe News. Now, with Paramount News, realizing his dream and vision of years. Not an experiment, but for months past a wonderful reality. For months the staff, largest in the universe, have been at work throughout the world. Already over 650 stories have been covered. Lindbergh, Byrd, Chamberlin, Maitland, everything. Tried and true veterans these Paramount News cameramen, but now fired with new enthusiasm. Perfect organization. ¶Paramount News. The only news reel in existence with an exclusive home of its own. Visit the magnificently equipped special building a stone's throw from the crossroads of the world, Times Square, New York. Meaning greater speed, better service. Heart of the chain of 150 headquarters covering the globe. ¶Exhibitors knew these chang-



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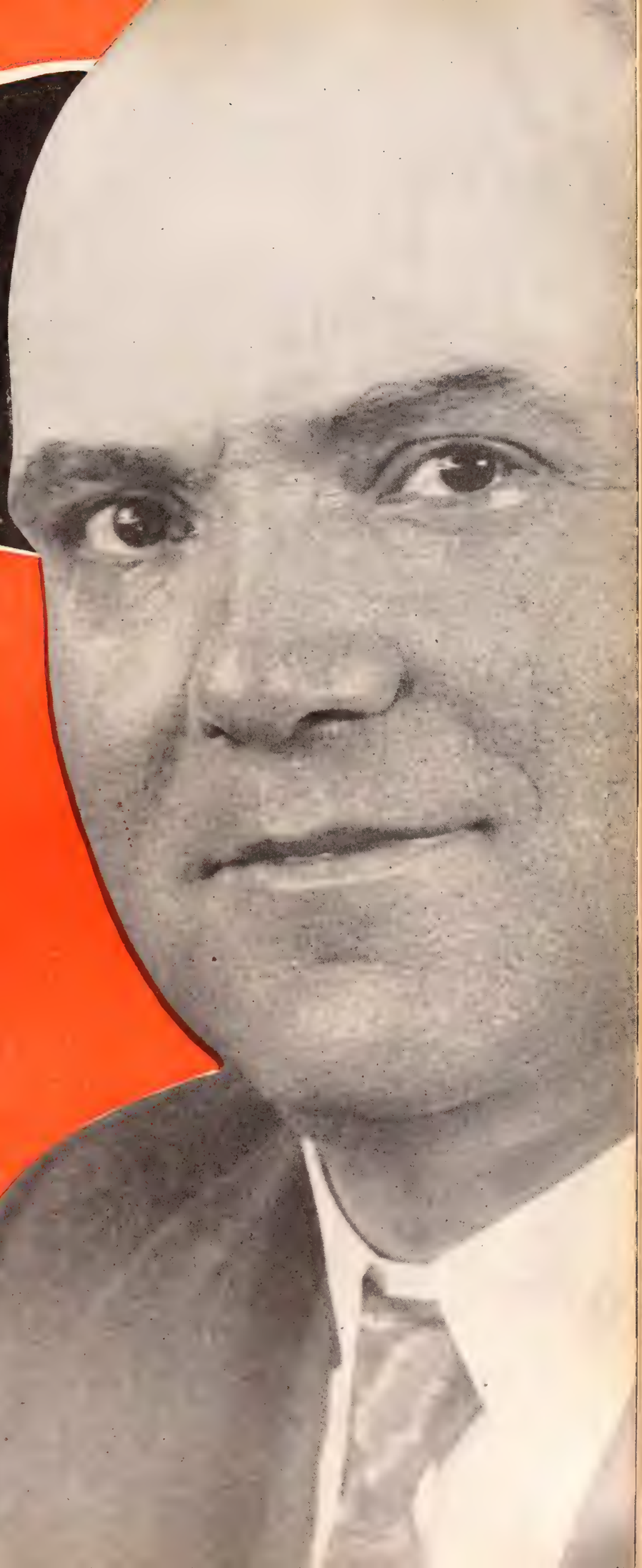
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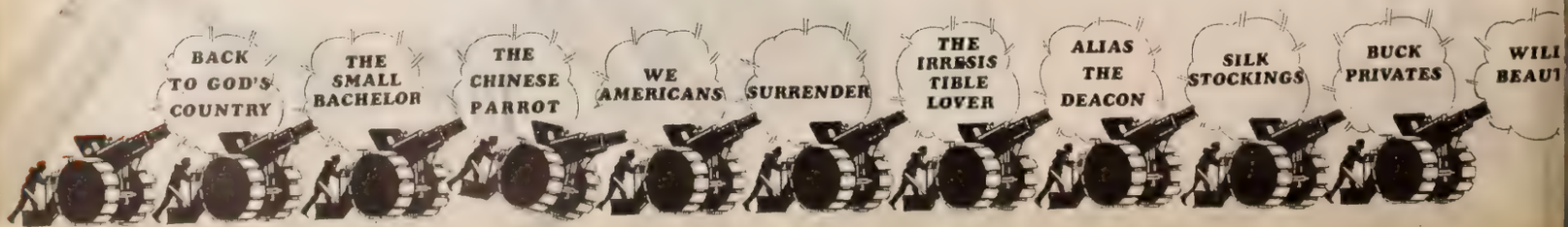
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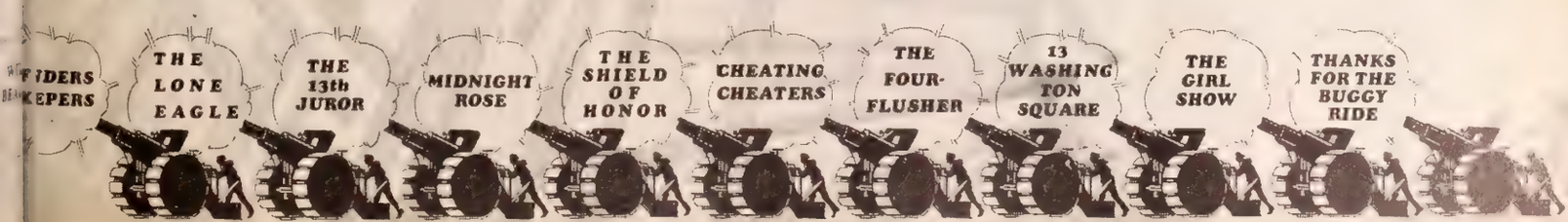
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Vol. XIII

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WHO but M-G-M can give you each week a top-notch star?

WHO but M-G-M retains intact the same shrewd, successful producing personnel at its studio?

WHO but M-G-M can give you the assurance that comes with that stability at its production source?

WHO but M-G-M can point to a succession of hits of this calibre in one season?

William Haines in "Slide, Kelly, Slide"—Lon Chaney in "Tell It to the Marines"—Karl Dane and George K. Arthur in "Rookies"—Ramon Novarro in "Lovers"—Marion Davies in "Tillie the Toiler"—"The Understanding Heart"—John Gilbert and Greta Garbo in "Flesh and the Devil"—Norma Shearer in "The Waning Sex"—Marion Davies in "The Red Mill"—"Tin Hats"—Greta Garbo in "The Temptress"—"The Flaming Forest"—Lon Chaney in "Mr. Wu"—"The Callahans and the Murphys"—Lon Chaney in "The Unknown"—John Gilbert in "Twelve Miles Out"—Norma Shearer in "After Midnight" and more!

(continued on next page)



(continued)

WHO but M-G-M has the majority of the leading directors making its pictures?

The Film Daily nation-wide poll of the country's foremost photoplay critics to determine the ten leaders resulted in M-G-M's getting five out of the ten named!

WHO but M-G-M can deliver in one season two immortal pictures that mark 1927-28 for all time as "The Year of 'The Big Parade' and 'Ben Hur'"?

WHO but M-G-M can give you names to equal the brilliance and popularity of these?

3 CHANEYS — 3 SHEARERS — 2 GILBERTS — 2 GARBOS
1 GISH — 3 DAVIES — 1 SYD CHAPLIN — 1 NOVARRO
4 HAINES — 3 DANE-ARTHURS — 3 CODY-PRINGLES
6 McCOYS — 2 COOGANS — 5 COSMOPOLITANS — 2 DOG STAR

And Great Specials Including

GARDEN OF ALLAH (*Ingram*)—**THE CROWD** (*Vidor*)—**THE COSSACKS** (*Gilbert*)
ROSE - MARIE — MADEMOISELLE FROM ARMENTIERES — NAPOLEON — BODY AND SOUL

And the Big Parade of Shorts

HAL ROACH COMEDIES—*Our Gang*—*Max Davidson*—*Charley Chase*—*All Star*—
M-G-M NEWS *Twice Weekly* — M-G-M ODDITIES — M-G-M GREAT EVENTS

WHO but M-G-M has the aggressiveness and Young Blood to handle great material with smashing showmanship?

(Who but?)—nobody but

METRO-GOLDWYN-MAYER

IT'S THE YEAR OF "THE BIG PARADE" AND "BEN HUR"





PHYLLIS HAVER

A new big box-office personality on the motion picture horizon



Featured in "Chicago," "The Wise Wife," "He's My Man" and "The Fighting Eagle" starring Rod La Rocque

PATHÉ-DEMILLE
PROGRAM, 1927-1928

HAVER HAILED AS SENSATION

This girl Phyllis Haver is doing things. For on top of an excellent performance supporting Emil Jannings in "The Way of All Flesh" comes a portrayal which stands out above all in "The Fighting Eagle." This was previewed locally last week.

"The Fighting Eagle" stars Rod La Rocque. It is Phyllis Haver's picture—without detracting from Rod. For it won't harm Rod in the least—in fact it will do him lots of good—but it is Phyllis Haver's picture.

Phyllis is Comtesse de Launay in supporting Rod as Brigadier Gerard. Rod gets a Fairbanksesque touch into his portrayal of the braggart but lovable Etienne. And, withal, no imitation. He is still Rod La Rocque, with a touch of romantic dash which the film-going public will love on the heels of his marriage to Vilma Banky. As Etienne he seems to be the one a fan of Vilma's would have her marry.

And Phyllis? Where has this girl, who has been relegated to comedy roles, supporting parts, bits—secured this subtlety—this finesse—which has thus far been credited only to artists of the old legitimate school? A new star is on the horizon. (N.Y. TELEGRAPH)

-will prove one of the sensations of 1927-28

BIG STARS-BIG PICTURES-
NEW PERSONALITIES . — .
SHOWMANSHIP-BOX OFFICE

Make no mistake . . . this Pathe-DeMille Program of super-entertainment for 1927-28 is destined to be the sensation of the season-*Be in on the* ***BIG MONEY***-*make your reservations* ! ! ! !

ACT NOW!

PATHÉ EXCHANGE, INC.

DEMILLE STUDIO PICTURES · PATHE NEWS · PATHE WESTERNS · PATHESERIALS · PATHECOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Pulling the punch—

Bookings are slow, not yours, of course, but the other fellows.

And the owner of a big chain of theatres tells you the reason.

"Distributors have not worked the exhibitor up to a buying frame of mind by the steady barrage of advertising to which he has become accustomed."

You've taken the punch out of the advertising which does sell pictures.

Coming!

Sequel to 'The Lone



BERT LYTELL

LOIS WILSON *in*

"Alias The

Wolf Returns



#2 of the Perfect 30

COLUMBIA PICTURES

Lone Wolf

From the Story by LOUIS JOSEPH VANCE

Directed by EDWARD H. GRIFFITH

WHAT A PRODUCT / Only FOX a box-office



GEORGE O'BRIEN

VIRGINIA VALLI

The opening shot

GEORGE O'BRIEN
and **VIRGINIA VALLI** *in*

PAID TO LOVE

HOWARD HAWKS *production*



JANET GAYNOR

Her first for the new season

JANET GAYNOR
starred in

2 GIRLS WANTED

ALFRED E. GREEN *production*



BLANCHE SWEET

A sure fire star

BLANCHE SWEET
starred in

SINGED

J.G. WRAY *production*



OLIVE BORDEN

Her first for the new season

OLIVE BORDEN
with **NEIL HAMILTON** *in*

The JOY GIRL

ALLAN DWAN *production*

could release such blast in 6 short weeks

Two De Luxe Specials -

The first

DOLORES DEL RIO
VICTOR McLAGLEN
in
LOVES OF
CARMEN
RAOUL WALSH *production*



The second

GEORGE O'BRIEN
and **VIRGINIA VALLI** *in*
EAST SIDE, WEST SIDE
ALLAN DWAN *production*

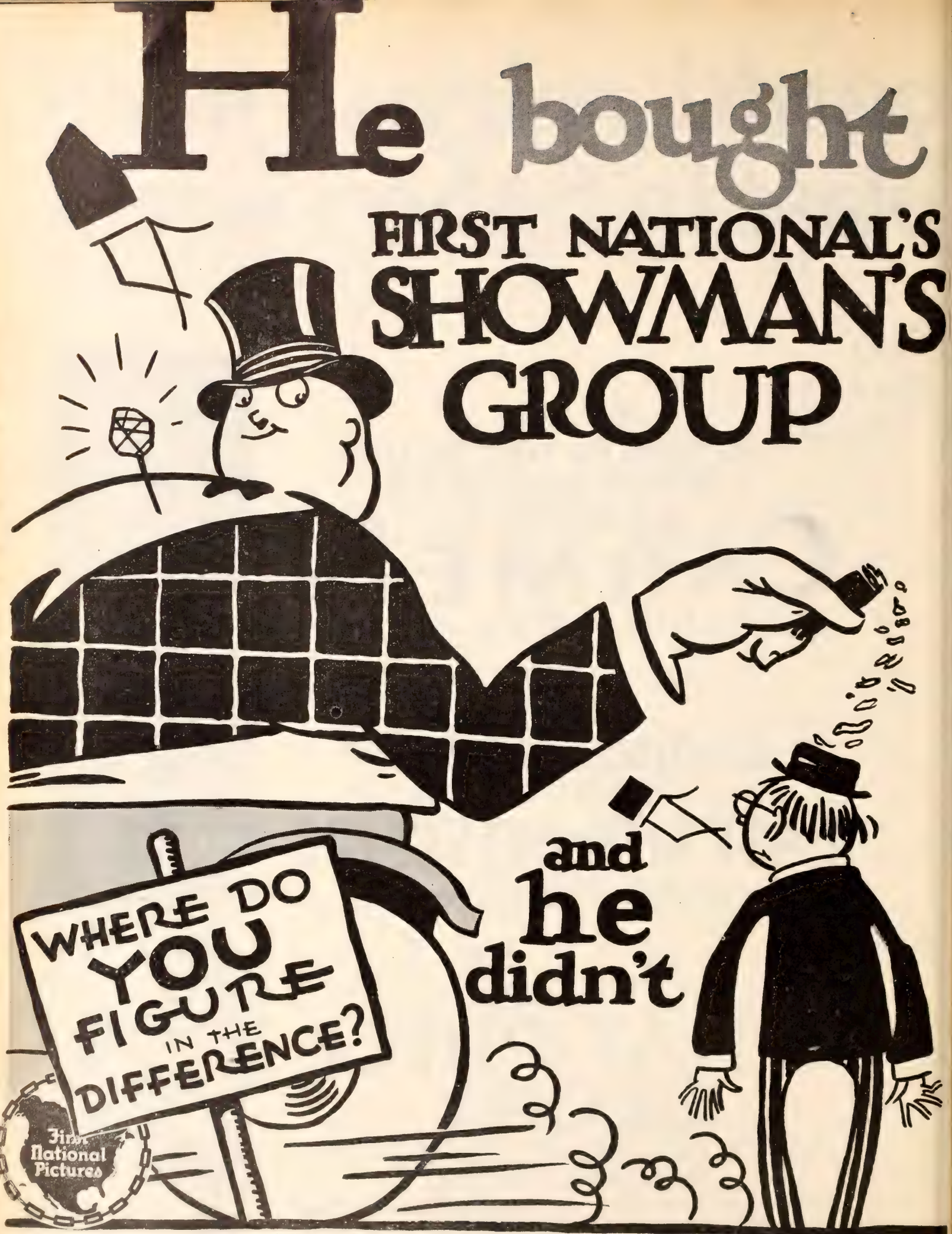


And Also

The World's Greatest Motion Picture
WHAT PRICE GLORY
with **VICTOR McLAGLEN · EDMUND LOWE**
DOLORES DEL RIO
BASED ON THE STAGE TRIUMPH *by* LAURENCE STALLINGS *and* MAXWELL ANDERSON
RAOUL WALSH *production*



He bought FIRST NATIONAL'S SHOWMAN'S GROUP



Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Motion Picture News

Volume XXXVI NEW YORK CITY, AUGUST 5, 1927 No. 5

Are Pictures Serving the Public?

Forget Mass Appeal and You Are Destroying the Movie Itself

By William A. Johnston

A SIGNIFICANT letter comes in from R. B. Wilby, another exhibitor from the South, who, like E. V. Richards, knows what it's all about.

I give the letter here:

"Dear Mr. Johnston:

"A new Branch Manager came in last week merely to introduce himself. At the time I had not read your 'Bull in the Picture Business' editorial, but I had spent some twelve days with Richards at the Saenger school conducted by Jack Barry. So in the general talk I expressed the opinion that selling as now practiced in the picture business meant nothing; that we got nothing but foolish talk from most of them; that the salesmen who came into this office seldom knew as much about their own product as we knew before they came; that salesmen in other lines were a help in moving their products on to the public, but in this did nothing toward that end.

"Then the big idea came out. He said that he believed he knew more about theatre operation and advertising than 90 per cent of the exhibitors but 'why in hell should I waste my time trying to teach an exhibitor anything?'

"I don't believe he knows as much as he says. But that doesn't matter. His viewpoint does. And that's it—why the hell should he waste his time?"

If this particular branch manager feels this way about exhibitors, we take it that his salesmen feel likewise. And, since he recently returned from his firm's sales convention, we take it that his ideas reflect the keynote of the convention.

And if this sales policy is common to all distributors it is not to be wondered at that the industry-old warfare between distributor and exhibitor is breaking forth right now in clashes louder than before.

Cooperation has become a meaningless, bromidic word, only worthy of a contemptuous smile.

There isn't any such thing.

* * * * *

ALL the editorials we have recently published can, it would seem, be boiled down to two words:

The public.

Like any industry we are in the business of serving the public.

And our business success will be measured in just one way and by just one yardstick, namely the *service* we give the public.

Very well. Just what service do we give?

Are we serving the public; or are we just struggling to serve ourselves?

If every man in the business answers that one question, honestly and intelligently, we will then have cooperation—to the common end of business success. And not until then.

* * * * *

APPLYING the yardstick of public service, let's start with theatres.

Unless a theatre is free to buy what the public wants it to buy it cannot very well give public service.

So, immediately, up pops the matter of producer-owned theatres.

Do producers own theatres in order to better serve the public, or better to serve their production interests?

(Continued on Next Page)

Is The Movie Itself Being Destroyed?

Well, we'll leave the question up in the air. Let the companies who do own theatres answer for themselves; it's their business. But certain facts in this connection are obvious. If a producer owns a theatre to shove his pictures on the public by holding out pictures they would prefer—he certainly is not serving the public. And we all know that there is no one program, and never has been, strong enough to supply even a weekly run theatre with even one-half of the pictures it needs to make the box-office pay, or pay as it might.

* * * * *

BUT let us say that the theatre is free to buy the best pictures for its public.

Very well; how may the theatre know what pictures are best unless the theatre gets complete information about them?

In other words, complete service from the distributor.

Without such service how can an exhibitor buy intelligently and then sell his wares successfully?

In a recent editorial we asserted that salesmen were not giving this service to the exhibitor—not selling with service but selling with bull.

We hear constantly about sales quotas, sales drives, flying squadrons, sales weeks, etc., etc. And we read constantly that every program of pictures has every other program licked and lashed to the mast.

But we see very little definite information given forth by the distributor,—facts as to why pictures were made, what elements of box-office attractions they have and how the exhibitor can get these selling points successfully to his public.

And again we say that the object of this industry is not the frenzied unloading of product by each branch upon the other but a united effort to serve the public.

* * * * *

WHICH brings us to the producer.

Is the producer serving the public?

Certainly he is making a strenuous effort. He combs the market high and dry for books, plays, talent—at any price. He has erected studios that look like world fairs. He has built up producing staffs, the executive salaries of which makes pikers out of the heads of great railroads, steel companies and other big activities. And two weeks ago, with a common voice, he announced that he was licked. His pictures cost so much that he simply cannot get his money back, despite the fact that he owns big distributing machines and even large fleets of theatres.

The question of production cost is serious enough.

But still more serious is the other question: *are pictures serving the public?*

The very same week in which the newspapers broadcast a threatened cut in production salaries another announcement appeared. This one stated that a cabaret band had been hired, at a cost of over half a million dollars, to travel a chain of theatres and perform "where it was needed."

This announcement strikes me as the more significant of the two. If we need famous bands to put over picture entertainment it would appear that pictures are not serving the public.

* * * * *

LET me now give a concrete instance to illustrate the thought that will conclude this editorial:

When I was in Hollywood this spring I happened in at the Columbia Studio.

The man who took me about seemed anxious to have me believe that the Studio was as large as any other. As a matter of fact, I was hoping to find it different from the others; and I did so.

There was a simplicity of operation that seemed, by comparison, quite remarkable. I noted for one thing that no conferences were being held. One man seemed to be doing things, with no others to distract him. He had a good sized schedule in his hand and was shoving it through with the smiling confidence a man has when he sees clearly and the ground is solid under his fet. I refer to the production head, Harry Cohn.

An Editorial *By William A. Johnston*

"It's all perfectly simple," said he; "why make a mystery of it? Give the public what they want."

"Here's a good story," said he, holding up a book—" 'The Blood Ship;' and I'm going to make a good picture of it."

And he went ahead—and did just that. Because he knows his business, doesn't pose or bluff, let's no one interfere, and, altogether, makes it a direct and simple operation.

Last week I happened in the Roxy Theatre, the mid-afternoon of a hot day. The big theatre was packed and a few hundred were standing. "The Blood Ship" was playing, and I heard several hearty rounds of applause.

The same week, by a coincidence, a mystery ship was towed in the New York harbor. Some darkly human deeds had been done upon its decks out somewhere in the ever mysterious ocean. And the news got first pages, day after day, in the New York newspapers. It was story material.

People like those tales. Of course they do. The formula is simple enough. I know of one magazine with a million circulation that has had the same fiction formula for fifty years—and doesn't dare change. Another with two and a half million circulation carries, every month, a cover of a yellow-haired, blue-eyed girl. One month the publisher's advisors—a conference probably—prevailed upon him to use an "art" cover. The magazine sales slumped three hundred thousand.

"That settles that," said the publisher; "bring back the blonde."

* * * * *

I SPEAK of "The Blood Ship" not to make a hero of anyone, but to point out two important, because basic, facts.

The first is this: had "The Blood Ship" been made in some of the larger studios of Hollywood the picture would, by all means, have cost several times more.

Why? Answer that one question in all its counts,—beginning with New York overhead and then Hollywood studio and executive overhead, and then studio supervision and subsupervision and conferences and remade story and retakes—and you will have in the plain figures of time and money spent, the bare and true reason for the super-cost of pictures.

So much for that.

For another thing I doubt if these other expansive studios would have turned out so good a picture.

A picture is just a story in pictures. And a story is a matter of creative and constructive unity. And unity is simplicity.

Put any story into a labored conference, give it the handlng of several hands and you'll get out of it a bloodless thing at best but also and often so dislocated a thing as to baffle most any audience mind.

* * * * *

THE well-known movie business has been Florida-ized.

I know of no better parallel with which to express its insane inflation.

It has pyramided itself into the heights of extravaganza. Extravagant production, extravagant theatre presentation, extravagant effort all along the line!

And the colossal cost is bad enough, in itself.

But more fatal still is the basic error; we are destroying the movie *itself*.

We are doing this by lifting it bodily out of its mass appeal.

While the American home is longing for a good twenty-five cent movie we are trying to supply class entertainment, or at least entertainment at class prices.

There are just three things that make big retail sales: popular goods, popular prices and accessibility.

These three things made the movie business a great one: the movies themselves, low prices, and accessible theatres.

The movie had to advance. True, but it should advance in and of itself, not at the cost of itself.

"The Prince of Adventurers"

Reviewed by Elizabeth Lonergan

Staff Correspondent of Motion Picture News *and Kinematograph Weekly*

LONDON, July 12.—Today at the Hippodrome took place the first showing of a new Continental film which promises to be a big American success. It was "The Prince of Adventurers", which presents Ivan Mosjoukine in a John Barrymore sort of role, showing for the first time the resemblance between the two about which so many foreign picturegoers have commented.

The story is that of Cazenova, with a few changes from the original, which tend for the main to make the celebrated character a bit more likable. The settings of old Venice are said to be identical with the period and are some of the finest that have been shown in films. Color photography is used in several of these reproductions with enough of present day settings to make one remember pleasant days in Venice, where, fortunately, buildings are identical with those of centuries back.

The love affairs of this romantic hero are shown successively in Venice, Paris, Russia and then back to Venice,—all colorful and typical of this great lover. Some scenes will be reminiscent of "Don Juan" and "When A Man Loves" and there is a scene of the Winter Palace which will make one think of the similar one in "Michael Strogoff". Into this is introduced the coronation of the Empress Catherine and she sweeps into the ballroom in regal robes with her train borne by thirty small negroes. The long procession is reproduced shot by shot and adds much to the grandeur of the scene.

Into the Venetian scenes of the Carnival are introduced colored ones which are unusually beautiful. In fact it is a most artistic film with an entertaining story running through it. To Americans I believe it will appeal because Venice and its surroundings are familiar, because the type of hero which Mosjoukine depicts is popular and, again, because it is not only artistic but extremely well done.

Mosjoukine screens better than he did in "Michael Strogoff", though there are occasional poor shots of him. Alexander Volkoff directed both pictures but the cast is practically a new one in the latter film. A word must be said for the musical score, especially arranged for the occasion. It is not the score which was used in the Paris premiere a few weeks ago, though it contains a number of the same themes.

Zukor Denies Rumor of Soviet-Paramount Deal

The story incorporated in an Associated Press despatch from Moscow purporting to give the details of an affiliation between Paramount and Soviet Cinema Trust for the production of films and the operation of theatres in Russia, was denied this week by Adolph Zukor, president of Paramount, who said that he knew no one of the name of Jasper P. Mayer, who is supposed to be a Paramount representative and responsible for the report.

The Moscow report was based on an article from the Paris correspondent of "Izvestiya," quoting the purported Paramount representative, as stating that the affiliation was contemplated. This, it was stated, was based on the successful production of 34 Russian films with Paramount prepared to finance production in Russia for American consumption and to establish a chain of theatres in the Soviet country.

Denies Application to Reopen Sunday Showing Case

A further development in the legal battle to determine whether Sunday baseball, and incidentally Sunday motion pictures and other forms of commercialized amusements, may be permitted in Pennsylvania in spite of the Sunday blue laws of 1794, came on July 19, when Chief Justice Robert Von Moschziser, of the State Supreme Court, advised John R. Geyer and Paul G. Smith, of Harrisburg, counsel to the Philadelphia Athletics baseball club, which is making the fight, that the court had denied the application of these lawyers for a re-argument of the case which the State Supreme court recently decided against the Athletics.

The denial of a re-argument had been pretty generally expected and, the fact is, the petition for re-argument was filed merely to pave the way for an appeal of the case to the Supreme Court of the United States.

$250,000 Theatre Corp. Formed in Texas

Organization of a $250,000 theatre corporation, to be known as the Victor Theatres, Inc., will operate in Central and West Texas, was announced last Monday by John Victor, Abilene theatre operator. The concern will absorb all holdings of the Texas Theatre Company, which owns seven theatres in West Texas. Locations for ten community theatres have been purchased in San Antonio, and construction will start immediately.

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Embattled Hollywood

Film Colony Trying to Find Cures for Production Extravagances ---Getting More Broad-Minded as Result of the Economy Crisis--- Salary Cut as a Theatrical Attempt to Impress Wall Street--- The Lesson of "The Blood Ship" vs. Louis B. Mayer's Ideas on Class Pictures---Talking a Picture to Death in Conferences

By EDWIN SCHALLERT

Editor of the Los Angeles Times Preview and Special Correspondent of MOTION PICTURE NEWS

LOS ANGELES, July 23.—Studio contract reforms—tighter shooting schedules—more adequate preparation of scenarios—more co-operation among all film-making forces—better pictures. These are the items around which Hollywood's battle against charges of extravagance centers. One can undoubtedly look for some radical improvements along these lines in picture production. In any event, the mental attitude with which the colony is facing its future is sounder.

At the series of conferences sponsored by the Academy of Motion Picture Arts and Sciences, there has undoubtedly been plenty of talk that wandered off into the air, but then those present had the chance to get something off their chests that has been irking them for a long time.

It is hard to understand all this unless one understands Hollywood. The recent articles by William A. Johnston in MOTION PICTURE NEWS have been sufficiently sound and explanatory on this point, and I am going on the premise that they have been thoroughly read by all Motion Picture News readers.

Working in Hollywood has come to be such an effort for some people that they simply cannot get down to solid ground any more. Everything that they do looks like such a huge job that they are almost afraid to tackle it. They stall for days before getting at it, or else ask for advice on every tiny point, neglecting altogether to trust their own intuition and talent. If they had to make pictures or starve, sink or swim, most of these people would turn out something in a jiffy.

Rupert Hughes flashed another and different view on this situation during the Academy meetings:

"Millions on millions of dollars would be saved annually if the authorities would wake up to one bit of common sense," he said. "First impressions should be final and a thing once liked should be nailed down and let alone.

Instead, there have been innumerable conferences, wrangles, debates and expensive time of important people is hideously wasted on tearing to pieces and compromising. Compromise is good in business but death in art and story-telling."

The Conference Obsession

Hughes takes perhaps an extreme view of the situation from a commercial angle, but there is a more than a modicum of truth in what he says, that would bear the attention of everybody in the industry. The conference idea has become such a habit in certain Hollywood circles, and also the producing executives province of supervision such an obsession, that almost nothing can be settled without consideration of both.

Many onlookers are of the opinion that much could be gained by following the methods employed at some of the smaller studios. Columbia and others are pointed to as having done splendid things with very little excess of personnel and expense. It happens that Columbia's picture, "The Blood Ship," came out at this particular juncture, and attracted a great deal of attention, in part because of the economic situation.

Mayer on Class Pictures

Louis B. Mayer answers the contention of those who believe that the bigger companies could do the same thing very vigorously:

"I have no criticism to make of the accomplishment of any particular company in producing a picture that happens to attract wide public attention, and which does this cheaply and economically, but I do say that the same standards do not prevail for an organization like ours that do for the smaller companies.

"We are in the position of having to put out a class product on all occasions to meet the approval of a class audience. We cannot step down. Some of our pictures are made very economically, and are very successful—tremendously successful in proportion to their cost.

"In the expense sheets on others we are sometimes less fortunate, but we cannot lessen our endeavor towards making a quality product because of this. It is better for us to spend more money on a picture and maintain the standards of production that we have established, even though the theme or the story of our picture, or something else about it, should not please the public in the long run, than to fall below the general demands of the trade to which we cater. I can draw a comparison in the world of style and fashion. A Beau Brummel has to have everything right on every occasion in the matter of dress, or the public will notice the deficiency; a person who is not a style-setter can afford to take more chances."

In any proposed move toward economy, it is thoroughly agreed that there must be no lessening of expense that will disturb the quality of pictures. "We are going to maintain the quality of pictures in any case," Mr. Goldwyn told me in speaking of the academy. "That is an established part of the policy of this organization."

Attempts to Impress Wall St.

This attitude differs from three or four years ago when the studios were shut down, and the industry seemed to have reached the decision after a period of extravagance that it was better to go back to cheap pictures. Present theatre requirements have naturally made this impossible, and it is doubtful whether, all things considered, the situation justifies any resort to methods that went out of date half a dozen years ago.

Many believe that there should be some cutting down of personnel, and there undoubtedly will be. One can anticipate a reduction in the present size of stock companies of actors, directors, etc. There appears a definite indication that many players of doubtful box office value will be eliminated. Normal weeding out processes! Younger players will be treated in a more conservative way financially. This will extend to directors and other talent. It will be well, though, if the eliminating practices are carried on with penetration and not haphazardly.

No salary is too high, it is conceded by all, for any player who is a great public attraction. Whether this attitude is absolutely correct might be called into question,

How Money Is Wasted at Hollywood

HOW much longer is the huge waste in production going to continue? Two recent examples have come to our attention, which show that the economy movements at Hollywood are still in the talk era.

We print below two instances, without names either of the studios or the personnel involved; because if we did print the names we would be accused of discriminating against certain companies and individuals. The truth is not popular in this industry.

INSTANCE NO. 1

At one of the biggest studios, the star decided that a certain picture could not be made for $125,000 because he didn't think that would be money enough to produce the lavish scenes called for in the script.

More than half of the picture has been made but it is to be junked and another story written; and a new leading woman substituted for the one originally engaged.

This is the second time the picture has been started and junked. The first time, a star and complete cast had been engaged. They, too, were discharged when the story was changed.

INSTANCE NO. 2

A well-known star is having a lot of trouble getting started on a picture. So far, $173,000 has been spent and not a foot of film to show for it. An eminent scenario writer got $20,000 for an adaptation from a novel. A relative of the star was hired as a director, worked two weeks, and then his results were not liked.

A new director was employed, but he didn't like the first screen story, written by the eminent scenarist who got $20,000, so that version has been scrapped. Another eminent scenarist is at work on a new version, for which Eminent Scenarist No. 2 will get $15,000. While the second version is being written, overhead cost continues to pile up. Net result: not a single foot of film so far.

but it is characteristic of Hollywood's impetuosity.

Economy gestures don't pay unless they are based on real principles of economy. Nothing can be gained by a theatrical attempt to impress Wall Street. The proposal of a salary cut had something of that aspect, and it has gone by the board.

There is hardly a producer who is not innately cognizant of the faults which exist in the studios generally. A director who attended the meetings of the academy dwelt on this fact, when he was talking to me:

"We, in the directorial and acting end, are not telling them anything that they do not already know, and they are very courteous to listen to it all under the circumstances. It is the industry's mistakes that stand out most glaringly. It is the case where a company throws away $500,000 on a picture, and then has not a foot of film that it can use, and then has to go on shooting, throwing more money away trying to redeem the error, and all the while charging up the overhead, that causes the major trouble. We simply can't take a licking and forget about it. We have to go back and fight some more. Consider "Ben Hur" as an example; consider "Old Ironsides" and various other pictures that have required many months in the making; consider any number of films on which production has been stopped and stalled, and which have run into bad weather, both real and metaphorical, and you will have the major cause of our troubles. Big pictures all, but were they worth the money that went into them? Maybe they were. Only the future can tell that definitely.

"The best we can hope for is to use our past experience to guide us in the future in dealing with the obstacles we encounter. We are getting down to cases in dealing with wilful extravagance, but we can only hope to do our best in combating that which is unforeseen and accidental. That is, after all, the show business."

Inflation of various kinds is perhaps the worst thing from which the film colony has suffered—that plus a share of provincialism which inhabits any locale dedicated to a certain line of progress. This same provincialism is typical of the stage in New York; it probably is also typical of the automobile industry in Detroit, and of the packing industry in Chicago. The rest of the world simply doesn't exist as far as the manufacture of stage shows goes in Manhattan, of automobiles in Detroit, and the distribution of livestock products from the Windy city. Hollywood is the center of motion picture production, and is primarily conscious only of those things that pertain to production, and not so keenly conscious of distribution and exhibition, except in so far as these have a local effect. At the same time, the spirit just now is (even as it can be) much more broad-minded.

The Academy cannot be a cure-all because as at present conceived its activities center in the field of production. It is an organization designed primarily—one might say solely—to help along that line. But the bigger minds in the academy know distribution and exhibition, and later on its destiny will unquestionably go farther.

Frank Badgley Director Canadian Studio

Frank Badgley, assistant director of the Canadian Government Motion Picture Studio, Ottawa, has been appointed director of the branch, in succession to Raymond S. Peck who died early in June. The new director, who holds the rank of Captain in the Canadian Artillery, served with distinction in the Great War, winning the Military Cross at the Battle of the Somme in 1916. Later Capt. Badgley was a member of the British War Museum which was sent to the United States.

After the Armistice, Capt. Badgley became identified with the Metro Pictures Corp. in New York and later spent about one year with the D. W. Griffith organization. For some time he also appeared in varied roles in pictures, returning to Ottawa in 1921 when he became assistant director and film editor of the Government studio, a post which he occupied until his present appointment.

The SHOWMAN
August, 1927

Features

Pictorial Review of Theatres.

Cooling Systems in the Small Theatre.

Selling the Organ with Pictures.

Stage Lighting for Presentation Numbers.

Review of New Equipment.

THE heat wave which descended upon New York and other Eastern cities two weeks ago provided the perfect setting for a spectacular performance in which artificial cooling demonstrated its value as a theatre attraction.

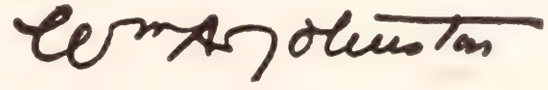
On Broadway the houses equipped with cooling systems not only held up to their recent averages but some of them showed an increase. On the other hand the plays, and even picture attractions of proved popularity with the New York public, offered in theatres not having facilities for "manufacturing weather" felt the effects of the hot spell in greatly diminished box office receipts.

Of course, no such sensational demonstration as the records of two weeks ago on Broadway was required to establish the cooling plant as a box office factor. The majority of theatres, small and large, now being built are including this equipment in their original designs.

The smaller houses, in this regard as well as in others, are stepping up to scratch, toe-to-toe with the big theatres in the race for patronage. The artificially cooled theatre not long since was exclusively a "downtown" attraction. Not so today.

Engineering concerns which have developed efficient cooling systems are installing their equipment in the small neighborhood houses as well as the big theatres. Recently installations have been made in many houses with seating capacities of less than 2,000 and several in theatres having less than 1,000 seats.

The dream of a few years ago is a reality today. The theatre has become a summer resort, a pleasant retreat for refreshment and healthful relief from the discomforts of heat and humidity as well as a place of entertainment.



Bell & Howell Cameras

inspire Harry Lachman's *new idea* "*Travelaughs*"



The above scene is from one of Lachman's "Travelaughs." It shows his new star, Micky Powell, doing a "sand-ski" stunt with both a Bell & Howell Pioneer Standard Camera and Eyemo catching the action.

We will let Mr. Lachman, General Production Manager of Rex Ingram Productions, Inc., say it in his own way:

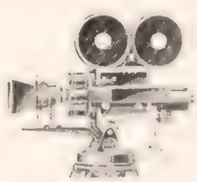
"Inspired by our success with Eyemo in the Metro-Goldwyn picture 'The Garden of Allah', I decided to use it in filming a wholly new idea of my own in comic travelogues to be known as 'Travelaughs.' The scenario may be said to be written with one hand, with an Eyemo dangling from a strap attached to the other waiting to film it."

If you don't already know it, Eyemo is the "hand-held" standard professional automatic camera with which you can "follow focus" or "dial iris" with camera in operation. A selection of 14 interchangeable lenses, each with accurately matched viewfinders, make Eyemo a camera of professional accuracy and adaptability. With Eyemo you can vary the speed, either 16 exposures per second or 8—or with Double-Speed Eyemo, 16 exposures per second, or 32. Also 3-speed available, 12, 16 and 24. The price, without case, is only $264 with Taylor-Hobson-Cooke F 2.5 lens, 47 mm. focal length.

Write for descriptive circular.

BELL & HOWELL
Eyemo
Standard Automatic

The HITS
are made with
BELL & HOWELL CAMERAS

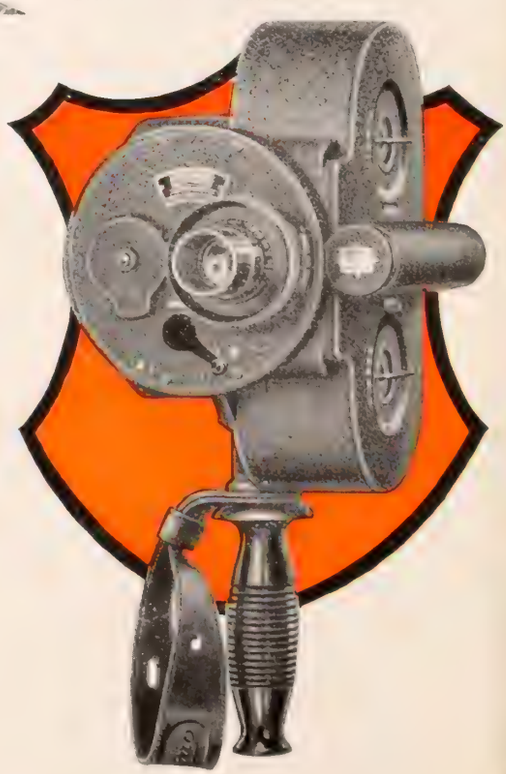


OF all the requisites of professional picture making, PRECISION is the greatest. No chance can be taken in choosing the camera to record the story, cast and locations which represent outlays of *hundreds of thousands of dollars.*

Bell & Howell Cameras are *precision instruments.* Their reliability has been proved in over twenty years of picture making in the leading studios of the world.

Famous Players-Lasky, Paramount, Metro-Goldwyn-Mayer, Associated First National, De Mille, Vitaphone, Warner Brothers, Fox, Universal and the other leaders rely on Bell & Howell cameras to guarantee their production investments and give the theatre-going public the finest possible quality of motion picture photography.

Complete information on either the Bell & Howell Pioneer Standard or Eyemo will be sent on request.



BELL & HOWELL CO.

1827 Larchmont Avenue, Chicago, Illinois

New York, Hollywood, London B & H Co., Ltd.

Established 1907



View of the auditorium from the stage, showing beautiful effect gained by flat ceiling treatment featuring a dome.

DESIGN ACHIEVES ELEGANCE WITH SIMPLICITY

Luxurious Playhouse in Canton Built from Plans by Thomas W. Lamb

ELEGANT simplicity has been achieved at the cost of $1,000,000 in the construction of the beautiful new 2,750-seat Loew presentation type theatre in Canton, said to be the first Loew house built in Ohio outside of Cleveland and the forerunner of others to follow.

Its severe exterior, showing the Egyptian influence on architecture, is of cream brick with a trimming of dark brick used in the cornice and at the corners. The building rises a little above the average three-story structure. The solid plainness of the front wall is broken by three decorative panels surmounted by windows with overhanging iron balconies. This austerity of exterior is relieved by the brilliantly-lighted marquise and signs and the equally brilliantly-lighted 100-foot frontage on Market Ave., the main business thoroughfare of Canton.

The Empire period, as done in the time of Napoleon, furnished the inspiration for the interior decorations, which were done by Miss Anne Dornin, who is associated with Thomas W. Lamb, architect of the theatre. Luxury and dignity are the keynotes of the style of this period. The atmosphere of the period is felt immediately upon entering the outer lobby. Three sets of doors separate the lobby from the street. And again, a series of glass doors separates the foyer and auditorium. This feature of construction was designed to eliminate noise and draft from the auditorium as well as to give ample accommodations to patrons waiting for seats.

The auditorium of the theatre follows the stadium plan of architecture. All the seats are on one floor but on varying grades. A tier of loges, about one-third of the way back, divides the lower section from the upper section.



Right, Russell Bovim, for seven years connected with the Loew Theatres, is manager of the Loew's Canton.

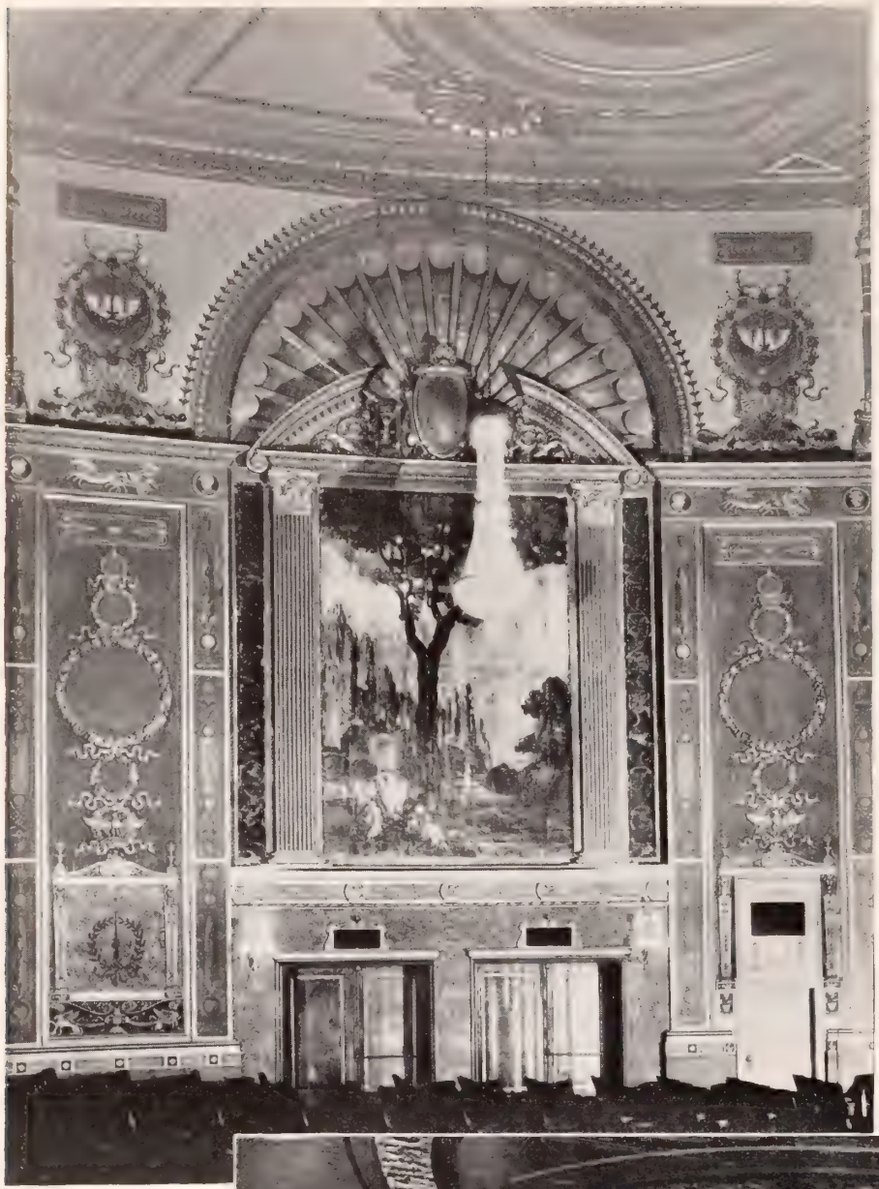
Beautiful wrought iron railings in Empire design separate the loges from the seats.

One of the outstanding features of the auditorium is the beautiful dome effect done on what is claimed to be the largest flat ceiling ever designed for a Loew playhouse. The dome effect has been created by the decorators through the use of green and rose colors, much of which has been put on the plaster grillwork which serves an important part in heating and ventilating the building.

Green panels and high, wide arches colorful with rich, rose DuBarry draperies alternate along the side walls. Rose DuBarry draperies also form the proscenium curtain and valance. Rose and green were selected as the fundamental decorative scheme of the theatre as being most expressive of warmth for the winter and coolness for the summer. The star, emblem of Napoleon, is used extensively as a decorative feature, as well as warlike insignia and laurel wreaths, all expressions of art in harmony with the period.

Crystal lighting fixtures of elaborate Empire design are suspended from the ceiling. Three separate systems of illumination have been installed, thereby providing against any emergency.

Sixteen sets of beautiful silk hangings and draperies have been provided



Above, a section of the auditorium of the Canton Theatre. The panel behind chandelier is one section of the organ chamber.

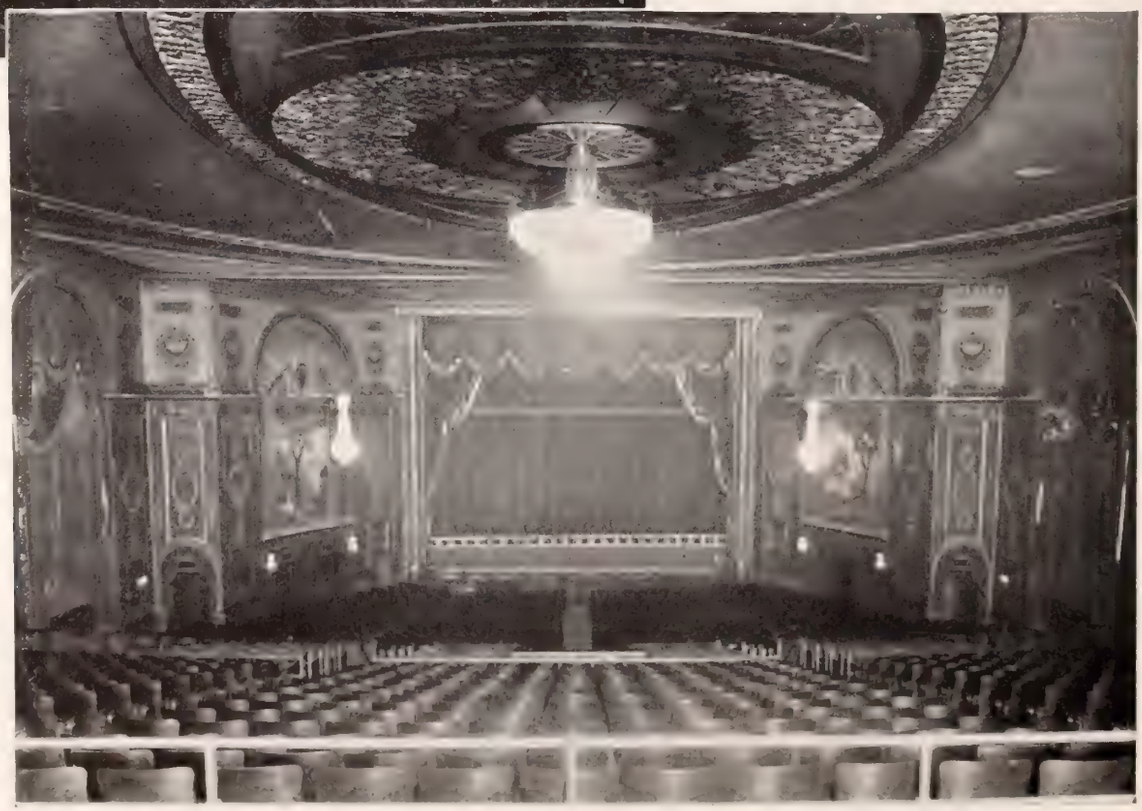
to make possible changes for the big presentation acts. Among these draperies is a rhinestone drop—a black velvet curtain studded in design with thousands of brilliants. The front valance is old rose velour. Next comes a gold silk curtain which opens directly upon the screen. Green silk hangings cover the entire stage, with alternating curtains of silver and gold cloth.

Heating and cooling systems have been installed, providing an even heat in winter and guaranteeing to be from 10 to 20 degrees lower than street temperature in summer. A large ice manufacturing plant has been installed in the basement of the building to coat with ice the huge coils through which the summer air is furnished.

Dressing rooms are beneath the stage. Also make-up rooms and a comfortably furnished lounge for the performers.

Complete fire prevention has been secured in the projection booth, which is equipped with two projection machines, three spot lights, as well as other equipment necessary in a modern booth. Fire extinguishers, fire apparatus, fire alarms and an asbestos curtain are also provided against fire exigencies.

Russell Bovim, who has been connected with the Loew Theatres for the past seven years, is manager of the Canton Loew Theatre. The policy of the house is to present continuous shows from 12:30 P.M. to 11:00 P.M. daily. Fifty cents is the maximum admission price.



Auditorium and stage of Loew's Canton as viewed from the balcony, showing crystal chandeliers, panels masking organ chambers, and wall treatment.



Above is a view of the auditorium of the Royal theatre, Bloomfield, N. J. Ditmars & Reilly, New York City, architects.

BEAUTY AND COMFORT FEATURE THEATRE IN NEW JERSEY TOWN





The photo above shows an angle view of the side-wall and ceiling, revealing artistic proportions and decoration of this notably attractive theatre.

On the left, a view of the stage and proscenium, showing design and decoration of the auditorium of the Royal, owned and operated by Joe Stern, Newark, N. J.



The photo above gives only an imperfect suggestion of the proportions of the Capitol. It is no less notable in color, the decorative scheme featuring apple green, carried out in wall panels, hangings and chair upholstering.



On the right is an angle view showing the left sidewall, featuring a successful treatment of the space usually occupied by boxes by making the ornamental pipes of the organ a feature of the decoration.

UNIVERSAL THEATRES OPEN TWO NEW HOUSES IN ATLANTA

THE Universal company opened two new houses in the same city, Atlanta, during the same week, that of July 3. Both represent the finest kind of modern picture theatre of their type. They are the Capitol, built at a cost estimated at $1,500,000 and with a seating capacity of 2300, in Atlanta proper, and a beautiful suburban theatre in East Atlanta, the Madison, with a seating capacity of 800.

The Capitol, occupying a site on the most highly developed city block in Atlanta, was designed by Starrett and Van Vleck, New York architects.

The theatre immediately adjoins Keith's Georgia. The maintenance from Peachtree street leads through a wide lobby, paneled in glazed tile and scagliola.

In the auditorium and foyer the architecture and interior decoration are after the Adam style. Particularly effective is the treatment of the panels where the plaster ornamentation is picked out in ivory, glazed and polished by hand.

Carrying out the color scheme chosen for the walls, the silk damask paneling shows a background of apple-green with design in purple.

The prime feature of decorative art in the auditorium proper is the dome, exe-

cuted fom designs copied from the famous Adam. With apple-green and old ivory for the background, the plaster ornamentation of ivory, highly glazed and polished, is accentuated by cleverly contrived lighting.

The color scheme prevailing in the decoration is expressed again in the upholstering of the seats where tapestry designed in old ivory, green and coral is combined with leather.

Throughout the foyer, auditorium, mezzanine and on the stairways the luxurious carpet carries out the general color scheme.

The suburban house is located at 496 Flat Shoals Avenue in East Atlanta. Built in Spanish style with stucco finish, it is a combination office and theatre building with stores flanking the entrance.

The foyer, which is finished in stucco, is adorned with two handsome triple wall frames, finished in bronze with decorations of polychrome. The central panels are fitted with handsome mirrors topped with special lighting fixtures.

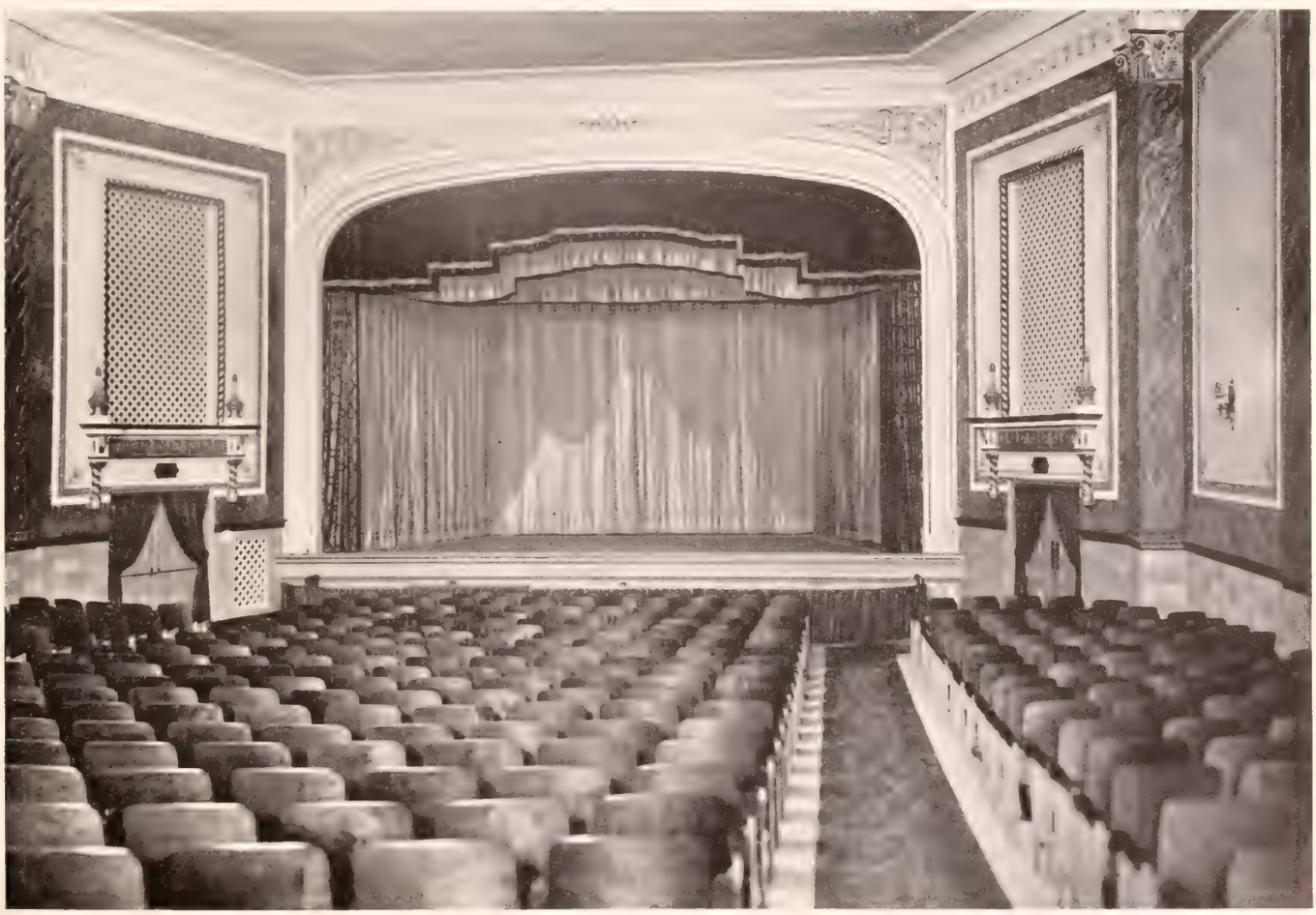
The auditorium is spacious in proportions with high ceilings that add greatly to the beauty and comfort of the theatre. In designing the house, the architect adopted the style now so popular in many better suburban houses and eliminated both balcony and mezzanine. The seats, 800 in number, are all on one floor.

The theatre was designed by Daniel and Beautell, architects.



Left, a view of the exterior of the Madison, done in the Spanish style and executed in stucco. The building is a combination office and theatre building with stores flanking the entrance.

View of the auditorium of the Madison theatre, East Atlanta, is shown below. The ceiling panels are in Spanish stucco set off by marbelized pilasters. The curtain is of crimson and bold brocade.





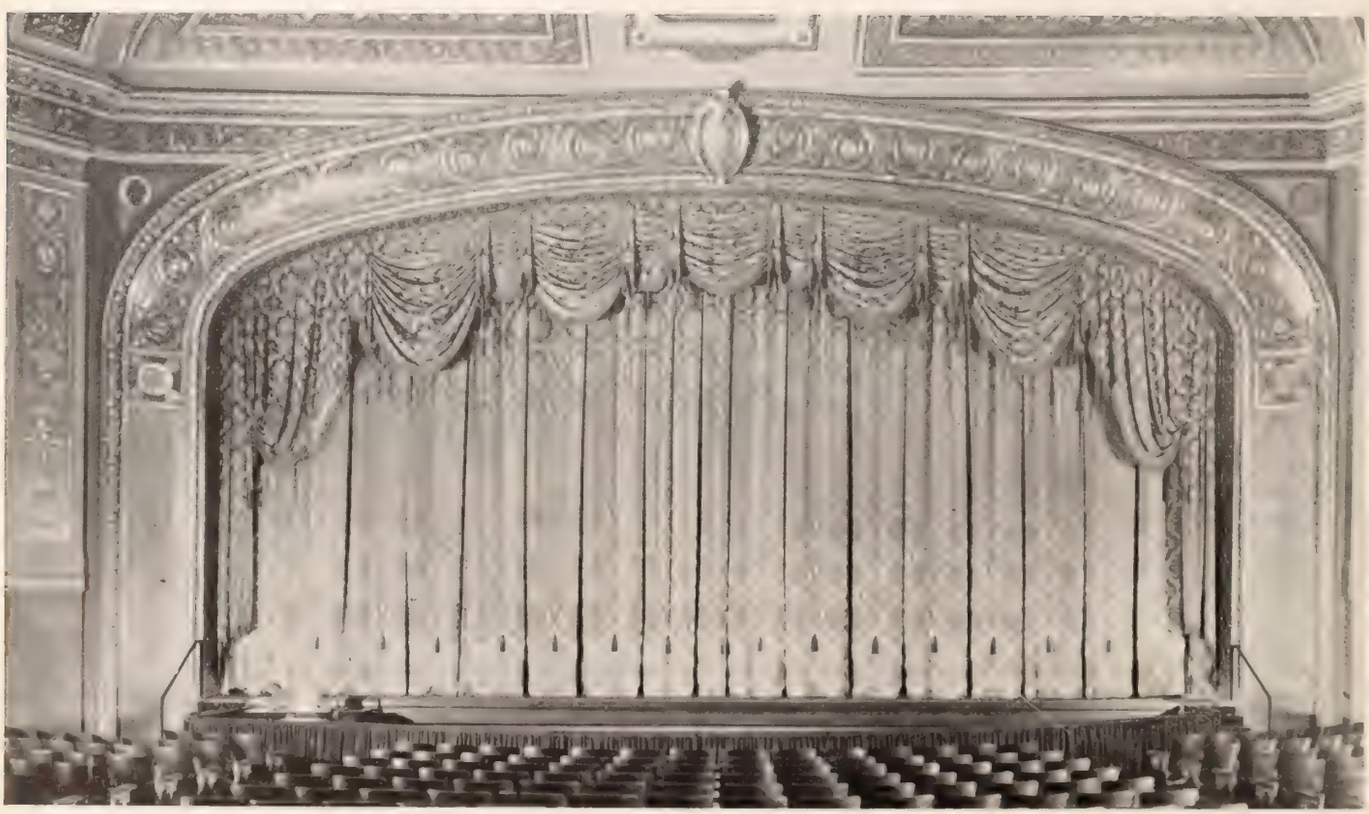
Above is an artist's sketch of the exterior of the Million-Dollar theatre on which construction has been started in Seattle. The theatre was designed by Sherwood D. Ford, architect. The structure will have a frontage of 120 feet on Olive Way and 208 feet on Seventh Avenue. It is being built by the Washington Theatre Enterprises, an organization composed of prominent local business men.

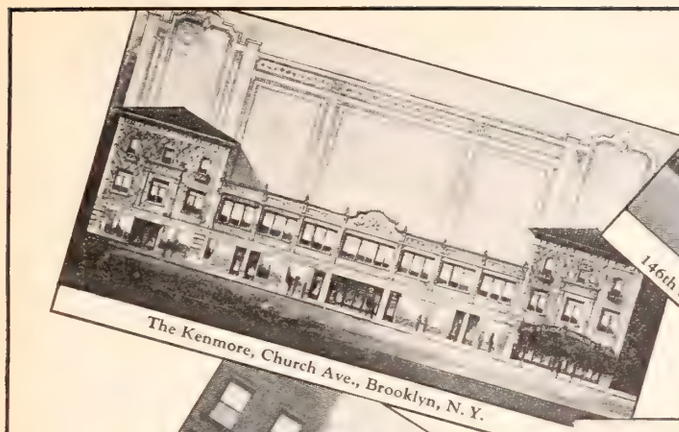
NEW SEATTLE HOUSE

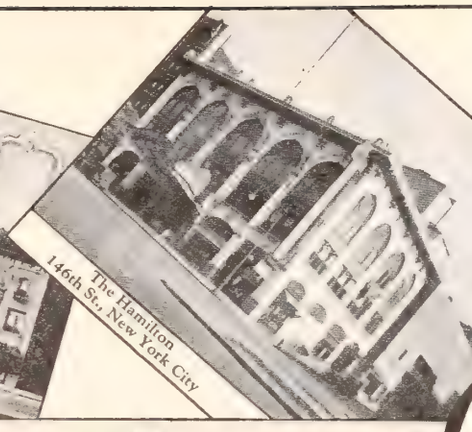
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STAGE DECORATIONS

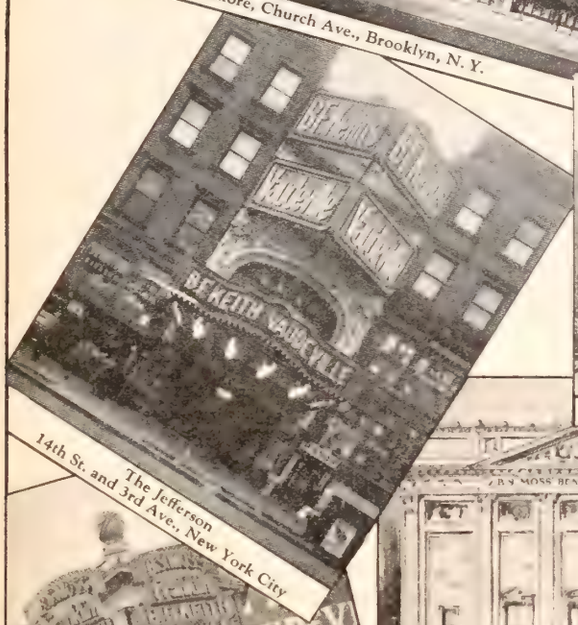
Strikingly beautiful in color treatment and design is the stage curtain and proscenium drapery of the Marbora Theatre, Brooklyn, N. Y. The photo below shows the stage and proscenium. The curtain is of gold damask with an unique applique of gold tinsel fringe in a criss-cross pattern, and festoon valance is of coral red damask. Design and installation by the Landish Studios, Inc., Rutherford, N. J.



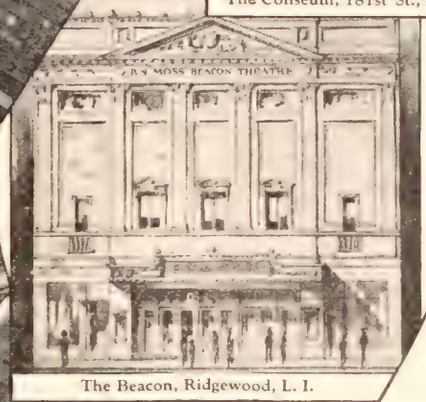

The Kenmore, Church Ave., Brooklyn, N. Y.

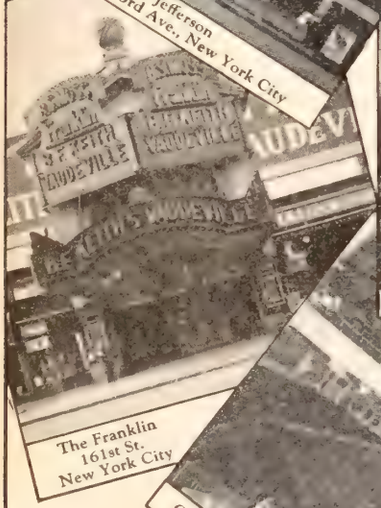

The Hamilton 146th St., New York City

B·S· Moss Circuit NEIGHBORHOOD HOUSES


The Jefferson 14th St. and 3rd Ave., New York City


The Coliseum, 181st St., New York City


The Beacon, Ridgewood, L. I.


The Franklin 161st St. New York City


Coliseum Interior

PEOPLE are learning that air conditioning in the theatre means cool non-humid comfort in the Summer, temperate, healthfully humidified air in the Winter, a copious supply of cleansed fresh air always without draughts. ¶ These B. S. Moss neighborhood houses have greeted the present Summer with Manufactured Weather* for the comfort of their patrons. The time has come when air conditioning is a profitable investment for the fine neighborhood houses and small theatres. ¶ Carrier acceptance of complete responsibility has made air conditioning an indispensable asset to the theatre and a boon to the public.

Watch the popularity of the theatres where—

Manufactured Weather*
makes
"Every day a *good* day"

Ask for the book "Theatre Cooling and Conditioning." Describe your theatres. Ask for a visit from one of our Engineers.

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT

** It isn't Manufactured Weather unless it's a Carrier System.*

Carrier Conditioned Theatres

Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES



Architects sketch of the Oxford theatre, Burholme, Philadelphia.

THEATRE IN SPANISH STYLE FOR PHILADELPHIA SUBURB

Ballinger Company and W. Ellis Groben Associate Architects for Oxford Theatre

WORK has been commenced on the new Oxford Theatre, on Rising Sun and Oxford Avenues, Burholme, Philadelphia, for Oxford Theatre Company, Inc., in accordance with drawings and specifications prepared by The Ballinger Company, Philadelphia and New York, and W. Ellis Groben, Associate Architects. This Theatre is ideally located in the central business section, in a community where there is now under way very extensive activity in new development.

The theatre is designed to be operated on the so-called combination policy, consisting of high grade feature pictures in conjunction with headline vaudeville acts similar to those in the "down-town" theatres. This sort of program always attracts patrons from much greater distances than merely picture shows alone, so that this theatre will not depend exclusively upon the immediate vicinity for its patronage, but will draw from surrounding communities.

In order to accommodate those who come by automobile and auto-bus, a large plot has been reserved for park-the side and entered from Oxford Pike. The theatre, seating 2,050 persons, is of fire-proof construction, modern in every respect and includes all conveniences, such as mechanical heating and ventilation in winter and artificial cooling in summer, for the comfort of its patrons.

The building has a frontage of 180 feet on Rising Sun Avenue and extends through to Oxford Pike. In addition to the entrance to the theatre, there are, on Rising Sun Avenue, seven modern stores, approximately 20 feet wide by 45 feet deep, over each of which, on the second floor, is an apartment consisting of four rooms and a bath.

With its ornamental marquee, the main entrance gives access to a spacious two-story vestibule on Rising Sun Avenue, having plaster decorations and stenciled beam ceilings, all in color and typically Spanish in character, which is the theme used throughout the interior generally. From this vestibule, a wide lobby or promenade leads to the foyer of the theatre proper.

From the main floor of the theatre, two spacious marble stairways lead to the completely appointed mezzanine above, having a lounge, retiring rooms and toilets for the women and, in addition, a smoking room for men, all in the same style of decoration. On this floor is located also the administration offices, etc.

The stage, with a 50-foot wide proscenium opening, is fully equipped in every respect to accommodate both the best type of vaudeville acts and special attractions. The decorative effects of the interior are worthy of special attention because of the pleasing Spanish impression they create, enriched by the introduction of rich color notes, all upon a tinted, surfaced plaster background. These wall surfaces, otherwise plain in treatment, depend entirely upon their color and surface treatment for effectiveness. Spanish drinking fountains in polychrome terra cotta and faience tile and the balcony effects with wrought iron grills, are features of unusual attractiveness.

Special electrical equipment for lighting effects will be installed, also apparatus for cooling and ventilating the air. Seating, carpets, draperies, finishings and organ of special construction will be provided.

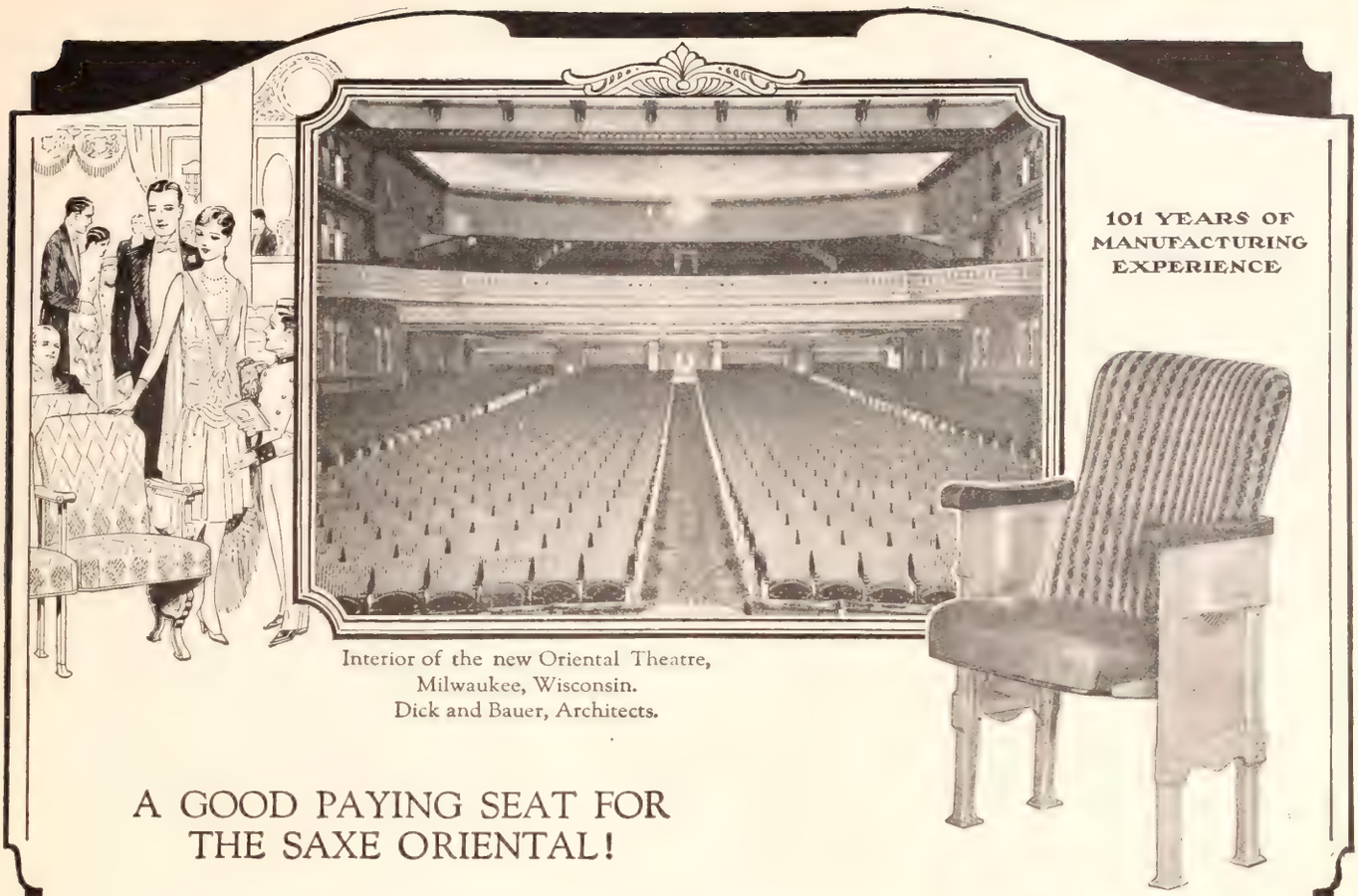
Contract for the building has been awarded to Theodore Kirmse, general contractor.

John Eberson Architect for New Theatre for Spokane

John Eberson has been selected as Architect for the new theatre being built by L. N. Rosenbaum, financier of New York and Spokane, for the West Coast Theatres, Incorporated.

The theatre is to be built at one of the principal corners of Spokane, the corner of Sprage Avenue and Monroe Street. It will seat 3,000 people and will be designed in Italian Renaissance Style.

Plans are in progress and building construction is to start in the month of September.



Interior of the new Oriental Theatre,
Milwaukee, Wisconsin.
Dick and Bauer, Architects.

101 YEARS OF MANUFACTURING EXPERIENCE

A GOOD PAYING SEAT FOR THE SAXE ORIENTAL!

THE Saxe Amusement Enterprises sought a comfortable seat for their new Oriental Theatre in Milwaukee. They wanted a chair that would provide the kind of comfort that would build steady, profitable patronage. They found it in OC431, the beautiful Heywood-Wakefield chair shown above. This practically designed seat is paying good box office dividends at the new, magnificent Oriental Theatre, one of the finest in the entire Saxe chain.

We will be glad to tell you more about this and other Heywood-Wakefield chairs which have been installed in Saxe, Publix, Orpheum and other circuit houses all over the country.



Send for your copy of our new booklet "Heywood-Wakefield Seats the Roxy." This interesting pamphlet illustrates and describes in detail the Heywood-Wakefield seating in the Roxy Theatre, New York City.

Heywood-Wakefield

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Baltimore, Maryland 113 West Conway St.
Boston 45, Massachusetts Winter Hill
Display Floor, 174 Portland St.
Buffalo, New York Wells and Carroll Sts.
Chicago, Illinois 2653 Arthington St.
Display Floor, 439 Railway Exchange Bldg.
Kansas City, Missouri 1310 West 8th St.
Los Angeles, California 801 East 7th St.
New York, New York 516 West 34th St.
Philadelphia, Pennsylvania 244 South 5th St.
Portland, Oregon 148 North 10th St.
San Francisco, California 737 Howard St.
St. Louis, Missouri 6th and O'Fallon Sts.



The Clinton Theatre, Columbus, O., equipped with air conditioning system. The Clinton is a 1500-seat house and is one of the many theatres with less than 2000 capacity having this equipment.



Exterior view of the Eastern, a companion house in Columbus to the Clinton, and also equipped with air conditioning machinery. It is operated by the same company, the James Amusement Enterprises.

Air Conditioning in the Small Theatre

THE development of air conditioning machinery to the uses of the smaller theatres is discussed in an article by D. C. Lindsay, publicity director of the Carrier Engineering Corporation, which will appear in the 1927 Paramount Pep Club Year Book, to be published in August.

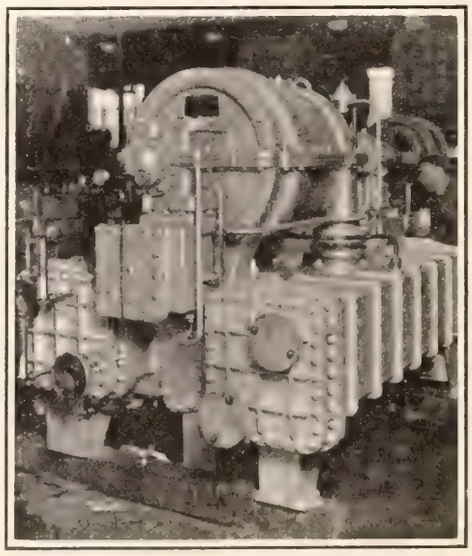
The article points out that during the past six years approximately two hundred theatres in cities throughout the United States have invested in air conditioning systems. This equipment is distinguished from the fan ventilation and heating equipment by the fact that it provides for cooling the air during summer and offers means of controlling the condition of humidity in the theatre.

The primary factor which has persuaded theatre owners that air conditioning will prove profitable because of the spectacular cooling of the theatre during the extremely hot weather of summer. This too, has been the primary appeal to the public. Though this is sufficient justification for the investment, the writer declares, air conditioning has more to offer than the mere cooling of a theatre during these three or four sultry months. The article continues.

Air conditioning as provided in the theatre is not simply a refrigeration system. The refrigeration machine is not used to make ice according to the popular conception. The refrigeration machine has little more to do with the system as a whole than the bolier by which the theatre is supplied with the heat in the winter. Nor is it more important than the indispensable fan which is used to distribute conditioned air.

It is important, therefore, that the theatre owner should know that a complete and properly installed air conditioning system provides his theatre with the means of maintaining ideally comfortable and healthful conditions every day in the year. Furthermore, he has something to offer his patrons which cannot be approached by a theatre not so equipped.

People are learning by feeling for themselves, the comfort which is offered in an air conditioned theatre in contrast to many of our old theatres, particularly the legitimate houses, which are almost invariably stuffy and over-heated even on the coldest winter day. We believe that from this point of view the theatre owners who have invested in air conditioning systems are overlooking a field of exploitation. The average person is conscious of comfort principally by contrast. That is why it has been easy to attract the public from the hot streets to the pleasant atmosphere of a properly cooled theatre. At times when outdoor conditions do not bring this contrast boldly to the attention of the patron the only comparison we have is to bring to his mind the fact that he *is* comfortable in comparison to some experience which he has had in a stuffy overheated audience.

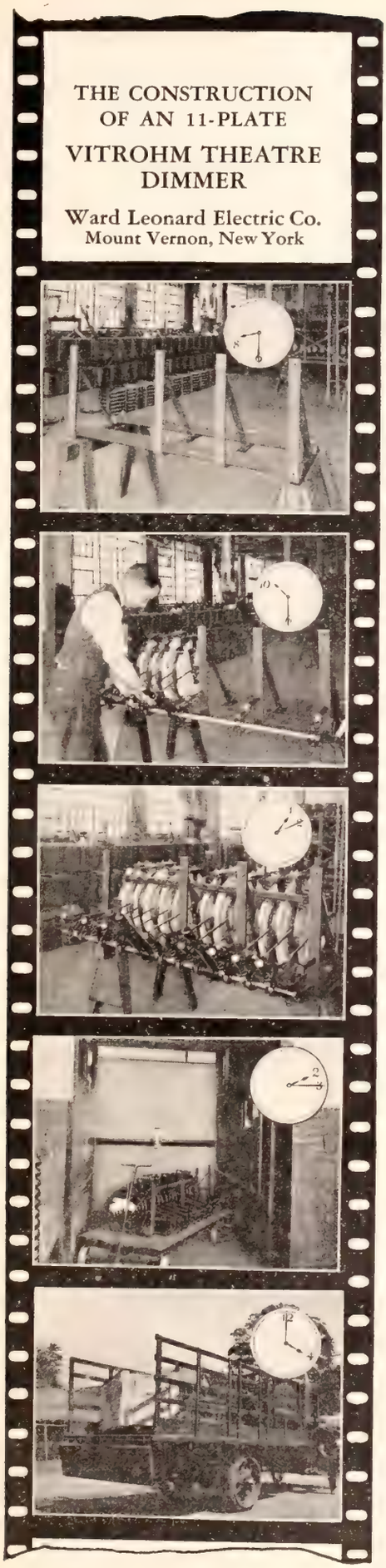


The new Carrier Centrifugal Refrigeration Unit, developed for use in the smaller theatres. The unit is of sufficient capacity to cool and dehumidify the air of a 1,000-seat theatre. It may be located at any point in the building and will occupy a room approximately 12 feet square allowing ample room for control boards and access to all parts of the machine.

IT was quite natural that the application of air conditioning in the theatre should have had its beginning in the large elaborate Metropolitan houses which represent large investments and which have far greater prospective incomes than the theatres in smaller cities or the neighborhood houses in any city. It is to be expected, however, that a feature which has proven to be such a great asset to the central theatres is worth a careful economic investigation on the part of the theatre owner operating first-class small theatres and neighborhood houses.

Theatre owners have foreseen this and so have the architects and air conditioning engineers. The result has been a concerted effort to devise and standardize equipment that shall be within the economical reach of, and a profitable in-

(*Continued on page 368*)



Service Is One Phase
of Ward Leonard engineering

THEATRE owners, architects, and electricians are interested in the mechanical and electrical excellence of the dimmer equipment to be chosen for a job.

They are vitally interested, also, in the service given by the manufacturer.

Emergencies are the rule rather than the exception in the theatre business. A new show booked for next week needs more dimming equipment than is available, house lighting alterations must be made within two weeks—a dozen and one reasons why speed is imperative.

When these emergencies occur, it is natural to turn to Ward Leonard engineering and service facilities with the knowledge that the job will be turned out within scheduled time.

This is the record of more than a quarter of a century. The world's great stages and many thousands of smaller theatres are equipped with Vitrohm Dimmers and backed by Ward Leonard service.

On June 6th, 1927, the owner of a New York State Theatre entered an order for a dimmer bank to add to his present equipment. Speed was essential and he requested our co-operation in getting the job out quickly. The record is given below.

June 6—order entered.
June 7—Design and constructional details approved by engineering department.
June 8—8:30 A.M. Dimmer construction started.
2:15 P.M. Dimmer completed.
4:00 P.M. Dimmer boxed and on truck for delivery to long distance trucking concern.
June 9—9:30 A.M. Dimmer delivered to theatre.

The progress of this dimmer bank through the Ward Leonard plant is shown pictorially in the illustrations at the left.

The new Ward Leonard Vitrohm Dimmer Catalogue, Bulletin 68, is ready for distribution. It contains material of interest to everyone connected in any way with theatre lighting control. A copy will be sent without charge upon request.

Ward Leonard Electric Company

37-41 South Street Mount Vernon, N. Y.

What Various Types of Cooling Systems Will Do for You and Your Theatre

By J. F. Dailey

Vice President Typhoon Fan Company

AMONG the many characteristics of the human race, one is demanding and receiving greater attention and respect than ever before—that is, the desire for comfort. To be comfortable is to be free from irritation or any bothersome distraction. Men are wearing more soft collars. Women have dispensed with the straight-jacket corsets. Buildings are constructed with every up-to-the-minute convenience. People want to be warm in winter and cool in summer. It is all a matter of comfort.

Comfort is the outstanding argument used by exhibitors in selling summer entertainment to the public. And the biggest factor in summer comfort for the theatre is the cooling system. People just do not care to go into a hot, stuffy theatre, no matter what picture is showing. On the other hand, a great many people gladly slip into a cool show-place to relax and escape the stifling heat of the street even though the entertainment does not happen to be par excellence.

A substantial number of exhibitors have already installed cooling equipment and secured gratifying results. A considerable portion of theatre owners, however, while they are fully cognizant of the benefits derived from cooling apparatus, are hesitant in placing their orders because of the difficulty and confusion which they experience in differentiating between the various cooling systems on the market and in selecting one suitable for their particular requirements.

It is the purpose of this article to explain as plainly as possible what the exhibitor may expect from the different types of cooling systems.



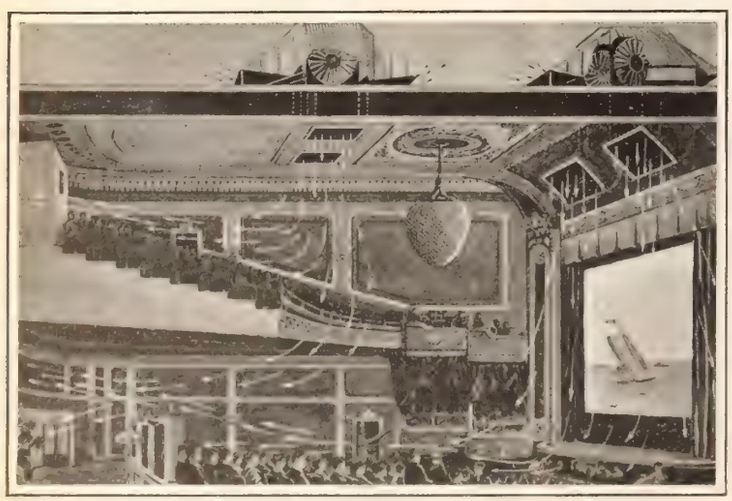
Comfort is the outstanding argument used by exhibitors in selling summer entertainment to the public, says Mr. Dailey in this article describing the different types of cooling systems now offered the showman.

A cooling system for the theatre is generally regarded as a means of making people feel comfortable in hot weather. The effectiveness of a cooling system is measured by *how* comfortable the audience feels. Thus, wall fans may be classified as cooling equipment but they could not be designated as effective cooling systems, particularly in a theatre where the best they can do is to stir up the foul, warm air. If the fan is pointed directly at you, you feel a little relief the first few moments when the rush of air dissipates the film of heat covering your skin. But the heat is not removed from the theatre. It is merely churned up and presently enough heat and foul odors accumulate from the audience to make the atmosphere unbearable. Furthermore, there is danger of contracting colds because of the local draughts projected from the wall fans.

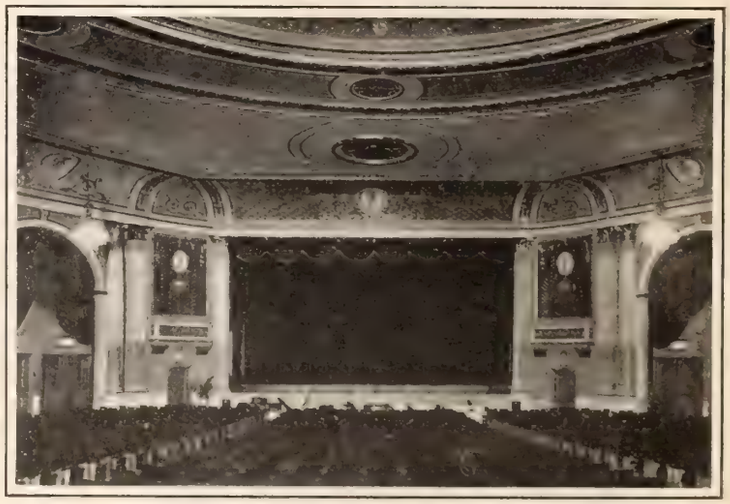
Another type of equipment that may come within the realm of cooling apparatus for theatres is the roof ventilator. This system depends on the principle that hot air rises, and if the outside air is moving quite rapidly there is exerted on the ventilator a sucking force which often pulls considerable heat and air from the house. This type, therefore, depends for its effectiveness upon outside wind conditions, so that it could not be relied upon when needed most. As an adjunct to a more positive cooling system it has a distinct value in providing heat outlets in sections of the theatre where the effect of the regular cooling system is not readily available.

A more positive and effective cooling system is the one employing breeze-making equipment. Conjure up a sweltering day in the city and imagine yourself on a fast going yacht. The actual temperature may be about the same in both places, but the fresh air breezes on the boat make you feel delightfully cool. The breeze-making machines blow fresh air into the theatre at the stage end, through the entire length and height of the house, and out through the available exits in the rear, taking with it heat, moisture,

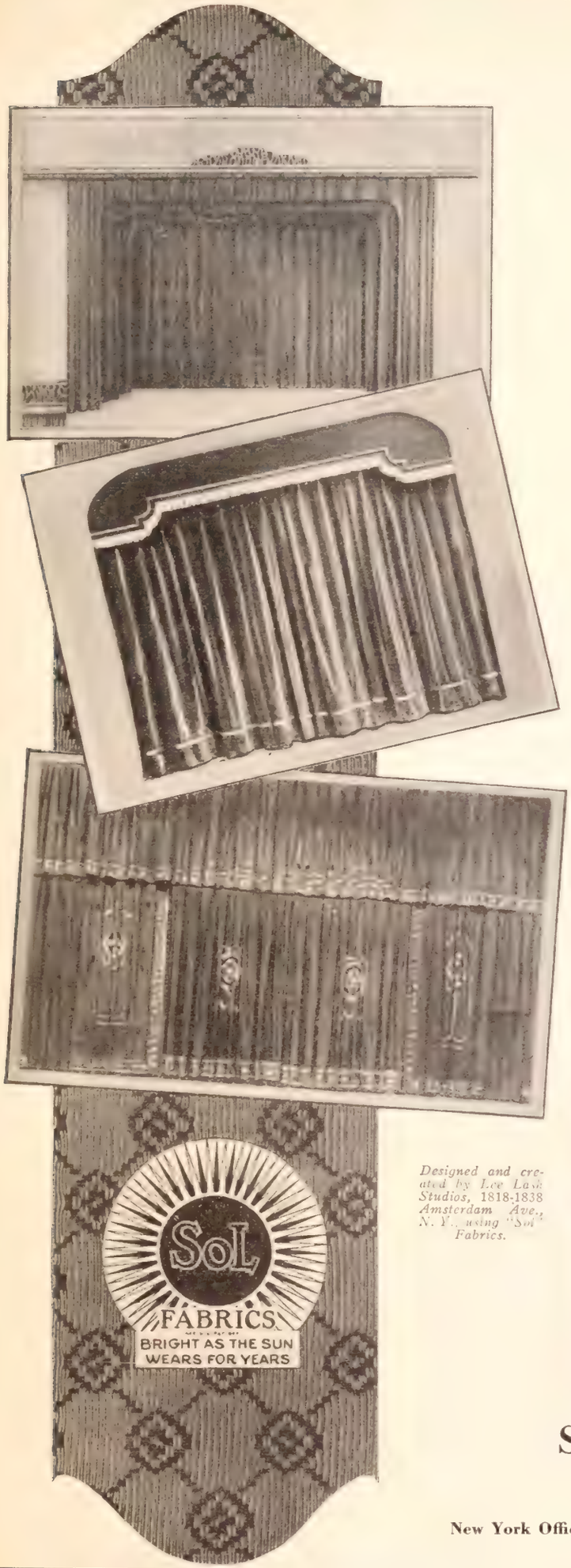
(*Continued on page* 366)



Above is a diagramatical illustration showing action of breeze-making equipment in a theatre. Drawing courtesy of Typhoon Fan Company.



Interior view of the Roosevelt theatre, Flushing, L. I., showing blowing grills directly over stage opening and also at side of stage and base of columns.



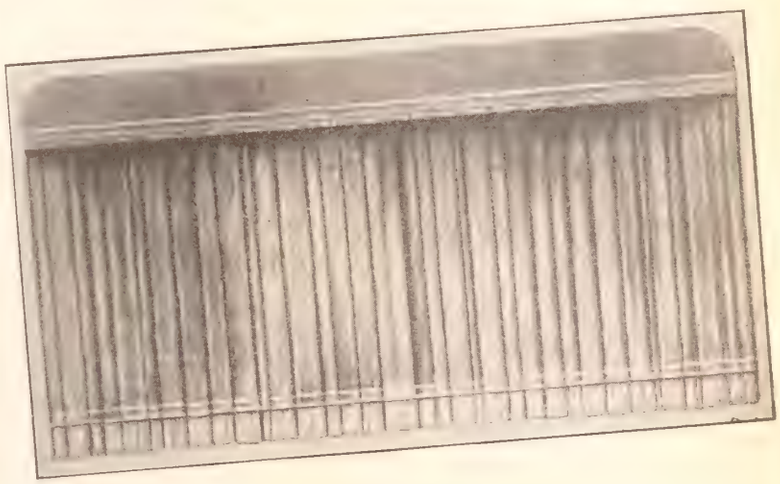
Designed and created by Lee Lash Studios, 1818-1838 Amsterdam Ave., N. Y., using "Sol" Fabrics.

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And these are precisely the services which our lines of fabrics are prepared to give you. Among them are beautiful Glazed Chintzes and Silk Taffetas. We have a large range of extremely attractive Velvets, Mohairs and serviceable Satines. And our famous imported "Sol" Fabrics of extraordinary durability complete a line to meet all your upholstery and interior decoration needs, from draperies up.

Free samples and color charts will be sent on request, and you will find that our fabrics can combine with any color scheme you may have.



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How the "Show Me" Method Was Used to Sell the Organ at Loew's Cleveland House



Ernest H. Hunt, organist at Loew's State, Cleveland, who used movies to show his fans where "the music comes from."

VARIETY is the acknowledged keynote of success in the presentation of theatrical production, no matter what its medium, and while the fundamental attributes of presentation in a theatre are limited, there is absolutely no limit to the variety that can be obtained through new uses of these fundamental attributes and through new combinations.

Ernest H. Hunt, organist at Loew's State theatre, Cleveland, Ohio, demonstrated recently to what extent the house organ can be employed to attract attention on a well balanced bill of motion pictures and vaudeville, how it can get special newspaper notices and how it can excite prolonged interest among the patrons of the theatre.

Everyone knows how much more interesting is a thing with which one is thoroughly conversant. That's a basic psychological axiom. Now everyone who attends a motion picture theatre is familiar with the strains of the organ, as the organ is used in practically all picture houses either as an accompaniment to the picture or as a special number by itself. But how many people understand any of the working arrangements of the big organs which have become standard equipment in the representative movie houses of the country? When a theatre installs one of these organs the public is informed in copious newspaper articles that three freight cars were used in hauling the parts from the factory to the final destination; that fifteen trucks were required to transport it from the railroad depot to the theatre; that ten thousand pipes, ranging in size from 2 feet to 32 feet, are used in its composition; that the console has 180 stops and that its possibilities for reproduction of sound, both human and instrumental, are limitless. But what does all this mean to the reading public? Nothing! —unless, of course, the reader takes some previous knowledge with him to the better understanding of the instrument.

And so, in order to explain how an organ is made, what it can be made to do, and how it can be made to do it, Ernest Hunt wrote a short scenario called, "WHERE DOES THE MUSIC COME FROM?", which he personally directed and put on most successfully at Loew's State theatre. The reel is 800 feet long and was run off in about ten minutes. It was made by the Alpha Motion Picture Company of Cleveland, specialists in industrial motion pictures, at an approximate cost of twelve cents a foot. It took an entire morning to make the picture.

The scenario opens with a picture of



Clips from the negative of Hunt's organ picture "Where the Music Comes From."

Mr. Hunt at the console, while Hunt himself, not a motion picture, is playing the instrument in the pit. Subtitles follow, explaining the reason for making the film, Hunt playing the while. Then Hunt is shown on the screen holding a stick and ready to start on his tour of the organ. First he points out a close-up of the swell pedals, at the same time explaining their mission—that is to increase or decrease the volume of sound. He simultaneously demonstrates on the organ the effect of using the swell pedals as shown on the screen. The swell shutters are next shown in operation, and from there the audience is taken on a trip by the organ tuner or mechanic to the relay, where he explains alternately in flashes and subtitles the brains of the organ—that is, the working of the electrical switches, demonstrating the similarity of their action to a telephone exchange, with which everyone is familiar. From there on the film shows the entire organ, with Hunt indicating the various points of interest. The smallest pipe, which is the size of a common lead pencil, is shown first. Then the audience is led through a maze of pipes until it is shown the largest pipe, the 32 foot diaphone, all the time comparing the pipes with the size of a man, and all the time demonstrating the stops from the console. The next demonstration consists of showing the tuner at work. He takes apart one of the large reeds and exhibits the tongue, that is the interior of the reed which creates the sound. He goes through all the motions of tuning the instrument, while subtitles explain just what he is doing and how delicate the work is. This combines action with demonstration in a clever manner so as to keep the interest of the audience sustained. As the tuner replaces the various reeds, organist Hunt plays different stops, thus giving the audience the difference in tone color, at the same time showing how these changes are produced. The mechanical workings of the attachments are now shown; the xylophone, harp, viola, and so forth. All the traps are shown in action on the screen with the music demonstrating these stops played by Hunt at the console, and titles on the screen, make it all as clear to the audience as it is to the organist. Particularly interesting is the demonstration of the vox humana. The machanic stops longer at this point than at any other, this pipe being interesting to see.

The trip continues to the blower room. Here is shown the 15 horse power motor and blower as well as the air filter. This filter is taken apart in the scenario to

(*Continued on page* 366)

ARE YOU GOING TO BUILD, REMODEL OR RE-EQUIP?

Whichever it may be, the following five good business reasons why you should use the NATIONAL ONE-CONTRACT EQUIPMENT PLAN are submitted for your thoughtful consideration:

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SERVING AND SERVICING THE AMERICAN THEATRE INDUSTRY



Frontal sketch of the Angola theatre, Angola, N. Y., executed from one of the Standard Theatre designs by Geo. E. Eichenlaub. The Angola has a seating capacity of 500.

The Standard Theatre, What Is It?

By Geo. E. Eichenlaub

Theatre Architect & Engineer, Erie, Pa.

THE SHOWMAN has now appeared many times and each time has given us a fine treat on the greatest, and best, and also the quite most expensive in the world of "Moving Picture Theatres"—the kind that excite our wonder and respect but arouse small hope in our breasts.

By WE, I mean the rank and file of the average Exhibitor, who constitutes about 75 per cent of the field and is 'getting by' in the small town or the neighborhood in the large city, with an old plant seating some 300 to 1200 and keeps a-wondering how much longer he is going to last, against the big boys who seem every day to grow still bigger.

The message here is for those (the 75 per cent) who are more or less isolated not in touch with Architects nor Engineers who really know "Theatres" and who have no idea where such Architects can be found, who would be willing to waste time on their comparatively small problem, which, however, is a big thing to themselves and their community as well.

These so-called "Standard Theatres" have now been developed all the way from the 500 seat up to the 2,500 seat Houses; the latter, for financing reasons mainly, with a big tail appended in the shape of a twelve or more story office building or Hotel or a combination of both.

Ease of financing—economy in the first cost—and a low operating personnel are the chief factors in any investment proposition, particularly in the smaller community theatre, where they are absolutely essential, as there is no great drawing population to work on and first-class management may be called in to save an otherwise poor plant and location, which is possible and has been done in some of the larger cities.

Predicating all thought and effort on these fundamentals, therefore we, some years back, spent upwards of twelve months in an intensive study of the whole problem, in all its various aspects of use and misuse, equipment and control and evolved the 500 seat "Girard Theatre," the first of the new line.

THIS was later improved in detail and perfected in "The Angola Theatre" pictured herewith. The plainer design was made as an alternate, for use where even $200,000 more money could not be possibly found to manage the livelier effect with the curved parapet.

It will be noted that the Theatre Entrance is broad, impressive and inviting. The glass of doors is carefully proportioned to take a standard one-sheet poster. This bank of doors is set back four feet from the front so the effect of a Marquise is gained, without the expense of one. This gives us room on each side for a panel, designed to take a standard three-sheet. The resulting floor-space in front of doors can be used for easels to handle more paper, photographs, etc., when a show is not in progress—but which we think more and more is not an essential to good showmanship.

In practice, good results are achieved with the space provided. When the financial stringency is somewhat in hand, at a later date then a Marquise can be added and suspended from the great steel to steel anchors as provided in the original construction. Two stores are provided, which pay well on the cost of construction. Often, one of the stores is held for the owner's use, and made into a general lounge or sub-lobby in which a popcorn machine is used; when trimmed up with some good furniture, a telephone and a few magazines, etc., this works out as a meeting-place and rest-room which pays dividends.

In some cases, both stores are used by the owner, in preference to leasing them out.

While the store-entrances are shown on front, they more frequently are placed around, in the place of the three-sheet panel, thus grouping all of the main doors together, which has its own advantages in use.

THE front is entirely of cut-stone, especially in the smaller towns where it usually happens that this will be the only stone building in the village, which is as it should be. The theatre to-day, we argue, is the most important building in the community and, as such, should carry the most important architectural expression.

A church is used by only a portion; the bank, not by all the people; the school is used by the children—but the theatre is used by all the people and we feel that it should be sold to the public on the basis of being the "Community Centre" and belonging to the community—therefor it should stand out as the most important building in town and be as fine as money available will permit. In other words, it must be good enough so

that the people will take personal pride in it and be glad to boast a little about "Their" theatre, when afield.

Next to the front, comes the lobby. In small towns, this is usually a cramped, repellent affair, dressed up with cheap and tawdry junk that the exhibitor, as often as not, thinks artistic. The bathroom tile often used on the floor is frequently slippery and needs only a few first patrons to make it repulsively dirty —and the mirrors used on the walls might usually better be left off—in fact some states prohibit their use in a theatre lobby. To improve this condition, in fact to make it impossible, we have standardized on a lobby that is 18 feet wide and twenty-six feet long in the clear, with a deep coffered ornamental plaster ceiling and the floor of the finest handmade tiles worked up into artistic designs.

The ticket-booth is in the centre of the right-wall if the theatre faces South or East and is made up of the same tiles and a marble base, with simple plate-glass set in broad-face lead cames. The walls are panelled to suit standard display-frames; the electric fixtures are special double-bowl prismatic glass of high efficiency, which permit of easy and quick change-over to various colors and designs and are always artistic.

All this combines to give a lobby at once, spacious, inviting, attractive and suited to the purpose of "The Showman" and in which he can work and display such ability as he may possess. Its best feature is that the proportions and lines are fixed, and even a poor showman without taste cannot quite ruin the good effect as built-in according to plans and specifications. The lobby gives off through another bank of three large double doors into a foyer that again is large and inviting. This foyer is some sixteen feet from doors to back of seats or "foyer rail" and extends all the way across the house if an alley or court is had on either side. If a blind side is imposed by the size of property, then a cry-room or special rest-room is worked into that space. The auditorium proper is twenty-five feet high, with the ceiling paneled off in heavily molded beams, so designed that a variety of effects are possible, according to the personal wishes or leanings of the owner; or such wishes that may change with a change in ownership at a future date.

The walls are trimmed with pilasters and a low-relief cornice and a very sparing use of ornamental plaster relief work. The colorings are quite uniformly held to the buffs and reds, with deeper shades near the floor and lighter shades toward top and across the ceiling which is held quite light, for the efficiency values from the illuminants used.

In the smaller towns, the exhibitor always wants a "real stage" until he finds out what a real stage is,—and what it costs. We then come to what we term our "temporary stage" which is a cross between a real one and a high-school stage. It enables us to build and equip at small cost,—it will handle and play any average act working up to eight people,—it complies with the state laws anywhere and the Underwriters' requirements,—and it lends itself at any future time to expansion into a real, live, full-time stage, when it is definitely known that such a stage will pay out and not break a chap "who guessed wrong."

SANITARY conveniences are always provided for the women and for the men where the owner wishes it. The plumbing fixtures are the very best, as it is poor economy to save money by using the ordinary commercial fixtures.

The heating and ventilating systems are built in and, againn, are the very best. It is often difficult for an exhibitor to see where a thousand dollars more in cash spent in this department will come back with good interest, and too often it happens, that in ordinary practice it is only an added expense. But where the theatre has actually been built, is in operation, the costs are known and the results checked up carefully,—the factor of guess and ignorance are replaced by the known factors of fact and the results therefore are a matter of positive knowledge, and can be forecast with a close degree of certainty.

Only on that basis can money be raised and spent for a projected new theatre, with assurance that the project will be a success. The construction of the building is a modern steel-frame with masonry curtain-walls, concrete foundations and floor, and the highest rating "Underwriters' Approved" roof. Steel sash and T. C. or kalamein doors are used throughout, which all combines to give a fire-proof bulding, flexible in practice and of long life. The cost is always a variable matter, depending on so many items of location, site and price of local labor available.

These buildings have been built in the last five years as low as $25,000.00 as outlined above, with the owner usually furnishing his equipment from his old house to get started.

Where the owner can afford it, we think it wiser to purchase all new seats, projectors, drapes and illuminants, etc., which starts the house off right and enables the exhibitor to concentrate on his showmanship and an early reduction of the debt, to the point where his worries do not make life too hard.

THE site required for this 500-seat standard theatre is 40 x 125 for the building proper, with allowance for alley or 6-foot court on each side and rear as the local laws may dictate. In the absence of such laws as, say, in Oklahoma, it is well to provide a court on each side just the same, because it is only in accord with good safety practice, and we never can tell when the next chap we elect is going to make himself famous with passing laws of some kind and they may hit this item.

With 65,000 new laws pending at this time in this good old U. S. A. it is safe to assume that theatres in some parts are not being overlooked, and if you escape to-day it is no assurance that you will escape later on. The only answer is to build in accord with the best practice and be guided by experts of long experience who truly understand this specialty.

To the village or borough exhibitor, such expert's fees may seem high,—but that money always comes back later and often carries several hundred percent with it as a profit, on the costs of construction alone, to say nothing of the later profits in operation, due to intelligent design, layout and co-relation of equipment.

The sound business principle of observing in the original design of the theatre such features as wide experience has shown are of definite value to the permanence of the structure and the efficient operation of the house as a public resort should be self evident, and the so-called small, independent theatre man does well when he not only applies his own experience but that of others whose operations may be on a far more extensive scale when he comes to the point of planning a new theatre building.

The Standard Theatre represents an effort to supply a demand which has long existed.



Sketch showing exterior design of the "Girard Theatre," a standard design by Geo. E. Eichenlaub, architect. The seating capacity is 500. It is of plainer design than the Angola, shown on another page, a feature here noted in the straight instead of the curved parapet of the latter design.

Applying the Movie Season Idea to a Group of Six or More Attractions

By Roy L. Smart

Manager Carolina Theatre, Greenville, S. C.

I AM glad to comply with the request of THE SHOWMAN that I describe in detail the complete working plan of the so-called "Big Six Campaign" which recently was executed with gratifying success at the Carolina Theatre in Greenville, S. C.

In principle the idea of a campaign of this type differs little or not at all from the "week" or "season" drive which has become so popular, because of obvious advantages in the way of making it a community or civic event. It applies the "group idea" to exploitation which ordinarily the showman conducts for a single picture booked for an engagement of from one day to one week, under the average circumstances. There is still another advantage, and this is that the interest and reaction of the public stirred up by such campaigns have something of the institutional angle, and the theatre is benefited directly by figuring as the sponsor of not one but a group of pictures advertised as having especial merit.

Incidentally the recent campaign in Greenville was modeled after one I used in Anniston, Alabama, some years ago. At the Carolina we believe that the recent one was an improvement on the first.

The campaign was started by arranging bookings so as to have a special program for the Drive, which lasted two weeks. The attractions were:

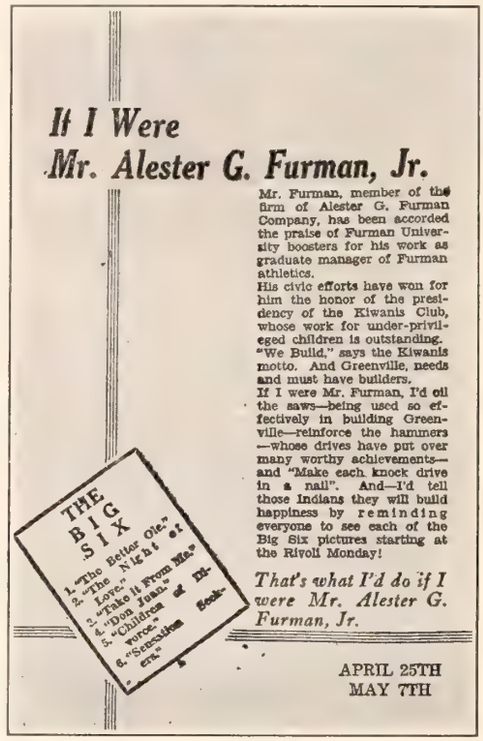
"The Better 'Ole," "The Night of Love," "Take It from Me," "Don Juan," "Children of Divorce" and "Sensation Seekers."

Well in advance we used a special trailer briefly stating the main points of the "Big Six." We also used De Iuxe trailers on each subject.

We used a series of newspaper stories starting two weeks in advance. These told of the plan to give our patrons six big pictures consecutively—a carnival of rich entertainment—little features about the pictures coming and stories of special preparation at the theatre.

We ran a series of seven "If" ads using consecutively the president of the Rotary, Kiwanis, Lions and Civitan Clubs, the publisher of the leading newspaper, the Mayor and a prominent club woman; these ran up to the day before the first picture opened.

We draped the front of the theatre in green and gold. Across the entire width of the building we used double drapes about seven feet deep hanging from the



cornice. At each end of this we used vertical drapes coming down almost to the sidewalks, where they were gathered in rosettes. On each side of the entrance we used similar drapes with fan-shaped top and rosettes at the bottom. Under the marquee we strung a row of pennants alternating in gold and green. On each side of the marquee we used two festoons of the pennants, one running from the corner of the marquee to the top corner of the building and the other from the corner of the marquee to the end of the big drapes.

WE made letters five feet high, from wall board which we illumined. One set for each end of the marquee reading "BIG SIX." In the foyer we constructed a minature stage on which we made a display for each of the "Big Six," each display being animated. For example, the first one was Syd Chaplin in "The Better 'Ole." A small motor made him salute constantly. Background was painted to represent a battlefield, with barbed wire, bursting shells, etc. We used cut out tanks and toy cannons on each side.

We used cards on all street cars carrying out the gold and green effect.

We made up from compo board frames about 14 x 22. At the top of each were



Important features of Mr. Smart's "Bix Six" campaign. Above, the special frontal display at the Carolina during the drive. On the left, reproduction of one of the "If I Were" newspaper ads used to promote interest in the "Big Six."

cut out letters "Bix Six," and in front of this "One Of The" underneath was a place for a still and another for a title card with dates, at the bottom the theatre name. We had special snipes made for all outdoor paper reading "One of the Big Six."

On the opening day we had a "Two for One" matinee sponsored by the News, by which we admitted two children for the price of one until three oclock.

THE News also used a series of stories for us endeavoring to find persons who had not seen a motion picture. These stories make good reading matter, and were given prominence. The paper even used pictures of some of the seven people found who had never seen a photoplay. The Piedmont wrote a humorous editorial about these seven people, to which we replied, they publishing our response.

The Piedmont used a series of stories the gist of which was that the Piedmont and the theatre were given to six careful drivers one pass on each day the "Big Six" was under way. The passes were in the form of a summons, and the charge was that traffic officers had observed the driver in some careful or thoughtful observance of traffic regulation. The Piedmont carried a series of stories on "Which of the Big Six I Like Best, and Why?" and also published the prize-winning letter, the prizes being passes.

The cost of the campaign, while higher than usual, did not figure high when consideration is given to the fact that it covered six attractions and that each of the six did exceptionally large gross.

YORK THEATRE COOLING

Let's be specific!

The mere statement that 'YORK THEATRE COOLING AND AIR CONDITIONING EQUIPMENT is being installed in some of the foremost houses in the country' might be looked upon as an exaggerated claim, worthy of no particular attention. BUT, when we back up this statement by citing SPECIFIC JOBS, that's different. And, here they are:

"THE WORLD"	Omaha, Neb.
"RIVOLI"	Muncie, Ind.
"LAWNDALE" (Komensky)	Chicago, Ill.
"FOX-ROXY" (National Press Club Bldg.)	Washington, D. C.
"COCONUT GROVE" (Paramount)	Coconut Grove, Fla.
"CANDLER"	Atlanta, Ga.
"ROCHESTER"	Rochester, N. Y.
"STANLEY"	Baltimore, Md.
"STANLEY"	Pittsburgh, Pa.
"STANLEY"	Philadelphia, Pa.
"EARLE" (Stanley)	Philadelphia, Pa.
"EARLE" (Stanley)	Washington, D. C.
"INDIANA" (Publix)	Indianapolis, Ind.
"WINTER GARDEN"	New York, N. Y.
"STATE" (Wilmer & Vincent)	Easton, Pa.
"COLONIAL" (Wilmer & Vincent)	Allentown, Pa.
"CAPITOL" (Wilmer & Vincent)	Reading, Pa.
"ORPHEUM" (Loew)	Boston, Mass.
"STATE" (Loew)	Newark, N. J.
"ASTOR" (Loew)	New York, N. Y.
"86th STREET" (Loew)	New York, N. Y.
"CHAPEL" (Loew)	Columbus, Ohio
"PALACE" (Keith)	Cleveland, Ohio
"CHESTER" (Keith)	New York, N. Y.
"CAMEO" (B. S. Moss)	New York, N. Y.
"AMERICAN"	Roanoke, Va.
"STATE" (Northwestern Theatres)	Sioux Falls, S. D.
"CAPITOL"	Nashville, Tenn.
"RICHMOND"	Richmond, Ind.
"ROSE MARIE"	New York, N. Y.

Let us tell you more of the YORK System—how it can be applied to your existing house, or the one you have in contemplation, and how it will enable you to GUARANTEE YOUR PATRONS "ENTERTAINMENT PLUS COMFORT"

YORK Manufacturing Company
York, Penna.

Getting Down to the Bottom of Courtesy Service

The Square Deal Attitude Basis of Personnel Training in the Theatre

THERE are as many methods of "putting a theatre over" as there are different types of theatres and types of patronage to be appealed to, but in every showman's summation of the qualities a theatre must possess to be successful there is the inevitable admonition, "a spotlessly clean house and courteous service."

Keeping the theatre properly cleaned is a more or less mechanical job, dependent upon the janitor and his staff and the eternal vigilance of the manager in making daily inspections to be sure that every nook and corner of the house has received the proper attention from the men who work with brooms and brushes, mops and dusters.

But a courteous service is something involving more difficult factors, since the efficiency of a cashier in making change and keeping accounts straight and those of a door man in collecting tickets has to do with a skill resulting from practice and certain natural adaptability to the work—talent if you will. Doing these things efficiently and courteously at the same time is more difficult, for it brings into play the human question—personality—the mental attitude of the employee respecting his or her job and its relation to the patrons of the theatre. Various methods are practiced to build up courteous house staffs. The large theatre organizations, with resources that are practically unlimited, are in a position to pick and choose, train and educate under a system of personnel management.

The experience of the personnel departments of the large theatre circuits and the manager working with limited resources agree on the basic point serving as the foundation for all successful methods of handling employees.

"The square deal attitude, a prime requisite in all worth-while occupations and the backbone of all successful employer-employee relations in every line of industry, is 'sure-fire' in developing the right attitude on the part of theatre employees," said Art Smith, now manager of the Granada theatre in Corona, N. Y., and for many years a showman connected with legitimate theatres, combination vaudeville and picture theatres and picture houses, in explaining his method of dealing with employees.

"When I engage a new usher or cashier I start him or her off with a little talk, friendly conversation about the work that is to be done in fulfilling the job. I tell them that they will get a square deal from me, that good work will receive the fullest appreciation from me, and that I expect in return only what I am giving—a square deal, fair, conscientious work in the performance of their important duties for the theatre," he added.

"I impress upon them all that they are important members of the theatre organization, that the success of the house in a measure depends upon them, and that everything that may be done in the way of effective advertising and a good show might go for naught if their actions and attitude toward patrons fail to observe the rules of courtesy."

Smith has operated every type of theatre, he has managed large city houses for circuits, neighborhood theatres in high-class sections and poor districts of cities in the east and the middle west. He recently assumed the management of the Granada in Corona. It is a residence section made up of a largely foreign population. The theatre is of recent construction and is built according to the modern idea of beauty, luxurious surroundings and a rich setting for the motion picture presentations. The Granada is operated by the S & S circuit.

Policy Applies Everywhere

In operating practically all type of theatres over a period of many years. Smith has acquired a wide experience in dealing with employees. His attitude as a result of this experience is similar to that of men in other lines of business: that the best results are obtained by giving the worker incentive, a square deal and doing everything to impress him with the fact that the work, no matter how small the job may be, is vitally important to the success of the business.

"Encourage the worker who shows the right spirit, and develop the right spirit by the attitude that everybody in the theatre is part of the organization, all working together, and each and every employee is performing a task that is vitally important to the success of the business," he says.

"I impress upon all employees, from porters up, that they are in show business, and show business is first, last and always a business of pleasing the public, of catering to the people when they are in the frame of mind to be pleased—when they are seeking recreation. Above all things this is a time when courtesy must be shown, cordiality must mark the appearance and conduct and speech of the people in the theatre. And cleanliness is as important as a good show as a means of satisfying the amusement seeker.

"Close observation of a new employee soon shows the manager whether that employee is either too aloof or too friendly—for one extreme is as bad as another and courtesy of the kind that a theatre manager or employee should show toward a patron lies midway between the two. Any failings noted should be immediately called to the attention of the employee, but in the manner of making a suggestion, helpful and valuable as a professional asset to the worker.

"In a theatre of the community type cashiers, doormen and ushers should be encouraged to recognize regular patrons, but to express their greeting in a manner befitting the occasion, which does not call for the familiar attitude we naturally assume with friends and acquaintances in our own social contacts. It is a business contact into which the element of friendliness and cordiality has been injected, and the proper attitude of courtesy on the part of a theatre or employee toward a patron takes cognizance of that fact.

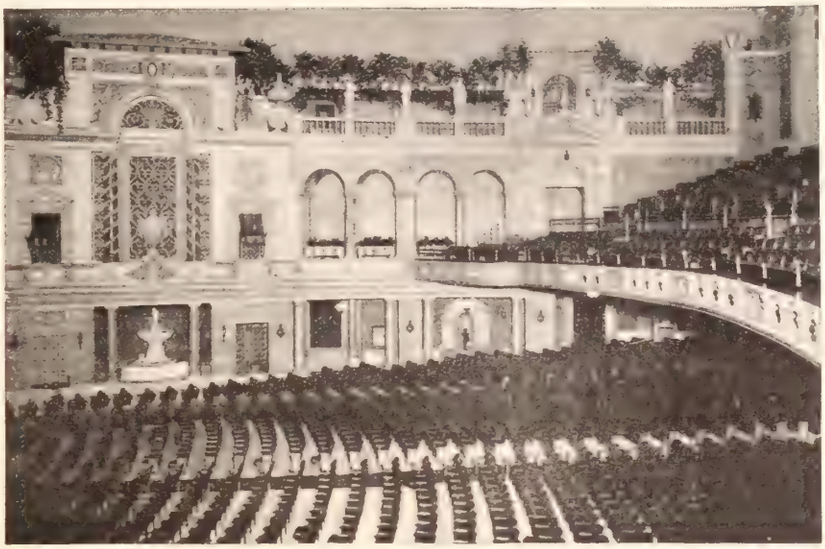
"There are certain stock tricks which in the majority of cases are helpful in dealing with employees. Unobtrusive ways of keeping the workers aware of the fact that the manager is on the job and is observant of all things going on in his theatre are productive of good results. Any infractions of rules—unless of a serious nature—can be noted and borne in mind until the opportune time, the psychological moment, as it were, arrives and the admonition will therefore have its greatest effect. Promoting friendly rivalry between workers performing similar duties is a help.

An example recently occurred at my theatre. I noticed that the top of a tapestry hanging over a stairway landing had not been dusted in the general clean-up that morning. I knew very well the porter responsible, but I purposely called the other one and asked him if he was not supposed to dust that part of the theatre. He promptly said no, and mentioned the name of the porter who had been assigned that job. Now that was simply taking advantage of an incident to let the other porter know that these things are watched and that neglect of duty will bring its reprimand. It also stimulates a certain feeling of personal pride, the eternal vanity to which humanity is heir, of superiority in his work over his colleague in the porter business. He'll remember that and try to keep that edge of superiority over the other man, or I miss my guess."

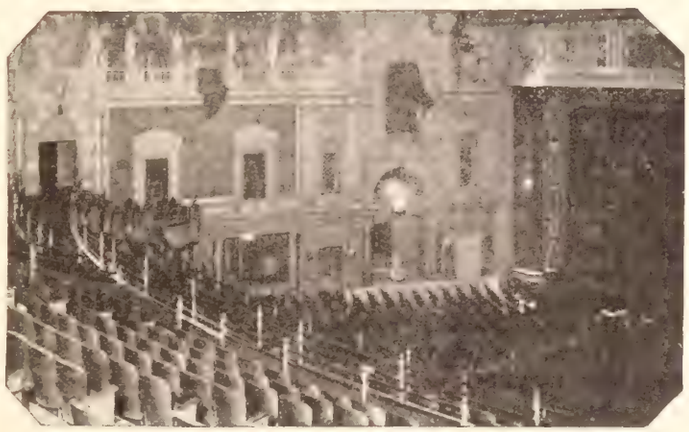
These methods have proved successful in the large theatre and the small; they produce the results, Smith says, whether the staff consists of two ushers, two cashiers, two porters and a doorman, or a whole corps of them. The manager's problem is largely the same under all conditions affected by the size of the house.

(Continued on page 365)

Made by
American Seating Company



Saenger's
Canal Street Theatre
New Orleans, La.
EMIL WEIL, ARCHITECT



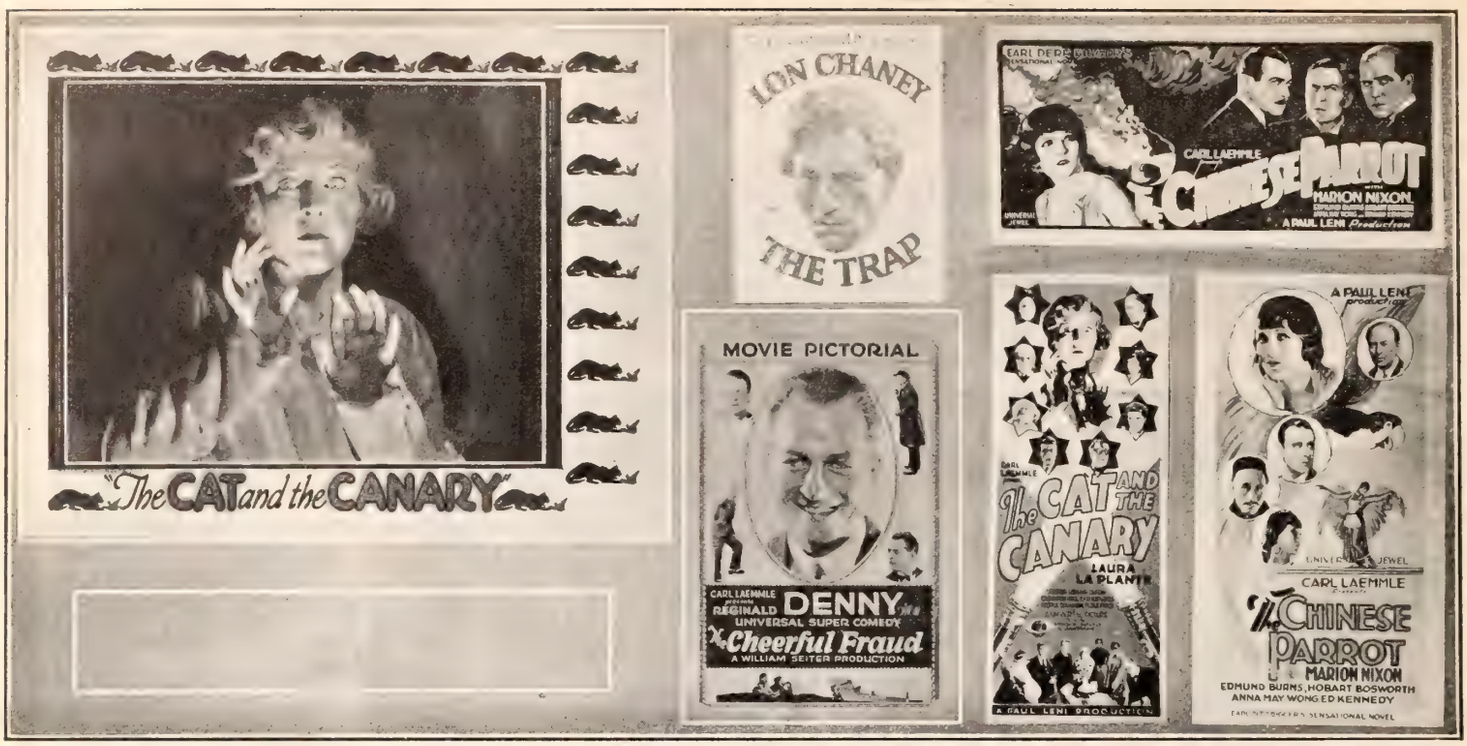
The South
turns to
"American"
Chairs

YUMA, *Yuma, Ariz.*
SMITH, *Conway, Ark.*
ALICE, *Hope, Ark.*
SAENGER, *Pine Bluff, Ark.*
NEW LEXINGTON OPERA HOUSE, *Lexington, Ky.*
BROWN, *Louisville, Ky.*
RAPIDS, *Alexandria, La.*
SAENGER, *Bay St. Louis, La.*
SAENGER, *Covington, La.*
SAENGER, *Monroe, La.*
COSMOPOLITAN, *New Orleans, La.*
GRANADA, *New Orleans, La.*
LYRIC AMUSEMENT CO., *New Orleans, La.*
SAENGER'S CANAL STREET THEATRE, *New Orleans, La.*
LOEW'S STATE, *New Orleans, La.*
ISTRIONE THEATRE, *New Orleans La.*
BROADMOOR, *New Orleans, La.*
SAENGER, *Shreveport, La.*
LIDDON, *Corinth, Miss.*
ISTRIONE, *Jackson, Miss.*

Nationally Organized for Sales and Service

BAKER'S GRAND, *Natchez, Miss.*
SUTHERLAND, *Raymond, Miss.*
STRAND, *Tupelo, Miss.*
PALACE, *Muskogee, Okla.*
ORPHUM, *Tulsa, Okla.*
RITZ, *Tulsa, Okla.*
RIALTO, *Chattanooga, Tenn.*
MAJESTIC, *Johnson City, Tenn.*
STRAND, *Knoxville, Tenn.*
BULLOS BROS., M. P., *Memphis, Tenn.*
RIALTO, *Memphis, Tenn.*
BELMONT, *Nashville, Tenn.*
TENNESSEE WOODLAND, *Paris, Tenn.*
SAENGER, *Abilene, Texas*
THE R. R. GULF AMUSEMENT CO., *Corpus Christi, Texas*
MAJESTIC, *Dallas, Texas*
R. & R., *Hillsboro, Texas*
KIRBY, *Houston, Texas*
METROPOLITAN, *Houston, Texas*
ARCADIA, *Kerrville, Texas*
R. & R., *Palestine, Texas*
PARISIAN, *Paris, Texas*
SAENGER, *Paris, Texas*
TEXAS, *San Antonio, Texas*
FOX, *Waco, Texas*
R. & R., *San Angelo, Texas*

AMERICAN SEATING COMPANY . 1 E. JACKSON BLVD., CHICAGO
113 W. 40TH STREET, NEW YORK CITY . 1211-K CHESTNUT STREET, PHILADELPHIA
77-D CANAL STREET, BOSTON



A few of the many accessories supplied by distributors with their feature and short subjects pictures are illustrated above, in this group of campaign items for Universal releases. On the left is a lobby card, center are two of the heralds, the one for "The Trap" of the usual size, below it the rotogravure de luxe herald provided for all Universal-Jewel productions. On the right are a group of posters, a 24-sheet shown above, and below, the ½ sheet, a new addition to the accessories line provided by this company, and a 3-sheet.

Campaign Variety Via Accessories

By Dave Bader

Accessory Sales Manager
Universal Pictures Corporation

FUNNY how the little things, which ofttimes prove their importance, are overlooked! How often the proverb of "from an acorn comes an oak" comes to me—as I see how an exhibitor adds many dollars weekly to his receipts by getting behind his pictures with additional advertising! I personally am a great believer in newspaper and magazine advertising—but not every exhibitor is in the position to expend a great deal of money for this kind of advertising. In other instances, where an exhibitor can afford this expenditure he is up against it if he happens to be situated in a town where the periodicals are only issued once a week or bi-weekly.

But I am also a great believer in another kind of advertising, a kind that is as economical as it is effective. I am referring to the accessories handled by Universal and other producers. This kind of advertising happens to be important—vitally important—no matter what the local conditions are. Where newspaper or magazine advertising is resorted to, a good accessory campaign should also be layed out.

Don't stint on the final item on your program! Because it may be this last item that might make the S. R. O. sign change its meaning from "Sitting Room Only" to "STANDING ROOM ONLY!" You see, speaking from the "little things" even that one letter can be changed from "sitting" to "standing!"

Don't think that I am trying to tell you something you yourself are not aware of. The pity of it is, you realize that advertising has enriched great American and Canadian institutions to the tune of many millions. Yet, when it comes to laying out your own campaign, you—I'm not talking to a small minority, but a greater majority—sincerely believe that a few posters and a set of photos will "do the trick." How sadly mistaken you are, is only emphasized by the fact that your theatre seats sometimes aren't earning what they could, if you'd give them a little encouragement. That encouragement comes in the form of printer's ink, art work and good paper!

EVER hear that "variety was the spice of life!" Well, it's the spice of trade, too. Using variety in your advertising campaigns will make those campaigns run 100 per cent smoother. There is nothing truer than that ballyhooing every picture will make none stand out. But that shouldn't have anything to do with your "letting down" on using plenty of accessories. Here is an idea that will bring results of the highest order:

For instance, practically every picture leased these days is backed with numerous advertising accessories—all of which are prepared with the thought in mind that not everyone will be acceptable to your particular needs and requirements. But among these many styles of posters, these numerous lobby photos, slides, window cards, heralds, novelties, etc., are some that are just the thing to "work" for you—and work twenty-four hours, at that!

IT is for your own good to use one or two of these accessories on every picture. "Don't "herald" your patrons to death—don't "window card" them to death—don't "poster" them to death! Instead of using the very same accessories on every picture, why not do something like this:

Use posters one day, along with your regular lobby displays, of course—and slides of forthcoming productions. Don't be afraid to have many kinds of material around your theatre—advertising your forthcoming productions. Keep the "fans" waiting for *your* programs, not your competitors'.

Another day use 14 x 36 insert cards and heralds. On another, make use of many 22 x 28 colored photos for window displaying. Another day use plenty of window cards. These are great attention-getters. You can tack them to telegraph poles and also stand them in windows within a mile or two of your house. 11 x 14 colored photos are mighty fine eye-attractors in your merchant-friends' windows.

Then, on days when you don't get behind your program with a great deal of this regular type of accessories—and there should never be any of these days, but since there are, I'm mentioning it—a little thought should be given to splen-

(Continued on page 372)

A Complete Service



Edison Mazda Lamp factories, warehouses and distributors are so located that an immediate supply of all types and sizes of lamps is always available in every section of the country.

Sales offices are located in seventy-five cities. Lighting engineers at these offices are ready to lend advice and assistance on any matter pertaining to the lighting of a theatre. Free service on theatre lighting and projection is offered also by the Edison Lighting Institute at Harrison, N. J.

Edison Mazda Lamps are of the highest standard of quality. Through Mazda Service the benefits of world-wide research and experimentation carried on by the General Electric Company, are given to the manufacturers of Mazda Lamps.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Methods and Equipment for Lighting Stage Presentation Numbers

Combining Illumination and Painted Effects to Produce Spectacles

By A. L. Powell

Manager, Engineering Department
Edison Lamp Works of G. E. Co.

TO attempt to cover this subject in detail in the space or time available is indeed a task; one that is almost analogous to writing a paper on how to make women's clothes. Not only is there a wide variety of problems encountered, a great diversity in materials to work with, but also a constant change in style or fashion. It would require almost an encyclopedia to treat either subject.

In accomplishing the desired results in lighting, a great deal depends on what equipment is available, the size of the stage, and the possibility of mounting or hanging lighting equipment, but in addition to these physical limitations there is the great factor of the man behind the gun, or the man who designs and operates the lighting. There may be the best stage in the world, the most complete equipment, but without a knowledge of how to manipulate this to the best advantage, the effect will fall short of what is desired. On the other hand, the skilled or clever individual can take some makeshift pieces of apparatus and use these to such excellent advantage that the finished thing is a work of art. In no other field of lighting does the factor of experience play such a vital part.

It is to be assumed that the stage, wherever it may be, will have on it equipment for general lighting, as shown in the accompanying illustration, that is, border and foot lights. These, as pointed out before, should be such that several colors of general illumination are at one's disposal, and there should be a suitable means of controlling the intensity to any desired value; in other words, proper dimmers. For the finest effects it is even preferable that the general illumination be sub-divided; in other words, the border and foot lights separate into two separate sections, right stage and left stage, so that, if the action demands, one area can be appreciably brighter than the other.

This general lighting equipment is the groundwork or the canvas on which one should build or paint his other effects. There should be available in the electrical store-room devices as listed below, to be plugged in or brought into use whenever needed. The greater the number of these, the greater the variety of effects one can secure. The exact quantity of each item will depend on the size of the stage and the magnitude of the productions likely to be given. For the average size motion picture theatre, giving reasonably elaborate productions, it would be well to have the following:

Strip lights, varying in length from four to eight feet, which can be equipped with any size lamp up to 150 watts, depending on the intensity desired	6
*Open box olivettes, equipped with 1000- or 1500-watt lamps	8
30-ampere direct-current hand-fed arc spotlights, with rheostats, for high intensity work from front-of-house	2†
*Standard large spotlights, equipped with 1000-, 1500- or 2000-watt lamps	4†
*Standard small spotlights, equipped with 500- or 1000-watt lamps	4
*Baby spotlights, equipped with 100-, 250- or 400-watt lamps	12
Footlight baby spotlights, equipped with 100-, 250- or 400-watt lamps	2
Suspension spotlights, equipped with 500- or 1000-watt lamps	4

* Should each be provided with extension stand with slide wire dimmer attached, and also with special pipe clamp, for batten mounting.

† Two extra condenser lenses, two slide carrier heads, and two sets of objective lenses, including 12-in., 10-in., and 6-in. focus, should be equipped with these spotlights for obtaining various effects. The following effect heads should be kept on hand: rain, snow, water ripple, moving fleecy clouds, and moving storm clouds.

In addition one must have a suitable quantity of gelatin color frames for the flood, lens lamps and baby spots.

With equipment of this general nature available, the proposition then becomes one of adapting it to individual settings. Each one will be different, each will require study and experimentation. The effect of colored light on the scene must be noted and the intensity and direction of each kind of lighting given attention.

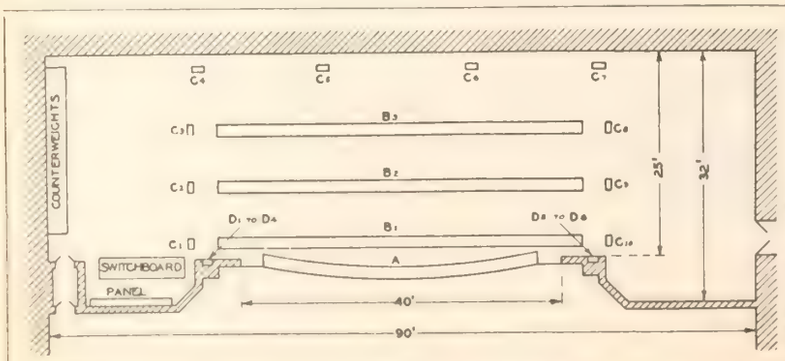
As mentioned before, to tell the whole story of the application of light to the stage for all types of settings is an endless task. It might be approached by describing definite scenes and then outlining the method of lighting each of these, or, as the writer proposes, a description of how each type of special apparatus can be used, and then it is a relatively simple matter to pick out the right piece of apparatus for just the effect desired.

Strip lights equipped with clear lamps are often hung at an entrance doorway to give the effect of higher intensity out or doors or in the next room. Equipped with blue lamps and lying flat they may be used to heighten the effect of blue water, or to illuminate the lower portion of a sky background. Equipped with red and amber lamps and lying flat they can be manipulated on the dimmer to produce the effect of sunset on the back drop.

Open box flood lamps suspended close to the backdrop, equipped with blue color screens, are useful for the sky illumination; fitted with yellow or straw color screens placed outside of a window give the effect of high intensity sunlight out of doors. In fact this type of device with suitable color screens is particularly of service in providing higher intensities of partly localized, partly general illumination of just the tint required on certain parts of the scene.

Lens spot lamps suspended overhead are used to give splashes of high intensity color over a restricted area. Their uses are legion. For example, if there are several large ornamental vases or features of this character scattered about the scene, each should be prominently brought to the attention by a properly directed color spot. If there is a fountain in the scene, one or more shafts of light should be directed on this. They are the best means that the stage artist has of producing the effect that the audience thinks should exist on the stage and yet from physical limitations do not exist.

For instance, if there is a kerosene lamp burning on the table the audience visual-



Plan View of Permanent Equipment for Typical Large Picture Theatre Stage

A—Footlights—Mirrored glass or aluminum finish steel reflectors on 9 in. centers. 100-watt Mazda lamps—Gelatin color screens—Four circuits (1 to 4)

B_1-B_2—Borderlights—Mirrored glass or steel angle reflectors on 12-in. centers. 150-watt Mazda C lamps—Glass color caps or gelatin color screens—Four circuits in each border (5 to 16)

C_1 to C_{10}—Stage floor pockets of 15 amperes capacity each (17 to 26)

D_1 to D_8—Stage wall pockets of 15 amperes capacity each, spaced 6, 9, 12 and 15 feet above floor (27 to 34)

izes this rather weak light source as creating fairly good illumination in the area immediately surrounding it. The audience does not stop to think that there would only be a small circle of dim light directly beneath the lamp and practically no illumination on the faces of the characters surrounding the table, but if at the time the lamp is lighted or turned up a properly placed overhead spotlamp, equipped with a reddish amber color medium, is turned on or brought up on a dimmer, casting its restricted circle of illumination over the table and group, the effect is just as if the lamp did the lighting. Similarly if a character walks on the scene with a hand lantern and he is followed with a spot from overhead, you get the impression that this hand lantern is giving the effect.

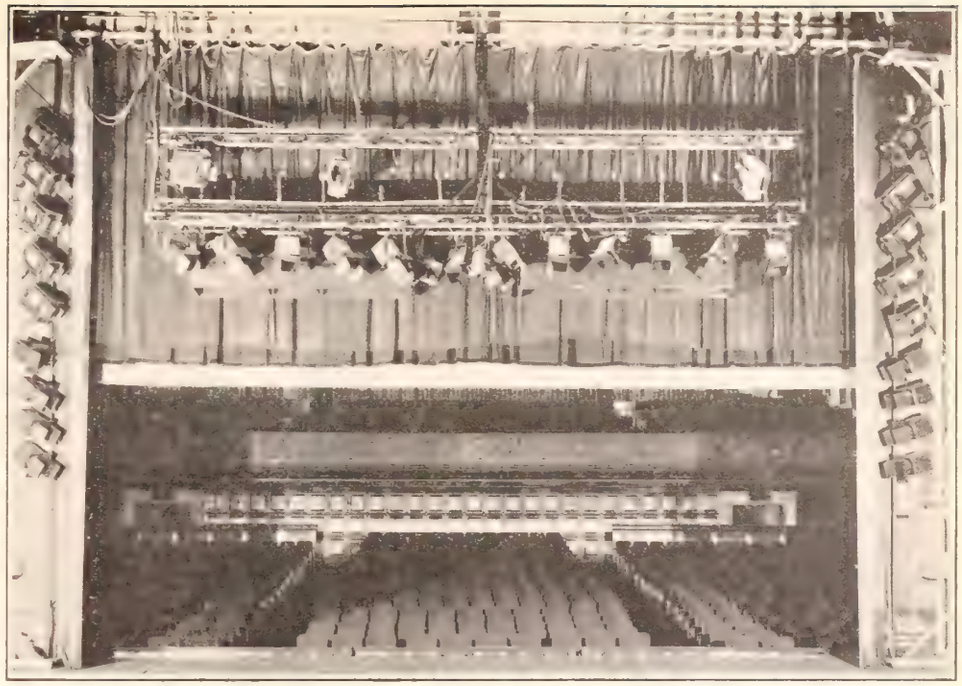
IF there happens to be a center fixture in the setting and this equipped with powerful enough lamps to give some appreciable illumination to the scene, it would be glaring and annoying to the audience, whereas small lamps can actually be used in the fixture and a spot, with a straw or light yellow screen fairly well spread, used to direct the light beneath the fixture.

The baby spots can be used to give special illumination for the actors' faces and effects of the character just described.

The ordinary lens lamp equipped with a single condenser gives a circular spot of light with not very well defined edges. If in addition to this condenser an extra condenser is installed and an objective lens, a spot of very definite shape is produced, for you have virtually the combination of the stereopticon or magic lantern. In front of the second condenser is inserted a lantern slide carrier and this will hold a cut-out of some particular shape. Such definitely shaped spots have a field of application that has never been taken advantage of.

As an example of a simple, effective use of such a device, suppose a solo dancer is representing the "Spirit of St. Valentine's Day." Instead of painting the drop or cyclorama in color, this might well be of a white or some light, neutral tint, the entire stage flooded with pink light and a clear spot in the shape of a heart used to follow the dancer. The clear light will be of a sufficiently higher intensity to overcome, as one might say, the colored light and the dancer would constantly appear in a white spot. As soon as the spot moved, that position would again appear pink. This is obviously more attractive than if the drop were painted pink and a spot lamp merely gave a greater brilliancy in the area of the spot. By working with uncolored drapes, applying the color in light rather than in pigment, effects far in advance of past practices can be readily obtained.

There are a number of effects that can be produced by having the above mentioned combination available, and making the auxiliary apparatus "on the job." For example, if it is desired to have a number of stars appear on the blue flooded backdrop, a sciopticon with a short focus objective lens giving a wide spread of light is used. In the lantern slide carrier is inserted a piece of metal foil with small pin pricks at desired locations. The light shines through these minute holes and gives the effect of clear, white stars in the sky. The holes can be so arranged as to reproduce the various constellations, such as the Great Dipper, the Bear, and so forth.



View of a typical stage with equipment which incorporates most of latest developments of artistic stage lighting devices. No standard type borderlights are used. The footlights merely supply illumination to the front curtain when down. All the stage lighting is done from equipment which is designed to control the distribution of light or confine it to desired areas. Behind the tormentors, supported by pipe mountings, are 18 large and 5 small "tormentor hoods" and 12 standard small spotlights. On the front bridge is provision for mounting any spotlight equipment desired. The cyclorama is specially lighted. For "front of the house" lights 6 "soft edge" spotlights are recessed in a ceiling beam above the auditorium proper.

EVEN a home-made water ripple can be reproduced by using the sciopticon. A piece of ripple glass is placed in the slide carrier, together with a cardboard mask in which a jagged wedge-shaped cut has been made. On a piece of clear window glass is painted, with ordinary lamp dip, a series of irregular, parallel, blue and green stripes of different densities, interspersed with stripes of clear glass. Moving this slowly up and down in front of the objective lens gives the ripple.

All sorts of lightning can be obtained by having in the lantern slide holder a cardboard mask in which is very carefully cut a representation of bolt or forked lightning, then focussing this at the part where the lightning is supposed to strike. With a piece of cardboard or with the hand, the objective lens is covered and uncovered, giving the lightning flash.

If the electrician or man in charge of the lighting is clever with the brush or camera, he can make many types of slides for use in the sciopticon projector. If a rainbow is to be produced he can paint a piece of glass, of lantern slide size (3¼ by 4 in.), jet black, save that portion to be occupied by the arc of the rainbow, and then stripe in the concentric circles of the spectrum. A piece of frosted gelatin close to the glass will give sufficient diffusion to overcome any appearance of too great a regularity in the painting, and cause the colors to blend together. This is focused on the part of the scene where the rainbow is supposed to fall. The black on the glass prevents the light from striking the remainder of the scene, the colors only being projected.

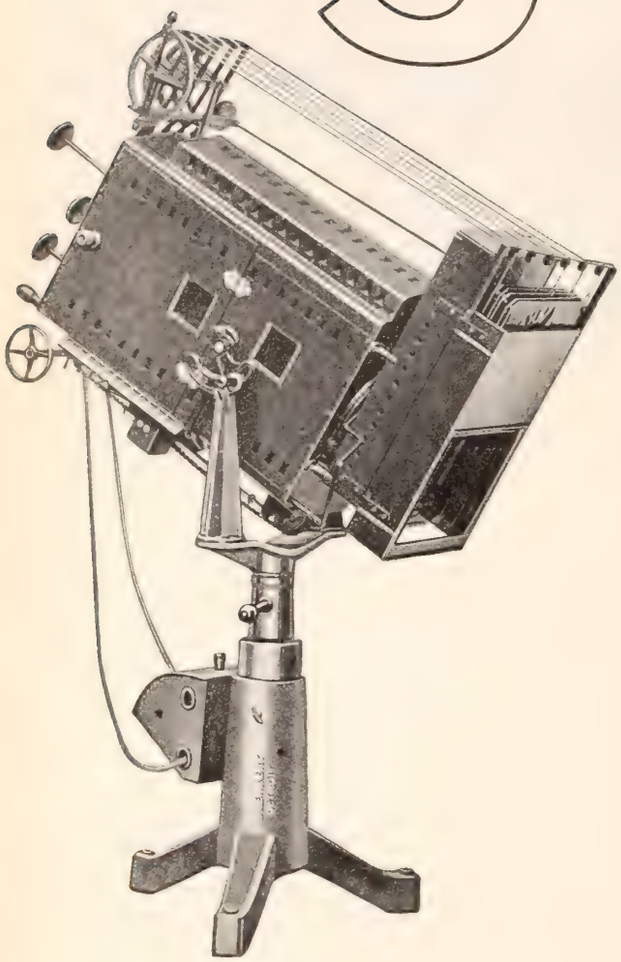
Stationary clouds can be obtained by using in the lantern slide carrier a positive, on transparent celluloid film, of a picture of an actual photograph of the clouds in the sky, which has been intensified so that the white of the cloud is as clear as possible and the blue of the sky as dark as possible. A color filter should be used on the camera when making this exposure, to heighten the contrast.

MOVING effects may be obtained with an apparatus similar to the sciopticon, with the single exception that in place of the stationary lantern slide carrier is substituted a revolving disk. This disk is painted in the appropriate manner and is driven by an adjustable speed motor or clock-work mechanism. This is used to produce the effect of running water, falling rain or snow, moving clouds, flames, fireworks, sand storms, and innumerable special illusions.

A number of effect machines placed in various positions and operated at different speeds are used for some of the realistic cloud effects often seen with the spectacular productions. Abroad, a rather intricate and somewhat cumbersome piece of apparatus is used for cloud effects, as mentioned in a previous article. The

(*Continued on page* 365)

5 Vital Features of the New Brenkert C-14



These five vital features of the New Brenkert C-14 gives to the theatre a type of projection service that has never before been possible. The machines are designed and manufactured according to Brenkert standards of quality which have always represented the highest attainable. For complete information regarding Brenkert products just write

1. Specially designed arc burner allows perfect control of the light source. The special rack and pinion assure steady precise feeding. A perfect clear cut spot is maintained for the entire length of the carbon turn.

2. Counter balanced lamp house allows perfect control of the light beam. This counterbalancing mechanism makes it unnecessary to clamp the lamp house which is always free to be moved in any position but never moves itself.

3. Double lens equipment gives spot or flood instantly. Each lens is selected to give finest results. A brilliant flood or a clean cut spot may be had at the twist of your wrist.

4. Flame shield eliminates false images giving a perfectly round, sharply defined disc of light. No tail flame, no double image effect.

5. Quick, sure color control. Each color is indicated on a chart directly below the control handle. A press of the trigger on the handle puts the desired color in position instantly.

Brenkert Light Projection Co.
7348 St. Aubin Ave.
Detroit, Mich.

Brenkert

Quality Products

PROJECTORS and EFFECT LIGHTING DEVICES

Distributed in the United States by National Theatre Supply Company and in Canada by Motion Picture Supply Dealers

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

Any further information that may be desired regarding equipment devices described in this department may be had upon request. Address such inquiries to The Showman, Motion Picture News, 729 Seventh Ave., New York City.

Power Machine for Cutting Out Lobby Displays

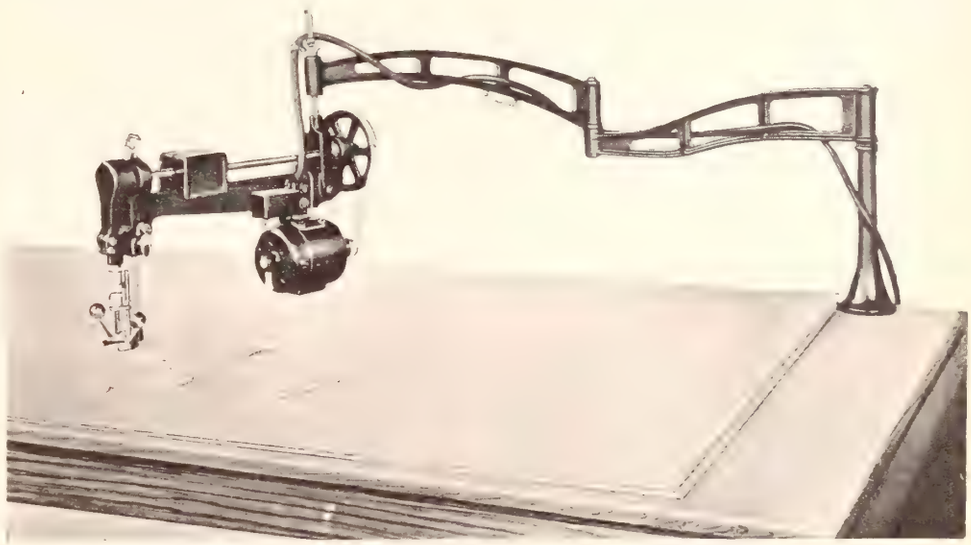
AN apparatus that many exhibitors are finding of exceptional use in the operation of theatres is the International Cutawl. This mechanism enables the theatre man to cut out the most intricate designs for display purposes in lobbies, etc.

This machine permits of broad sweep effects and delicate applique work. It is quickly and inexpensively done whether heavy cardboard, wall board, paper or tissue is used.

The cutawl is a motor driven machine and it is claimed to be exceptionally easy to operate. It does not use an ordinary jig saw principle, but does the cutting with a sort of cutting blade, which acts similar to the needle action of a sewing machine.

The operator guides the tiny chisel around the outline of the desired design, traced out upon the wall board surface, and the chisel cuts away those portions of the surface not wanted. The hand method of making cutouts is to use a jig saw to cut the board along the outline of the profile to be made.

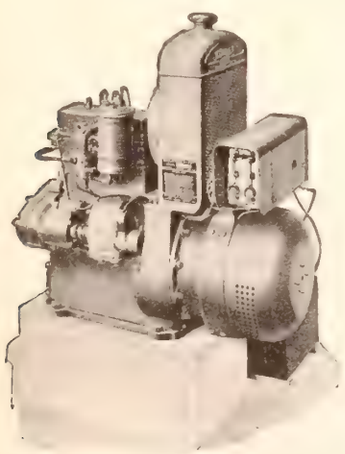
The device has been used by window display and commercial sign and poster studios for a long time, but its introduction to the uses of the theatre man is fairly recent and is the result of the widespread use of marquee and frontal display of an elaborate nature made by the theatre's own staff, and frequently the manager himself.



The International Cutawl, equipped with a 1/20 horse power motor, and designed for making cutouts from paper, fabrics and light wood.

As will be noted in the accompanying illustration, the extension arm of the cutawl permits of the cutting out of large designs. It has a cutting radius of forty-four inches.

The cutawl is driven with a 1/20 horsepower motor, operating on either direct or alternating 110 volt circuit.



Kohler Automatic Electric Plant

Insures Against Stolen and Counterfeit Tickets

A GREAT deal of interest has been aroused by the new Cancellograph which has been put on the market by the Automatc Ticket Register Corporation.

This machine, without mutilating or defacing the ticket, puts a secret mark on each ticket issued through the register. This secret mark is a ribbed line of raised dots on the back of the ticket—a mark which the patron does not see, but which the doorman can instantly detect with his finger tips.

This method of marking, it is claimed, provides complete protection against stolen and counterfeit ticket supplies.

This particular protecting device is obtainable as an attachment, when specified, to the Model 28, Gold Seal Automatic Ticket Register.

A Light and Power Plant for Emergency Service

EACH year considerable money is lost by exhibitors through failure of the power supply, particularly in rural communities. The only means of preventing this loss is through an auxiliary power supply.

One of the systems that is proving successful as an electrical supply in theatres is the Kohler Automatic Power and Lighting Plant. This plant consists of a generator which is driven by a small four cylinder gasoline engine, the throttling of which is mechanically governed by the demand for current when the emergency system is used.

This auxiliary lighting is automatically started upon the failure of the regular current supply to operate, and automatically stops when the regular source of supply is again available.

These plants are manufactured in 800, 1500 and 2000 and 5000 Watt capacities and are furnished with storage batteries for starting and gasoline storage tanks. No main storage battery installations are required.

New Electric Sign Offered for Theatre Use

A NEW departure in theatre sign lighting is claimed for the Longsign, the invention of John E. Long, of Multnomah, Ore., and now being manufactured in 3 sizes (4 to 6 foot lengths for interior display, and 10 foot length for use on marquee display).

The leading advantage claimed for the Longsign is that it places no limit on the message to be displayed. It is possible to display by means of the sign advertising for the entire program and as well include announcements of coming attractions.

The operating principle of the sign is this: A narrow tape, on which the wording is stenciled, travels through the mechanism of the sign and the perforations in the type form electrical contacts which transmit to a bank of electric lights any message desired, and which moves at right angles.

"Aim at a Star . . ."

AN old saying goes, "Better aim at a star than shoot down a well; you'll hit higher." When selecting a pipe organ for your theatre, don't shoot down a well.

The remarkable performance of Page Unit Orchestral Organs is the finest recommendation they can have. Wonderful tonal qualities and instantaneous response make them supreme for the theatre. The picture-going public has fallen in love with Page Organs wherever they have been installed.

PAGE ORGANS

and Page Organ Players

THE same fine materials and design that distinguish Page Unit Organs, are features of Page Organ Players. Page Players solve the problem of attractive music for small-town and suburban theatre owners. From ordinary 88-note piano rolls, purchaseable anywhere, they provide the best orchestral pipe organ music with extraordinary naturalness. The Page patented solo device enables the operator to select the solo or obligato at will. Page Players can be installed anywhere or attached to any modern organ now in use. Low prices and convenient terms. Mail the coupon for complete information.

THE PAGE ORGAN CO.
521 N. Jackson St.
Lima, Ohio



MODEL M-X-40 is a Page Unit Organ and Player combined. Equipped with two rolls and two manuals, it can be played by hand or by roll. Acclaimed as a wonderful development in theatrical music.

Shown, demonstrated and sold on the floor at the Convention of the M. P. T. O. A. in the Neil House at Columbus, Ohio, June 7th, 8th and 9th.

THE PAGE ORGAN CO.,
521 N. Jackson St., Lima, Ohio.

Please send me complete information, prices and terms on the following:

☐ Unit Organ and Player Combined
☐ Page Unit Orchestral Organ

There are..... seats in my theatre.

Name .....

Street .....

City ..... *State*.....

Getting Down to the Bottom of Courtesy Service

(*Continued from page* 356)

For courtesy is as important to the prosperity of the little community house as it is to that of the de luxe theatre in the downtown section of a large city.

One of the most important things which a well drilled house staff contributes to the attractions of a theatre is the air of poise and dignity which is maintained at all times and under all circumstances. In this connection a factor of first consideration is the ability of ushers to deal effectively with instances of fainting, sudden illness or fits with which patrons sometimes are stricken.

Art Smith provides against this emergency by conducting a course in first aid and instructions as to the correct method for removing patrons so stricken to a part of the theatre where they can be properly treated without disturbing other members of the audience.

"In a Broadway theatre which I attended recently there was a case which illustrated the importance of this factor. A man seated in the orchestra was stricken with a fit. The ushers, apparently uninstructed as to how to act in the emergency, became flustered, and before the man was removed to a lounge at the rear of the house a great commotion was set up. It interrupted the performance, and no doubt had the effect of upsetting many of the patrons as depressing and an untimely incident to occur when they were at the theatre.

"If the ushers have been properly drilled in dealing with situations of that sort, no such commotion and disturbance could develop to mar the performance and deprive the stricken person of proper emergency treatment."

Methods for Lighting Stage Presentation Numbers

(*Continued from page* 361)

same general effects can be obtained through the use of two or more standard sciopticons.

Home-made log fires are easy to execute. The logs themselves can be made by shapping papier-maché over a form constructed of half-inch mesh wire. To the back of the logs is attached a series of silk streamers of varying lengths and shapes. Beneath the group of logs is placed a small electric fan blowing upward. A small section of strip light, equipped with red lamps, is also beneath the logs, and is brought up on a dimmer simultaneously with the fan. The light strikes the silk moving in the breeze, giving the effect of flames.

One might go on and describe little tricks of the trade at considerable length, but these few examples indicate the simplicity with which certain effects can be obtained.

Many of the types of prologues are of what might be termed a purely decorative character, where no especial attempt is made to imitate nature, and the effect is dependent on striking contrasts of color in mass. The color of the scenery can be appreciably intensified or made more vivid by throwing on it light of the same color; for, as explained in other papers, the reflection will be at its maximum value.

In closing it might be well to describe the lighting of a particular scene of this nature. Let us suppose a fairyland setting with a plain back backdrop of a vivid orange color with distant castles, towers and minarets outlined in strong black. The stage floor is covered with bright green artificial grass. Right and left are two huge vases. Back stage center is the fairy princess, asleep on a couch, clothed in a white robe.

The backdrop is flooded from overhead open box lights and at the base a series of strip lights, all with orange color screens. The entire area covered by grass is flooded by bright green light from overhead spots. On each of the two vases is a spot of purple or magenta light covering the entire vase. The flower beds are picked out by baby spots with red or pink screens, while the couch of the princess is illuminated by a high intensity clear or white spot. The color contrasts with this combination are of the highest order, yet delicately blended together.

Be ready *for Fall Crowds* try out the *Brandt NOW*

Fall brings crowds to your box office—but whether they will keep coming or not depends upon the service you offer. The Brandt will put your box office service on a par with the best. **And the time to try it out is now.** See for yourself how easily and quickly it serves your patrons—eliminating all delays at the box office. The machine itself automatically makes the correct change—instantly—and delivers it direct to the patron. There's **only-one-key-to-press** — corresponding to the price of the ticket. All mental calculations are entirely eliminated. Mistakes are impossible. Brandt will help you to build steady patronage —just as it already has for **nearly 40,000 users.**



The New THEATRE MODEL *Brandt*
Junior Automatic Cashier
With the Subtracting Keyboard

Press ONE KEY
Pays Right Change INSTANTLY

Brandt Automatic Cashier Co.,
Department C, Watertown, Wis.

Please place with us on Thirty Days' Free Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it, as we accept the trial without obligation or expense.

Please check whether used on the right or left side of the Box Office.

☐ Left ☐ Right

Firm Name .....

Individual .....

City ..... *State* .....

30 Days Trial
FREE
Sold Direct to users not through dealers
MAIL this coupon NOW

Sincerity

FROM the very inception of the motion picture theatre in its present form, Peter Clark equipment has been recognized as standard.

From the last quarter century, during each step forward in the progress of theatre design, Peter Clark equipment has more than kept pace with the requirements of the better theatre.

Furthermore, straight through this march of progress, Peter Clark stage rigging, counterweight system and equipment, and, more recently, organ console and orchestra lifts, have been practically the unanimous choice for the country's best houses.

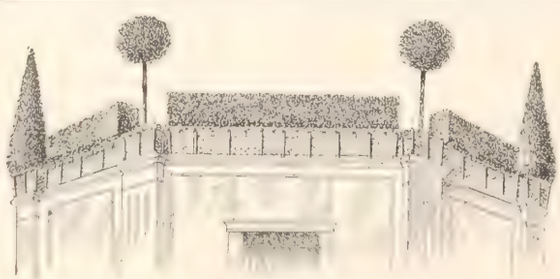
Only sincerity of product, backed by engineering genius, can earn for a manufacturer a record such as Peter Clark, Inc., holds in the motion picture equipment field.

* * * *

A few Peter Clark equipped theatres: New York City—Capitol, Paramount, Roxy, Ziegfield, Keith-Albee's Palace; Chicago—McVickers, Chicago, Tivoli, State, Oriental; Los Angeles—Grauman's Los Angeles; Hollywood—Grauman's Hollywood; Santa Barbara—Grauman's Santa Barbara; San Francisco—Orpheum; Los Angeles—Orpheum; Buffalo—Shea's; Boston—Metropolitan; Cleveland—Keith-Albee; Detroit—Grand Reviera, Lafayette and Michigan theatres.

Peter Clark, Inc.

534 West 30th St. New York City



Decorations for Cashier Booths, Theatres, Lobbies, Posts and Proscenium Arches also potted Artificial Flowers with hanging vines to decorate brackets when electric fans are removed illustrated in colors in our ***Seasonable Catalogue No. 7 Mailed Free on Request.***

FRANK NETSCHERT, Inc.

61 Barclay Street New York, N. Y.

Advertise in The Showman and Get Results

Using the "Show Me" Method to Sell the Organ

(*Continued from page* 350)

show how it takes the dirt out of the air as it is being drawn into the blower. The motor operating the blower is shown in operation making 1750 revolutions per minute.

The last journey shows the console at rest. Then it shows the console being raised to the level of the audience by an elevator. In order to make this part of the film clear, the electric control handle which works this elevator is also demonstrated. And as a finale, the picture shows a close-up of Ernest Hunt at the console playing a march which is synchronized on the screen with a flash of the change of stops as he makes them. The end of the march played on the organ and a bow from the organist on the screen occur simultaneously. This brings to an end this interesting, instructive and highly original reel.

Explaining the picture, Mr. Hunt states that he was led to make it because the popular opinion prevails that the entire organ is contained in the console, the only visible part of the instrument. This is an error easy to understand as the rest of the instrument is concealed. He made the reel in the State theatre with a great deal of difficulty, however, for only with great patience was it possible for the cameraman to set his camera in the small places between the pipes. Double arc lights were used for taking the picture. The photographer managed to climb into the extreme corner of the swell shadows and took successfully a panorama of the organ, balancing the camera all the while on his knee. The result is somewhat jerky and resembles pictures taken from an airplane, but it gives a splendid demonstration of the organ as a whole.

Hunt estimates that the reel, including subtitles and art work, cost in the neighborhood of $150. It was a hard job, but he now has the satisfaction of playing daily to people who understand what he is playing, and how he is getting certain effects, for now his audience knows "Where the Music Comes From."

What Cooling Systems Will Do for Your Theatre

(*Continued from page* 348)

and odors emanating from the assembled audience. As the moisture evaporating from the skin is carried away by the breeze, evaporation is quickened. When any liquid evaporates it absorbs heat and this heat comes from the nearest available source, which in this case is the skin. Thus it is that gentle breezes of fresh air make us feel comfortably cool in hot weather.

A very effective method of cooling the theatre is by atmospheric conditioning.

(*Continued on page* 370)

We Are the Largest Printers
in the World of Strip Tickets
used in automatic registers

WE HAVE become the largest printers of quality strip tickets, because we have always given service and value. And now, because of the great size of our business, you can get the best value and the best service you can get anywhere.

Send specimen ticket for estimate or ask for samples and prices

THE UNBEATABLE COMBINATION
GOLD SEAL Ticket Registers with *Cancellograph*
and GOLD SEAL "Tickets That Fit"

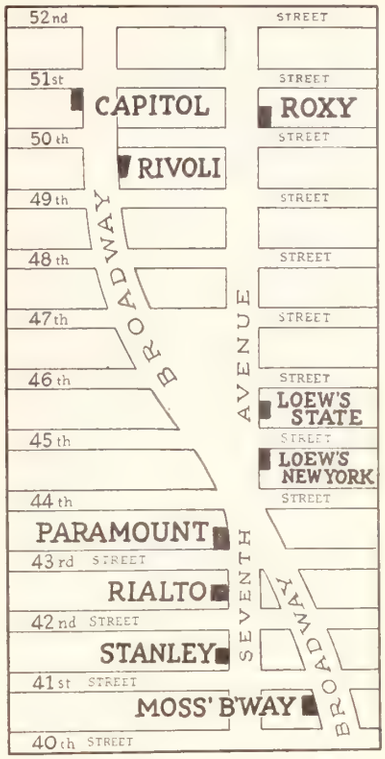
AUTOMATIC TICKET REGISTER CORPORATION

Manufacturers of GOLD SEAL Registers and "Tickets that Fit"

723 Seventh Ave.

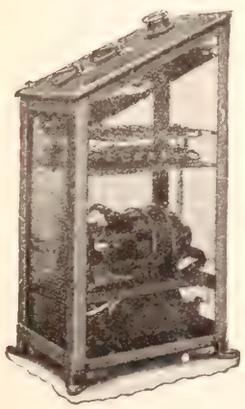
Printers of Roll, Folded and Reserved Seat Tickets

NEW YORK CITY



The Best Theatres on Broadway
Use GOLD SEAL Registers

The Syncrovertor Guarantees Economy and Dependability in Picture Projection



THE trend today in motion picture equipment is in the direction of greater efficiency at less cost. The development of the Liberty Syncrovertor for current rectification is therefore a matter of chief interest to every theatre owner and projectionist.

The Syncrovertor has, quiet convincingly, proven its ability to save 25% in costs of current rectification over other types of installations. In addition to its normal function of rectification, its transformer also acts as an emergency unit if anything happens to the motor element. Where the Syncrovertor is used the "change-over" is effected without any flicker whatever on the screen.

The Syncrovertor is made in four types, complete with ballasts, controls, meters, etc.

Write today for detailed specifications and prices.

LIBERTY ELECTRIC CORPORATION
Stamford, Conn.

SYNCROVERTOR

"A Better Method of Rectification"

Distributed by **The National Theatre Supply Co.**



YEAR-AROUND

Comfort for Patrons and Employees--- Bigger Business for YOU---

In hot weather ARCTIC NU-AIR'S zipping breezes put fresh, cool air into every part of your house, surely, quietly, a welcome blessing to every patron.

In cold weather ARCTIC NU-AIR does away with "hot spots" around radiators and gives uniform distribution of heat. This cuts fuel bills and makes your patrons happy. The new Speed Control Pulley gives this added service from your system and permits the introduction of a controlled amount of outside air to temper the heated air within.

Get the use of this year-around system NOW while there are many weeks of blistering weather in store. Priced as low as $275—a year to pay.

Mail this coupon for additional facts:

ARCTIC NU-AIR CORP.,
Completely Controlled Ventilation
512-514 South 4th Street, Minneapolis.
Tell me the year-around FACTS—no obligation. (MPN8-5)

Theatre .....
City .....State.....
My Name .....



Air Conditioning for the Smaller Theatre

(*Continued from page* 346)

vestment for, the neighborhood house or the fine, small theatre.

An important element of the expense involved in the installation of air conditioning equipment in an old theatre and to a somewhat lesser degree in a theatre which includes air conditioning in its original design, has been the alteration of the old house to accommodate the equipment or the adaptation of the original plans to include the equipment. This has been so obvious that the greater efforts of the architects and engineers in bringing a complete system of air conditioning within the reach of the smaller theatre, have been toward the minimizing of these necessary alterations or adaptations toward standardizing the spaces and locations provided for equipment and toward compactness in the equipment.

In this work of simplification and from these efforts to reduce the installation expense, has come the ejector system of air distribution and circulation which has been ideally adapted to the small theatre and, in many cases, is adaptable to the very large houses. The new method has all of the advantages of the downward diffusion of conditioned air but reduces to a very large extent, the cost of makng openings in the ceilings and the construction of extensive metal duct systems. It likewise eliminates the extensive exhaust air chambers beneath the floors.

Following the original object of making air conditioning available to the small theatres, attention has been directed to the development of centrifugal refrigeration units in smaller capacities than those which have been generally used in the larger theatres. This work has been successful and is another step toward making complete and automatic air conditioning equipment an economic possibility for the smaller theatre.

It is advisable here, to say that air conditioning will always be a special engineering problem for each theatre and that the extent of further standardization will in general apply only to the units of equipment that go to make up the system. The ultimate success of any system depends on the engineering and upon the complete responsibility of the air conditioning engineers in the design, selection, installation and adjustment of the complete system.

Though undoubtedly further advances will be made in the direction of price reduction and standardization, which is the history of every development, the time has come when air conditioning equipment is available for, and will prove a profitable investment to, a large circle of theatres which a few years ago could not have given consideration to the proposition.

We are not without examples of the profitable application of air conditioning in the smaller theatre. In fact, one of the very first completely air conditioned theatres of the country was the Texan, a 1500-seat house operated by Will Horwitz, Jr., in Houston, Texas, on a ticket charge of 25c. The air conditioning engineers never understood how he made it pay on this basis but he has done so and he is a most enthusiastic advocate of air conditioning. He has since extended the system to include an older theatre, the Iris, a 1200-seat house in the same city.

The Capitol, a 1150-seat combined vaudeville and motion picture theatre n Shamokin, Pa., is another good example. This house increased its top admission from 50c to 65c upon the introduction of the cooling and air conditioning system, but had no difficulty in maintaining an increased attendance through all seasons.

The 1000-seat houses, the Eastern and Clinton, operated by James Enterprises, in Columbus, Ohio, have greeted the present summer season with complete air conditioning systems. Likewise, the Grand operated by Biggo Brothers, a 1070-seat house in Steubenville, Ohio.

The B. S. Moss Theatres Corporation has in operaton or under construction air conditioning systems in seven neighborhood theatres distributed on Manhattan Island, in Brooklyn and on Long Island.

The new Franklin Theatre, in Tampa, a 900-seat house operated by Publix Theatre Corporation has complete air conditioning equipment.

The Gumbiner Theatre now under construction in Los Angeles, a 900-seat house, is being completely equipped for cooling and air conditioning.

It is very difficult to arrive at figures on the possible cost of air conditioning in the small theatre which would apply in all cases or would even be a fair average. However, we suggest the following, leaning toward the maximum cost, if we vary at all from the average. Figures are available which show an average cost, for air conditioning throughout the year, of 3c per seat per day. This includes deprecation, the engneer's salary, power, steam, water, interest on the investment, and all possible incidental charges. Naturally, the cost of operation during the winter is much less than in the summer, due to the fact that refrigeration is not required. On the assumption that each seat in the theatre is occupied at least twice a day, and this is below the reasonable expectation of the first-class theatre, the cost per ticket to make a patron comfortable is 1½c.

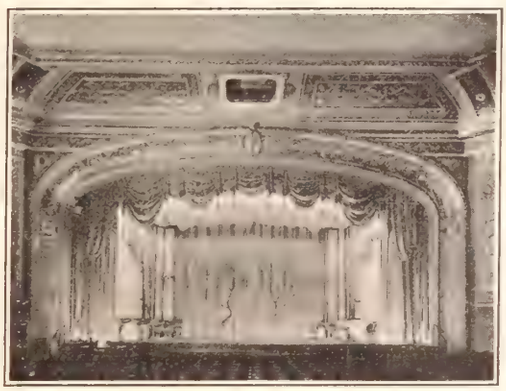
While considering this cost the theatre owner should also consider that many items which are included therein are those which would have to be borne under any circumstance. The system replaces the ordinary heating, air washing or air filtration and fan systems which might be installed in the theatre and this is also true in the employment of an attendant or attendants.

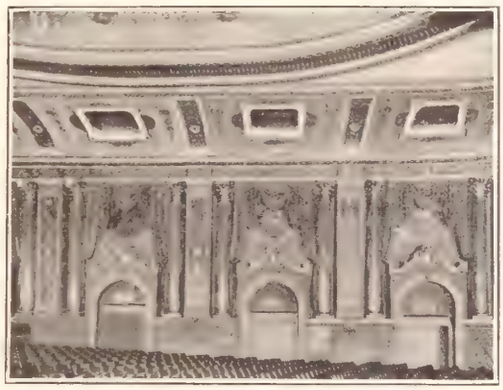
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Now located in our own building housing the Scenery, Painting and Drapery departments, also our Iron Shop for all theatrical rigging. Every one of these departments embody the most modern and up-to-date equipment.

ONE OF OUR RECENT INSTALLATIONS, MARBORO THEATRE
BROOKLYN, N. Y.





This front curtain, grand valance stage set and house draperies show the beauty, effectiveness and originality of our work. The beautiful fringe, tassels and loops were supplied by Morris Bernhard & Co., 18 W. 18th St., New York City.

LANDISH STUDIOS, Inc.

40 AMES AVE. RUTHERFORD, N. J.

GALLAGHER



The new Junior Leader Stand —like its big brother, built for medium size houses.

NEW LEADER STANDS

The two new leader stands serve to indicate the completeness of the Gallagher line.

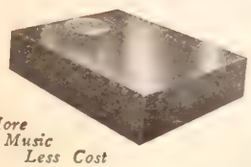
With a beautiful and correct music stand for every requirement no theater large or small need look further for pit equipment.



The Vaude-Leader Stand —fastens against the apron rail or on a pedestal.

GALLAGHER ORCHESTRA EQUIPMENT CO.
Incorporated
616 Elm Street
Chicago

GALLAGHER
Improved Resonator



More Music Less Cost

This new resonator can be placed in any position in the pit floor, musicians and stands located where desired, and still the improved tone and increased volume is produced.

You can't blame the weather

You *know* it will be hot in July and August. It always is.

You *know* people like to be comfortable—and won't sit and perspire in a hot theatre.

So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet N-12?

TYPHOON FAN COMPANY

345 West 39th Street - - - New York

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Facts Count in Safe Performance!

THERE is a comforting peace of mind in having your cash receipts guarded by York protection that is worth many times the moderate investment entailed by a York Safe. If you were the manager of the Republic Theatre—read his letter above—would you ever operate a theatre without York protection? Write for the facts on York theatre safes the very *next* thing you do!

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New York
Baltimore
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San Francisco
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No trip to New York is complete without a visit to "CONEY"

The HALF MOON

Coney Island, New York

New Fireproof 300 Guest-Rooms on the Boardwalk; facing the sea with excellent bathing beach.

Select Patronage Solicited

Frequent de luxe motor bus service direct to The Half Moon from the Roosevelt Hotel, Madison Avenue at Forty-Fifth Street, New York City.

CONVENTIONS:

Two ing headquarters by the sea with all New York to play in

Write for booklet or reservations to

GEORGE H. WARTMAN, Managing Director
The Half Moon, Coney Island, N. Y.

Direction of the American Hotels Corporation

RADIO-MAT PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.

WHITE, AMBER or GREEN.

Accept no substitute.

RADIO-MAT SLIDE CO. NEW YORK

IS THE STATIONERY OF THE SCREEN

What Cooling Systems Will Do for Your Theatre

(*Continued from page* 366)

The heat is actually removed from the air by refrigerating machines. Perhaps a few words in description of the atmospheric conditioning system will not be amiss here and will give the exhibitor a clearer conception of cooling by refrigeration. Water evaporates more quickly if the water vapor is constantly withdrawn from the surface, and even more rapidly if the atmospheric pressure is reduced. In this process of evaporation, heat is being absorbed just as heat is necessary for the transformation of water into steam.

Now, if the water is placed in a thermos bottle and connection is made with a vacuum pump, evaporation will proceed so rapidly that the water will boil. Since there is no outside source of heat, the heat must come from the water itself, which means that while boiling, the water is also being cooled. This actually takes place until finally the water congeals and freezes.

In modern refrigeration the same principle is used except that special materials, other than water, are refrigerative mediums. These materials, in the form of gas, are highly compressed and then allowed to expand. The expansion corresponds to the evaporation of water with the attendant absorption of heat. If the coils in which the expansion goes on are submerged in water, the heat necessary for the expansion will be extracted from the water. The now cold water is sprayed into a chamber through which the air to cool the theatre is blown. In passing through this chamber the air is washed and cooled. In fact, the air becomes so cold that much of the humidity is condensed and precipitated. Then after warming the air to the desired temperature, it is distributed to every part of the theatre through a network of sheet metal ducts.

By this method the temperature and humidity of the theatre may be controlled quite accurately regardless of outside weather conditions.

The Breeze-making System blows fresh air, no matter what the temperature is, into the theatre in continuous, gentle breezes, and affects the person as if he were at the beach. The Breeze-making System is a natural method of cooling. Therefore, it is effective, as has been proved in thousands of theatres all over the world.

However, as with everything else, the Breeze System must be efficient to be of any value. It takes experience in theatre cooling and competent engineers to design and install an efficient system. It does not mean sticking a fan or a blower wherever convenient.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS

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We are always a step ahead of the others with our creations of STAGE SETTINGS, DRAPERIES, CURTAINS AND BUILT SCENERY.

Our installations cover the field of
MOTION PICTURE, VAUDEVILLE and LEGITIMATE THEATRES

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NOVELTY SCENIC STUDIOS
340 West 41st St., New York City

STAGE LIGHTING

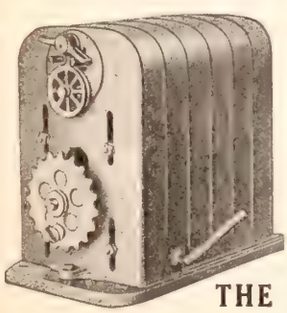
Anything required, from a color cap to a dimmer bank.

FOOTLIGHTS	SCENIC EFFECTS	CONNECTORS
BORDERLIGHTS	SCIOPTICONS	STAGE CABLE
SPOTLIGHTS	COLOR WHEELS	RESISTANCES
FLOODLIGHTS	COLOR MEDIUMS	MUSIC STANDS

Write for descriptive literature

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.

SIMPLE—RELIABLE—ECONOMICAL!

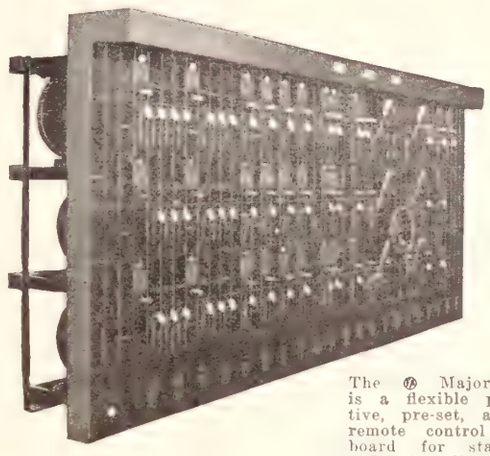


Perfect showmanship and performance are created with the A. D. C. Curtain Control—operated from any point of the house by "simply pressing a button."

Quiet operation—one of its greatest features—is accomplished by the rubber curtain rollers and ball bearing steel pulley wheels in the enclosed track. Explanation of its other many features will be mailed upon request.

THE AUTOMATIC DEVICES CO.
739 HAMILTON ST. ALLENTOWN, PA.

Next *in importance* to the picture is *the Lighting Control*



The FA Major System is a flexible pre-selective, pre-set, all-master remote control switchboard for stage and auditorium lighting control.

There is but one lighting control system that has experienced and successfully met all conditions in all sizes of theatres. Hundreds of installations testify to the supremacy of the

MAJOR FA SYSTEM
TRADE MARK

Full details upon request—no obligation

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ELECTRIC COMPANY
ST. LOUIS

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CHICAGO INDORSES
the
SILVERSHEET

When the Buckingham Theatre, installed its new Silversheet, it printed this on the front page of its program

"In keeping with its desire to give its patrons the best possible entertainment, the management has had a new "SILVERSHEET" projection screen installed in the Buckingham Theatre. The new screen is the finest projection screen that money can buy."

"The surface is scientifically designed to reproduce all details the camera has caught in the picture. The perfection of this screen can best be appreciated by watching such small objects as eyes, eyelashes and leaves on trees. It shows the picture uniformly bright to all sections of the house, making all seats equally desirable. We invite you to make such comparison and observe the remarkable brilliancy of 'Buckingham' pictures."

OTHER CHICAGO INSTALLATIONS
ASTOR THEATRE
GEM THEATRE
GRAND THEATRE
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There is a genuine Knobel-Built, Specification-finished "Silversheet" for every purpose:

FEATHER-WEIGHT SILVERSHEET
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Every one guaranteed to give absolute satisfaction

AMERICAN SILVERSHEET CO.
Saint Louis
Write direct, or to the nearest "National" Branch for details and prices.

STOCK PROGRAMS
PROGRAM COVERS
For
Moving Picture Houses
Joseph Hoover & Sons Company
Market and 49th Sts., Philadelphia, Pa.

Radio-Phonograph Supplies Musical Accompaniments

Home-Assembled Combination Provides Overtures and Scores at Regent Theatre in St. Paul

JULIUS HIELBRON, manager of the Regent theatre, St. Paul, always has plenty of good music in his theatre. His patrons can always hear the best orchestras and bands in the country, afternoons or evenings. They can hear stirring marches, or dreamy waltzes or the latest jazz hit played just as it should be played. And the best part of it is—from Mr. Hielbron's point of view—that he doesn't have to hire an orchestra or band to provide this music.

The Regent has a radio-phonograph combination which Mr. Hielbron believes is just about unbeatable. Those who have listened to it say that volume and tone are about as perfect as you could wish, and that the accompaniment provided for the pictures is up to the standard provided at many of the larger houses with orchestra.

But let Mr. Hielbron explain his radio-phone, as he calls it:

"I had a table made about four feet high with a 2 x 5 top, on which I have two turntables such as are used on phonographs, each one of which has a small electric motor underneath. Between the two tables is located a so-called Bristophone, which is an electric device or pickup onto which the needle is fastened the same as on the arm of a phonograph. This Bristophone can be turned, as it is small, and fastened on a swivel, so it can be placed on either record on the turntables. These records I pick out for the particular comedy or feature on the screen.

"The entire outfit is located in a small room adjoining our booth, from which a wire leads to a loudspeaker located beneath the screen at a distance of about 110 feet. This reproduces the sound from the record to perfection, so it can be distinctly heard all over the auditorium. A small rheostat on the outfit regulates the volume of sound.

"In addition to the phonograph, I also have a No. 20 R. C. radio receiver which also uses the same loudspeaker, and by simply throwing the switch, we can have either radio or phonograph music. The sound is so much alike that it is difficult to distinguish one from the other. Having a small loudspeaker on top of the receiver, before throwing in the switch we can tell if the radio music is suitable to the picture on the screen.

"The cost of operation is about $2.50 a month for electricity. The outfit is working in highly satisfactory fashion, and I would not be without it at any price. The entire cost of installation amounted to about $600."

Putting Variety in the Drive With Accessories

(*Continued from page* 358)

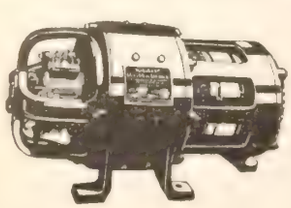
did accessories such as pennants, banners, buttons, paper masks and hats, post cards of stars and novelties such as door-knob hangers and lobby streamers. These are all excellent in going after stagnant patronage.

For instance, to give you a better idea of what I mean: On the Denny productions, whether you play the most recent or one of his pictures released several months ago, you can make use of the colorful banner—which has been prepared in such a way that it is adaptable for all of his pictures. Then, there are paper and linen pennants, also usable for any and all of the Denny product.

For Hoot Gibson pictures, there is a stock banner also. The same procedure of saving money—and getting the benefit of worthwhile advertising—can be resorted to here.

On "The Collegians" Universal has issued pennants and banners, along with a line of advertising accessories. On Stern Brothers Comedies, there are buttons, post cards and heralds. Who knows but many of your patrons can be urged to attend your theatre on the strength of "Buster Brown"? There are post cards and many other novelties prepared to help you make known the fact that you are playing "Snookums," "Keeping Up With the Joneses," "Mike and Ike," "Let George Do It." There is an "Oswald, the Lucky Rabbit" button, and a line of material for "Blake of Scotland Yard," including a cardboard badge.

So the showman has many things to choose from. You can make your campaigns varied—you can bring to the attention of patrons and would-be patrons a different advertising accessory every day.

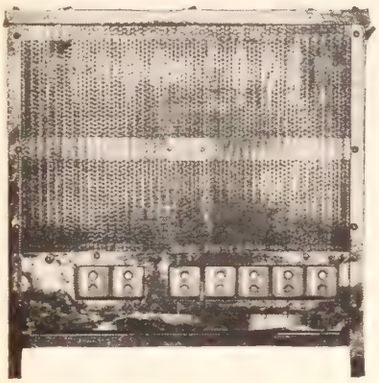


HALLBERG GENERATORS and REFLECTOR ARCS
ARE THE RIVAL OF THE HIGH INTENSITY ARC LAMP BUT THE COST IS ONLY ¼ TO BUY AND OPERATE!
$225 BUYS (1) LAMP—$255 BUYS (1) LAMP WITH (1) STEREOPTICON—$450 BUYS (2) LAMPS WITH (1) STEREOPTICON FREE!!
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J. H. HALLBERG, 27-7B-WEST 57th STREET, NEW YORK

The Strive for Perfection

prompted the following theatres
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Roxy Theatre
—New York City
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Rivoli Theatre
—New York City
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—New York City
Astor Theatre
—New York City
Cohan Theatre
—New York City
Publix Theatre
—Buffalo, N. Y.

Keith's Circuit
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What Price Glory—Road Shows
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Beau Geste—Road Shows
Simplex Division, International Projector Corp.
Vitaphone Companies
Eastman Kodak Company
U. S. Navy, and others

HOFFMANN & SOONS
522 First Avenue **New York City**
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

Correct Organ Chamber Heating



WHEN Architects specify EVENHEETERS in organ equipment plans they are taking the final step toward protecting the organ against deterioration caused by damp air and sudden temperature changes. These Architects realize full well the importance of maintaining the correct organ chamber temperature—that even temperature so vital to organ life.

That's why all the leading Architects insist on EVENHEETERS in their equipment specifications. That's why EVENHEETERS are endorsed by the world's leading theatre Architects and that's why you too should specify them in your equipment plans.

EVENHEETERS are a necessity for correct organ maintenance. They are a wonderful investment in organ welfare.

EVENHEETERS

CRAMBLET ENG. CORP.
286 MILWAUKEE ST. **MILWAUKEE**

Just a Snap to Color Signs

Snap Reco Color Hoods—half or full hoods—over clear lamps of standard sizes, and you instantly get rich, brilliant color that won't fade or wash out like dipped bulbs do. Choice of seven brilliant colors.

Write for bulletin describing
Reco Color Hoods



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Manufacturers also of Motors, Flashers, Traffic Controls, Signboard Reflectors, Food Mixers, Vegetable Peelers, etc.

Standard VAUDEVILLE

for
Motion Picture Presentation

THE FALLY MARKUS VAUDEVILLE AGENCY
Lackawanna 7876
1579 Broadway, New York City

TransVerteR

BUILT BY HERTNER

REMODELING? EXPANDING?
RE-EQUIPPING?

Your problem is our problem if we can help you to secure better projection results.

THE TRANSVERTER

is made in every size and type to meet the needs of Theatres large or small.

Our Engineering Department is at your service to give you in lay language the information so that you can order intelligently and project efficiently.

Consult us on your needs.

BETTER EQUIPMENT MEANS BETTER BUSINESS
THEATRE EQUIPMENT ASSOCIATION

The HERTNER

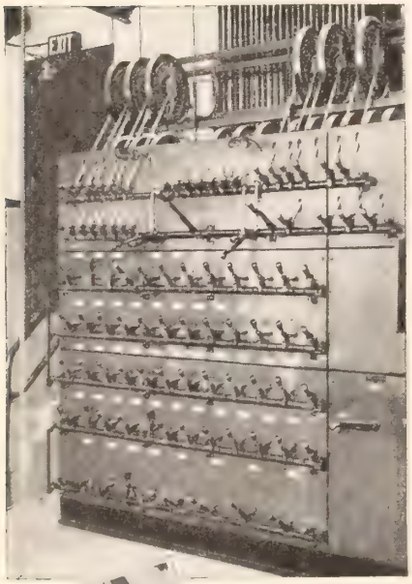
Distributed in U. S. A.
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Theatre Supply Co.

1900 W. 112 St. **ELECTRIC COMPANY** CLEVELAND, OHIO U.S.A.



Perry's Egyptian Theater, Ogden, Utah—seating capacity 1280 — is equipped with C-H Simplicity Dimmers

It takes more than a projector to "show" a picture *right*





A typical installation of C-H Simplicity Dimmers—in the Washington Theater, Bay City, Michigan. A Major switch board is used.

NO trouble to get good films—for you or your competitors. But there is one thing producers can't do for you—skilled as they are in creating popular entertainment. They can't present films for you—and your method of presentation largely determines the pulling power, the financial success of your house.

By creating the atmosphere which harmonizes with the spirit of the picture, C-H Dimmers make good films better; give your patrons what they want, day-dream-inspiring entertainment.

The exclusive design of C-H Simplicity Dimmers gives perfect lighting control—dimming as flickerless as nightfall from full brilliancy to black out—even though part of the light bulbs are out of service. With bases of solid soapstone; contacts of Cophite, which is not affected by heat and is self-lubricating, C-H Dimmers will not burn out. Installations are still operating after 20 years of continuous and expenselessservice.

Regardless of age, seating capacity or scheme of decoration, your theater can be equipped with C-H Dimmers—be made to pull a bigger share of the theater going crowds.

Ask your electrical contractor or architect how easily they are installed and in the meantime write for a copy of the booklet "Illumination Control for the Modern Theater."

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue - MILWAUKEE, WISCONSIN

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

Says Ignorance of Lighting Is Most Costly Item

"Your ignorance is the most expensive thing there is in your theatres today," Stanley R. McCandless, instructor in lighting in the department of drama at Yale University, informed a group of theatre managers and producers at Boston recently, when demonstrating the possibilities of proper lighting effects for stages and stage productions. The meeting was attended by all legitimate theatre managers and those from motion picture houses presenting vaudeville or stage numbers.

By utilization of proper lighting, Mr. McCandless showed how no change in costume was required for the production of a great variety of costuming effects. The use of three spotlights and three color lights was made.

All of the costumes used on the thirteen models were remnants bought at two cents per yard, specially dyed at small cost. Miss Joy Higgins, dramatic specialist, had charge of the company of models and Mrs. Elizabeth Higgins Sullivan had charge of the dyeing and preparation of the costumes.

Use of the three primary colors, red, green and blue, were then explained, together with the secondary colors, yellow, sine blue and magenta. Effects of each of the colors alone, then in combination, and finally all at once, which produced a brilliant white, were demonstrated on each of the costumes prepared.

Converting Store Building to Theatre in Macon

A theatre enterprise that will give Publix its first competition in Macon, Georgia, has been launched by The Community Theatres, Consolidated, of Aalanta, of which Arthur Lucas is president, and Wm. K. Jenkins is secretary and treasurer.

Community Theatres has obtained a lease covering three store buildings in Cherry street, in the heart of Macon's retail district, on which a theatre is to be built. Announcement of the deal was made in Macon by the Union Dry Goods Company, owners of the buildings, who have agreed to make the improvements necessary to convert the structure into a modern motion picture theatre.

W. J. Beeland, of Macon, has been awarded the general contract. It is said that the lease and improvements will exceed $200,000. The new theatre will have a frontage of 55 feet and will extend along an alley that separates it from the Macon Telegraph building for a distance of 130 feet. It is expected that the house will be completed by October 1.

Malone Theatre to Reopen Under Owner's Man'ment

The Plaza Theatre, Malone, N. Y., will undergo extensive repairs and have new equipment installed prior to its reopening in September under the personal management of Michael Boumansour. The lease under which the house was operated by the Grand Theatre Co. and the Schine Theatre Enterprise Co., expires August first.

*Perfectly Cooled in Every Corner *with the* SUPREME COOLING & VENTILATING SYSTEM

LETTERS like the following come to us often: "We opened night before last and I can't refrain from telling you at once how completely satisfactory the Supreme Cooling System has been. The representatives of three other widely known makes all told me that one blower would not cool our theatre — all tried to sell me two. Opening night we were filled far beyond capacity and the Supreme, running at just a bit over half speed, was one of the most talked of features of the house. *"*It cools every corner in the theatre perfectly."*

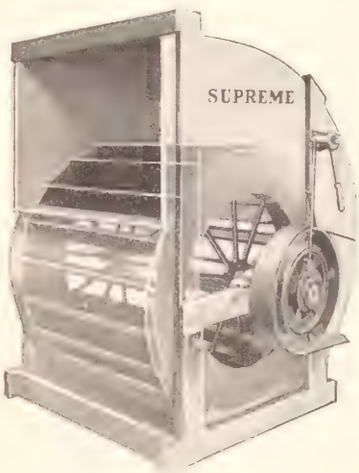
Mission Theatre, Menard, Tex.

UNEXCELLED PERFORMANCE

There are no frills on the Supreme. It is built for unexcelled performance — not for fancy looks. Big, efficient and quiet, it will keep your theatre cool and your patrons coming, in the hottest weather. That's the thing that counts and you can rely on the guaranteed Supreme System to do it.

SUPREME FEATURES

Extra Large Size—Greater Air Volume—Higher Outlet Velocity—Vibrationless 10-Spoke Spider, All-Steel Wheel—Scientifically Cupped Blades.



Price $225 f.o.b. St. Louis

Send for this FREE Catalog — Fill in the Coupon below:

SUPREME HEATER & VENTILATING CORP. ST. LOUIS, MO.

Kindly send us Catalog M and Information on the Supreme Cooling and Ventilating System. Also details of your term-payment plan. This request does not obligate us in any way.

Name..... Theatre.....

City ..... State ..... Seating Capacity .....



Shh! **DIFFERENT--- VALLEN SAYS SO!**

Vallen *Noiseless* All-Steel Track costs less than the cheapest track. Let us prove this statement! There are no intricate parts; no roller or ball bearings.

Write for your 1927 "Quiet Book." It's different too!

VALLEN REMOTE ELECTRIC CURTAIN CONTROL EQUIPMENT

VALLEN ELECTRICAL COMPANY

225 Bluff Street Akron, Ohio

PICTURES AND PEOPLE



Clara Bow, who has just renewed her contract with Paramount Famous Lasky, as she will appear in the sirenic role of "Hula," her new vehicle

Back from Abroad

SAMUEL ZIERLER, president of Excellent Pictures Corporation, returns this week from a month's trip to England, France and Germany, where he is understood to have arranged some highly advantageous deals for distribution abroad. Shortly after his arrival here he will go on to Hollywood to personally attend to production on the 18 Excellent pictures for this season.



Nils Asther, a young Scandinavian "discovery," who has gone to England with Herbert Brenon on "Sorrell and Son" (United Artists). (Chidnoff photo)



A painting of Carl Laemmle, head of Universal, done recently by A. M. Froehlich, a member of Universal's own art department, from life

Hal Pulls Up Stakes

WHEN the Lake Shore Limited departed for the West last Saturday it carried with it one of New York's most popular star representatives, Hal Howe, who goes to take up his abode in Hollywood. He has remained a loyal New Yorker as long as possible, but with the transfer of production to the coast, Mahomet has had to go to the mountain. He was seen off at the train by a goodly delegation of editors and fellow press agents. Mrs. Howe, better known in the industry as "Pete," and his son, John, will remain here for a few weeks, winding up affairs. We commend him to the tender mercies of our contemporaries in Cinemaland.



We never tire of running pictures of Joan Crawford, who has gone swiftly from New York showgirl to featured roles at M-G-M studios

Ginsberg to Wed

HENRY GINSBERG, of Sterling Productions, and Miss Mildred Adler will be married on August 9 at Sherry's, in New York City. Rabbi Skirboll will officiate.



Irving Rossheim, treasurer of the Stanley Company of America, and his wife, with Harry Langdon during the filming of "Three's A Crowd" (First National)



C. C. Burr, producer of the Johnny Hines comedies for First National release, became so interested in polo during the making of "White Pants Willie" that he has gone in for equine croquet seriously



Lou Anger, vice-president and general manager of the United Artists Theatre circuit, who is touring the Pacific Coast looking the theatre field over



Columbia Pictures Corporation has been "stepping out" in the matter of signing up talent recently. Here is just one week's acquisitions: left to right: Ricardo Cortez, Claire Windsor and Conway Tearle

A Regular Director

RALPH INCE is in town with his wife (Lucila Mendez) to film scenes for F B O's "Coney Island" at that famous spot, and we had the pleasure the other day of seeing him for the first time in years.

There are a lot of likable things about Ralph, but, so far as we are concerned, none more so than the fact that he is honestly proud of being a good commercial director. He doesn't talk in grave tones of his "art," nor does he want to discuss the esoterics of pure cinema with you. He is, however, interested in these things: A strong story with a wallop; good acting; realistic atmosphere; accuracy; economy, i.e., value on the screen for every dollar spent. We commend that code to the profession in general.

Just before coming East he finished two pictures, "Shanghaied" and "South Sea Love." Although he says little about his own pictures, we gather that "Shanghaied" is very much worth watching for.

Filming Guest Jewels

CHARLES L. GLETT, producer of the Edgar A. Guest Poetic Jewels distributed by ACA, and Walter K. Scott, chief photographer, returned Monday from an 11,000-mile trip through the southern and western states and Mexico where they found scenes to illustrate the Guest poems.

Most of the four months' trip was made by motor and part by air, water and rail. The camera crew was shooting scenes in Louisiana when the Mississippi flood began and all were compelled to flee, abandoning an old time packet steamer they had chartered for a five-day cruise down the river from Natchez, Miss.

By special permission of Richard Hagerman, governor of the Indian reservation in Arizona and New Mexico, a tribe of Pueblo Indians from the Nambey reservation was permitted to take part in one of the pictures, "When Redskins Bit The Dust." The setting was the heart of the land of the Pueblo and Apache nations. Cowboys who took part were armed with muskets that had been used there in Indian warfare in 1873.

Inspirational Waltons

WALTER CAMP, president of Inspiration Pictures, Inc. and J. Boyce Smith, vice-president, have just returned from a fishing tour at Catalina where they had some remarkable fishing.

On June 4th they went after white sea bass and brought in a record catch—six "button fish," each weighing over 20 pounds. J. Boyce Smith pulled in the largest, weighing 36½ pounds, which is the biggest white sea bass of the season so far, and if it is not exceeded, then he will receive a handsome silver loving cup from the Catalina Light Tackle Club. At present, Mr. Smith and Mr. Camp are proudly displaying the silver buttons which were awarded by the Club for a white sea bass weighing over 30 pounds.

Mr. Camp's largest catch was a 239 pound giant black sea bass which he landed after an hour's fight. Emil Jensen, sales manager for Inspiration, was with them the first four days and, altogether, the party caught nearly a ton of fish—1869 pounds to be exact, including white and black sea bass, barracuda and albacore.

Fox Picnic

RAPID progress is being made with plans for the second annual picnic of the William Fox studio forces at Fox Hills, Calif., on August 14. All committees are busy completing their part in the affair under the supervision of Sol M. Wurtzel, general superintendent, and have set themselves the goal of eclipsing last year's event.

Connie Comes East

CONSTANCE TALMADGE, who has just finished "Breakfast at Sunrise," was scheduled to arrive in New York City this Thursday, prior to sailing for France, where she will join Norma. While in Paris, Constance will acquire some of the lavish wardrobe needed for "The Last of Mrs. Cheyney." The Talmadges plan to return in October.

Ad Man's Stage Play

FRED RATH, of the Paramount Famous-Lasky advertising staff, has placed a play, "Beautiful But Dumb," with the A. H. Woods office for early production. It was written in collaboration with Joseph J. Garren.

Stellar Relations

NO longer is kinship to a star sufficient to win quick and easy screen fame. Loro Bara, sister of Theda, has been doing extra work at M-G-M for a year, and has just been given her first bit in "Tea for Three." Harold Murray, brother of James, is doing a bit in the same picture. Suzanne O'Neill, sister of Sally, has won her own way upward to a place with First National under the name Molly O'Day. A third O'Neill, Isabelle, is doing extra work and bits at M-G-M. Roy D'Arcy's brother and Joan Crawford's cousin are both in the extra ranks at M-G-M.



Lon Chaney, as a Russian moujik, terrorizes Mack Swain in a scene from "Mockery," a Metro-Goldwyn-Mayer tale of the Russian revolution of 1917, soon to be completed

The House that Jack Built

"THE house that Jack built" isn't a nursery rhyme at the United Artists studios—it's a reality. For Jack Schulze, Mary Pickford's art director, built houses and whole city streets for the star's new vehicle, "My Best Girl."

The street "sets," which are among the most elaborate structures ever made for a motion picture, occupy two city blocks, and are complete from street-cars to traffic signals. Nearly a thousand extras and more than two hundred vehicles were used in filming the "downtown" sequences.

But the two houses Jack built are likewise features of the picture. One of them is a rickety old shack, a remnant almost submerged amid a flood of office and tenement structures, which is reminiscent of the old Telegraph Hill district in San Fran cisco and of Stuyvesant Square in New York.

The other is a triumph of motion picture art. It is a faithful reproduction of the famous Willard Straight home at 1130 Fifth Avenue, New York City, said by experts to be the most perfect example of Georgian architecture in the country. Every detail of the unique circular hallway and the Colonial paneling has been painstakingly followed.

Every piece of furniture was selected to conform to the period, and when genuine specimens could not be obtained in the Los Angeles antique and furniture stores, Miss Pickford's own collection was raided. The dining room chairs are among the star's most prized possessions, having come from Claremont House, owned by the Duchess of Albany. The elaborate wrought-iron gates at the entrance were copied from those formerly used at William K. Vanderbilt's New York home.



Frank Hull, who worked with Erich von Stroheim in the cutting of "The Merry Widow" and "Greed," is serving in a similar capacity on "The Wedding March," soon to be ready for Paramount

An Anchor to Windward

ONE reason why production will always stay in California, says Lon Chaney, is that the modern actor is not the poor business man traditionally associated with the sock and buskin, but has extensive property interests in his community. Chaney, for example, is one of the developers of a huge apple orchard project in Southern California. Lillian Gish is a keen business woman. John Gilbert has, among other things, a machine shop. George K. Arthur operates a number of grocery stores. Lew Cody and Renee Adoree are interested in a beauty parlor. Monta Bell owns and operates a real estate tract and a series of gas stations. Ruth Roland's real estate activities are noteworthy, as are Antonio Moreno's in "Moreno Highlands." Thus, Chaney points out, they would be seriously opposed to shifting production to any other point.



Walter Camp, president of Inspiration Pictures, Inc., with a 239-pound black sea bass which he caught after an hour's fight near Catalina. Captain Mackay, pilot, is at the left

Up They Go!

TWO girls who have been appearing in Educational-Christie comedies have been chosen for important feature roles. Ann Christy, who was an extra girl at Christie less than a year ago, and advanced speedily to leading roles, has been selected as Harold Lloyd's new leading lady; while Miriam "Peanuts" Byron will appear opposite Buster Keaton in his next feature length comedy.

When C. B. Trouped

WHEN "Are You a Mason?" was presented at Wallack's theatre, New York City, on April 1, 1901, the role of Ernest Morrison was played by a promising young actor named Cecil B. DeMille, while the character of Caroline Bloodgood was interpreted by May Robson, an old program recently unearthed at the Pathe DeMille studios shows. Now Miss Robson is a member of the stock company which Mr. DeMille has assembled about him.

Scenarist Recovers

JEANIE MACPHERSON, "King of Kings" scenarist, who suffered a severe nervous breakdown shortly after the Western premiere of the picture, has returned to the Pathe DeMille studios.



Newly elected officers of the Bumpas, Britain's association of film advertising men: H. A. Walliss, chairman; W. F. Husband, secretary; and W. A. Northam, vice-chairman. The organization is now entering on its third year, and has been highly successful in promoting friendly relations with the press in England

An All-American Actor

TED SHIPKEY, All-American end, formerly of Stanford University, was one of the college men screened by First National and College Humor in the contest recently held. He was not one of the winners, but when football sequences for "The Drop Kick" were being filmed at the Rose Bowl in Pasadena he naturally dropped in. As soon as the director spotted him, he was told to report in football togs—and so M. Shipkey is now a screen player, after all.

Doug Demands Detail

KARL OSCAR BORG, designer of the sets for "The Black Pirate" and now for "The Gaucho," says that Fairbanks is a stickler for detail.

"Doug wants every brush stroke of the designer carried out by draughtsmen, builders and decorators. If a dimension is not exact, if color tones are altered, the error must be rectified. The work has a seriousness equal to that of erecting a public library or a modern hotel."

Blondes Pfd.

ANITA LOOS, the petite brunette authoress who wrote "Gentlemen Prefer Blondes," has returned from Paris and gone on to Hollywood, where she is to select the screen Lorelei from 20,000 applicants.

Success!

DESPITE a leakage of the sky which lasted all morning, the First National outing at Indian Point last Saturday was a grand success, with some 250 in attendance. Fortunately, the weather cleared off sufficiently in the afternoon to permit of carrying out the athletic program, dance, and other events.

Geronimo's Grandson

CHARLES STEVENS, who is appearing in "The Gaucho," and has been in every Douglas Fairbanks picture since 1915, is a grandson of Geronimo, the famous Apache chief, his father, the first sheriff in Arizona, having married Geronimo's daughter. In the film he is one of the hundred or so South American cowboys, or gauchos.

A Starless Sky

LAST week's efforts of the National Board of Review failed to result in any asterisks to brighten the producer's heart, although two features and three short subjects were unreeled for its inspection.

Truth Is Stranger, Etc.

REAL life has produced a parallel of the plot for Mary Pickford's new picture, "My Best Girl." Miss Ethel Brent, of Springfield, Mass., and her fiance, Chester Lawler, of East Orange, N. J., are the principals in the romance. Lawler is the son of the president of a nationally famous chain of 5-and-10 cent stores, and Miss Brent's romance with him began when she worked in the Springfield store. Miss Pickford, learning of it, sent them a telegram of congratulation.

Lubitsch Arrives and Departs

ERNST LUBITSCH arrived in New York this week from Germany, where he made atmospheric exteriors for "Old Heidelberg," and departed again on Wednesday. His next picture will be for Paramount, and may star Emil Jannings, with whom he was associated on many pictures abroad.

Latest Native Son

ARTHUR GUY EMPEY, author, is the latest to be captured by California's lure. He went to the Coast to visit for a few weeks. After a few hours spent in looking Los Angeles over for the first time he decided to remain, and has purchased a home.



Agnes Christine Johnston, Metro-Goldwyn-Mayer writer, at work on a story, assisted by her young daughter, who has travelled across the U. S. and through most of Europe, although still less than a year old

"The Patent Leather Kid"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Pictures News

LOS ANGELES, July 23.—No matter how much the Great War has been exploited on the screen in the past two years, there is seemingly always room for one more *big* war picture. Perhaps "The Patent Leather Kid" is the last, (though there is also and lavishly "Wings" in the offing;) perhaps there are still others to follow.

Many persons prophesied that when "What Price Glory" showed it would end the reign of films dealing with events that took place in Europe from 1914 to 1918. "What Price Glory" has come and gone in the key cities, and there are still other war pictures, and the majority of them popular and successful. None of the more recent ones has been as outstanding, however, as "The Patent Leather Kid" gives promise of being.

I saw "The Patent Leather Kid" recently at a preview in Los Angeles. The footage exceeded normal limits, and there were certain scenes that would of necessity have to be eliminated and altered, but there was no question that the audience was deeply impressed, and gave a rapt attention to the story unfolded.

"The Patent Leather Kid" is First National's banner attraction of the year. They have spent a full million dollars on making it, a great deal of this money going into a locationing trip to Camp Lewis in the State of Washington.

The picture spells money, of course, but it isn't this that will hit the public that goes to see it. The story is really the vital thing. It was taken from a short narrative by Rupert Hughes, with the adaptation made by Adele Rogers St. John, and credit for the direction going to Al Santell. Al Rockett was in charge of the production as a whole.

Richard Barthelmess is the star, and his role is the best that he has had in several years. His performance will probably arouse a big sympathetic response from his audience. No less striking, though, is Molly O'Day, whose personality and work in this her first big part will kindle the warmest enthusiasm. This little girl seems to have a rare intuition for emotion and pathos.

The tank warfare gives the production a sweep and bigness which would otherwise be lacking, but is not raised to such prominence as to overshadow the vitality of the human interest side of the story.

Resemblances there are perhaps here and there to "The Big Parade" and other war picturs. There is one scene in particular between the hero and his dying comrade that is reminiscent of the death of Slim in the Vidor production. I cannot say that this detracts materially from the essential effect, which grows out of the love theme.

"The Patent-Leather Kid" is the story of a slacker. The title character is a prize-fighter, insolent, selfish and overbearing to a degree, who, prior to the war, holds a championship in New York's East Side arenas, along with a reputation of never having had his sleekly combed hair mussed when appearing in the ring.

The girl is a cabaret dancer, attracted to him partly because of his bravado and dudishness. There is very good comedy, as well as sentiment, in the earlier portion of the picture. Mathew Betz, as the manager who frames every fight before it is fought, does a characterization notable for humor, while Arthur Stone achieves a seriousness that is quite a departure for him, as well as a vein of comedy.

The real punch of the picture is the change which the war brings about in the characters of the Patent-Leather Kid and the girl. The hero's regeneration is not achieved until his buddy dies on the battlefield, and he overcomes a chronic fear of warfare. It is this that leads up to the climax of a hand grenade attack by him on the enemy in the church steeple, at the culmination of which the youth is all but crushed in the falling ruins. The hospital scene immediately follows. There is a touching pathos subsequently in the boy's recognition of the meaning of patriotism. Under the garb of a well-told story, "The Patent-Leather Kid" carries the constructive message of a national ideal, which makes it significant, as well as an interesting, achievement.

Gives Views on Picture Conditions in Orient

The movie-going habit is spreading rapidly through the Orient and is fast becoming a characteristic of national life as in America, according to B. P. Schulberg, associate producer of Paramount studios, who returned today from a vacation trip to Japan.

The Japanese are endeavoring to break into the production of films to compete with American product, Schulberg said. They are turning out pictures with Japanese players that follow the lines of American pictures.

Although primarily on a vacation trip, Schulberg while abroad made a complete survey of the Oriental picture market and returned loaded with data that will have an important bearing on pictures that are produced with the Oriental market considered as a possibility.

Plattsburg Adopts Law Permitting Sunday Shows

The latest victory in New York State for Sunday movies occurred last week in Plattsburg, where by a vote of 3 to 2, the Common Council adopted a city ordinance which will permit Sunday shows during July and August after 6 P. M. This ordinance was adopted as a result of a demand on the part of Plattsburg residents for Sunday shows, claiming that Sunday baseball was permitted as a form of entertainment and that there was an even greater demand for some form of entertainment on Sunday evenings other than walking the streets.

It is generally expected that an effort will be made early in the fall to continue these shows throughout the winter.

Three Firms Granted N.Y. Incorporation Papers

Motion picture companies continue to incorporate in New York State, either for the purpose of producing pictures or in the operation of theatres. Companies granted charters in Albany during the week included the following: Sydney Sampson Photoplay Exchanges, Inc., Buffalo, $10,000, with Sydney Sampson, Freda Sampson, William J. Serenoffsky, Buffalo; Curtis Productions, Inc., $50,000, Robert G. Thach, N. Preston Morris, Mae A. Hannigan, New York City; 138 West 48th Street Co., Inc., capitalization not specified, Julius Kahn, Jerome Weinstein, Sidney H. Posner, New York City.

Bruce Gallup Nominated for A.M.P.A. Presidency

Bruce Gallup has been nominated for the presidency of the A. M. P. A. Lon Young has been mentioned for vice-president, James Zabin for secretary and George Harvey for treasurer. The election will be held on the second Thursday in September. For the board of directors have been mentioned C. W. Barrell, Al Selig, Fred Baer, Walter Eberhardt and Tom Wiley. Those nominated for the auditing committee include Henry C. Bate, Victor Shapiro, and Oswald Brooks. Jerome Beatty has been nominated for trustee.

U. S. Continues Probe of Industry

Delving Into Mergers to Determine if Violations of Anti-Trust Laws are Likely

THE Department of Justice is quietly pursuing its investigation of the motion picture industry with reference to possible violations of the anti-trust laws.

The investigation has been going on for several years. Last week an Assistant Attorney-General headed a group of Government operatives in gathering data in New York City. The probe was not started as a result of the decision of the Federal Trade Commission in the Paramount case, but is a continuation of the investigation begun long ago. Naturally, the Department of Justice has before it the mass of evidence accumulated in the Paramount-Trade Commission case, and is understood to be probing the activities of Paramount as one of several phases of the industry now under its scrutiny.

At the Department this week, the Washington correspondent of MOTION PICTURE NEWS was informed that only the usual scrutiny is being given the industry, chiefly with respect to mergers which have taken place from time to time, and which are studied with a view to determining whether anti-trust law violations are likely to occur.

The investigation is being conducted under the direction of Col. William Donovan, assistant attorney-general, and is going ahead with the usual thoroughness of the Department. Sufficient evidence to warrant the instituting of criminal proceedings has not been discovered, up to this point, so far as can be learned.

The Paramount case before the Federal Trade Commission is not yet closed, and will not be until Paramount has had sixty days to comply with the cease and desist order, or a final court decision is rendered.

Satisfactory responses from Will Hays and Paramount-Famous Players to the invitation of the Federal Trade Commission to attend a conference at which the banning of block booking and other abuses in the film industry will be considered, lead officials of the commission to the hope that acceptances will be received in the near future from enough other distributors to ensure the success of such a meeting.

Until a substantial proportion of the distributors have evinced an interest in the conference, however, no date or place of meeting will be set, although it is indicated at the offices of the commission that it would be held probably in New York.

Suggestions have been received that representatives of the exhibitors be invited to attend the conference, but in view of the great number of exhibitors and the fact that any practices agreed upon would be enforced against distributors and not against exhibitors, it is not likely that the proposal will be given favorable action.

Milaukee Houses Raised $46,034 for Flood

THE Milwaukee Film Board of Trade reports that movie theatres in the Milwaukee territory raised $46,034.59 for the relief of the Mississippi flood victims. The value of the film rental contributed free for these performances was $1,520. In a monster benefit sponsored by the M. P. T. O. of Milwaukee and the Film Board of Trade at the Milwaukee Auditorium the sum of $44,514.49 was realized. Magnificent cooperation was given by the Milwaukee public schools, the school children selling more than 80,000 tickets at 50 cents each for this performance.

Paul E. Clemens, assistant superintendent of the Milwaukee public schools, in a letter to Ben Koenig of the Milwaukee Film Board of Trade, asserted that every individual and association allied and affiliated with the amusement interest in Milwaukee rendered aid wholeheartedly. "Never in all my experience," stated Mr. Clemens, "have I seen anything as commendable as what you good people have just done. Splendid as that was, it was only outdone by the manner of its doing."

Jersey Defers Action on Producer Members

THE Motion Picture Theatre Owners of New Jersey took no action on endorsement of the Columbus National Convention and the admission of Producer owned theatres at the monthly Board of Directors' meeting on Tuesday last at the Newark Athletic Club, Newark, N. J. It was agreed that action will not be taken "until the National Organization's move has proved itself through a demonstration of sincerity by the Hays Organization and the Producer owned theatres operating in New Jersey."

It was decided to furnish members with a rubber stamp, reading "Any clauses herein that are in addition to those agreed upon on the first day of March, 1926, shall not apply." Thus New Jersey hopes to force the issue of the added clauses to the Standard Exhibition Contract.

A Luncheon Club of members of the M.P.T.O. of N. J. was organized to meet in New York weekly.

The next Board of Directors' meeting will be held in Newton, New Jersey, Tuesday, August 23rd.

Ontario Awaiting Date of Tax Abolishment

Although the Ontario Government intimated that the Provincial Amusement Tax would be abolished on tickets up to 25 cents on July 1, as authorized by the passing of an amendment to the Amusement Ticket Tax last February, no definite announcement has been made from Toronto, the Ontario Capital, as to when the tax relief would become effective.

The amendment bill received the assent of the Lieutenant-Governor over three months ago. Incidentally, a clause in this bill reads: "This act shall come into effect on a day to be named by the Lieutenant-Governor by proclamation."

It is interesting that the present Ontario Governor is Hon. W. D. Ross, a director of Famous Players Canadian Corp., Toronto.

Keene to Determine Harm Done M-G-M Dallas House

Lionel S. Keene, Southern Division manager of Loew's, Inc., is now in Dallas, Texas, where he is looking over the damage done the Loew Melba there by a recent fire. Whether Loew's will rebuild the gutted house, build a new house, or even seek to take over the Old Mill Theatre where the Loew shows are now being presented through the courtesy of the Saenger interests depends on the outcome of Mr. Keen's survey.

After finishing his business in Dallas, Mr. Keane will go to Houston where a new Loew house opens on Labor Day; he will then proceed to Memphis, Tennessee, where Loew's recently secured control of all first run Memphis houses, except the Pantages, through a deal with Publix.

Harold Lloyd Ahead of Production Schedule

Production on the newest Harold Lloyd picture is so far advanced insofar as the sequences filmed in Hollywood are concerned that the comedian and his staff will reach New York several weeks ahead of schedule. Originally, Lloyd planned to start filming in Manhattan around the end of August or early in September, but progress has been so rapid that he will probably get to New York in August.

While in New York the company will film those scenes called for in the story which posses a New York background. The comedian will remain in the Empire City until after the World's series games in October.

Birmingham Anticipates Lively Theatre Battle

IN Birmingham, Ala., those keenly interested in amusement enterprises predict a terrific battle during the coming season. They point out that the town, heretofore, has had only one real large theatre, and now that Publix's Alabama and the new Pantages house are ready for 1928, they expect closer alignment and keener showmanship on the part of everyone now connected with uptown theatres.

Some, indeed, are pessimistic over the outlook, declaring that all these theatres cannot survive. The most probable result will be that if Birmingham itself is prosperous and its industries going full blast, a few more theatres won't seriously affect the situation, and can be absorbed without difficulty. If, however, Birmingham should suffer a slump in business, there will be a different story to tell.

Hays Organization to Co-operate in Trade Commission Conference

IT is understood that Will H. Hays has signified that his organization will co-operate with the Federal Trade Commission in the latter's proposed block-booking conference.

No official announcement was made at the Hays office, but it is believed Mr. Hays has approved the conference. No comment was obtainable at the Commission headquarters in Washington.

It will be recalled that following its decision in the Paramount case against block-booking, the Commission invited all producers to confer with it. It is believed formal announcement of the holding of the conference will be made after a sufficient number of acceptances have been received from distributors.

Admission Tax Repeal Is Practically Assured

Both Houses Ready to Eliminate Tax, Says Report from Washington

REPEAL of the admission tax is practically assured when Congress adopts new revenue legislation next session. Both Republicans and Democrats are in favor of the elimination of this tax, it is indicated by statements of Senator Reed Smoot, Republican, of Utah, chairman of the Senate finance committee, and Senator Pat Harrison, Democrat, of Mississippi, prominent minority member of the committee in Washington, D. C.

The calling of an extra session in October, in order that tax legislation may be handled with celerity is favored by both Senators, who point out that unless this is done it may be impossible to have the new bill ready for adoption by March 15, when all income returns for 1927 must be filed.

Business Manager M. J. O'Toole of the M.P.T.O.A. attributes the proposed action of Congress to the fact that official Washington is ready to place the screen on the same plane as the newspaper in civic and community affairs. Discussing the elimination of the tax Mr. O'Toole said:

"Apart from the fact that there is a treasury surplus which warrants a tax reduction move, there are special reasons why official Washington stands ready to set aside all extra levies on theatres.

"This is due to the fact that they have been sold the idea that motion picture theatre screens are elements of expression, like the newspapers, and that all theatres are community institutions."

Woodhull Talks Schools

Tells Maryland Owners Managers Should Be Put Through Course

AS the annual meeting of the Motion Picture Theatre Owners of Maryland held at Havre de Gras National President R. F. Woodhull of the M.P.T.O.A. advocated managers' schools in districts, where the theatre owner and manager could meet at given periods and hear the technical and detail elements of the business discussed by experts.

It was the contention of Mr. Woodhull that every manager should know how to handle all phases of theatre operation, so that in any emergency he could take hold of any division himself and successfully carry on.

Among other things emphasized by President Woodhull in his address was the determination of the M.P.T.O.A. to perfect exhibitor organization in every state and division in the country so that within a few months they would have a complete nation-wide body.

Mr. Woodhull took up the question of extended use of presentations and light vaudeville in motion picture theatres and declared he believed it would be better to concentrate on pictures, properly exploit and advertise the same, as the public liked a well presented picture better than side issues.

The meeting was an exceptionally well attended one. Accompanying President Woodhull to Havre de Grace were Chairman A. Julian Brylawski of the National Board of Directors and President Charles Picquet, of the North Carolina Theatre Owners, both of whom made addresses.

The officers of the Maryland Theatre Owners are: Herman A. Blum, President; William M. Whitehurst, Vice-President; Frank A. Hornig, Treasurer; J. Louis Rome, Counsel; and the Board of Directors are: Frank H. Durkee, Walter D. Pacy, Harry Cluster, Samuel Back, Louis Carman, J. W. Bauers and Phillip Miller. William E. Stumpf is business manager.

Foreign Notes

More than half of all the amusement taxes collected by the Danish government during the 1924-25 fiscal year, according to a recent report received by the Motion Picture Section of the Department of Commerce, were paid by motion picture theatres. The film establishments showed a healthy gain while the legitimate registered a decline for the same period.

George R. Canty, trade commissioner in Paris, reports to the Department of Commerce that there are 160 picture houses in northern Africa; 110 in Algeria, 23 in Tunis and 25 in Morocco. Admission prices vary from one to six francs, and taxes eat up 25 per cent or more of the gross receipts in all three countries.

A photo-cinematographic exposition will be held in Warsaw, Poland, from September 8 to October 3. It will be in two groups, embracing respectively motion pictures and artistic photography.

Net profits of Etablissements Gaumont for the fiscal year 1926, were 3,449,454 francs, according to accounts approved at a recent general assembly.

The ordinary general meeting of the Deutsch-Nordische Film Union G.m.b.H. was held in Berlin recently. It was voted to increase the capital stock to 240,000 marks, and to produce seven films during this season, with corresponding imports of seven foreign pictures.

M. Osnola, a Spanish engineer, recently demonstrated at Comoedia hall in Paris a new high glaze screen, which is claimed to cut down necessary electrical current consumption and also to reduce distortion from the sides.

Duncan Sisters Arrive in New York on Aug. 3

On Wednesday, August 3, the Duncan Sisters, Rosetta and Vivian, will arrive in New York City from San Francisco to appear on the stage of the New York Rivoli in conjunction with the premiere there on August 6 of their first screen effort, "Topsy and Eva."

The Duncans left Los Angeles on July 21 after the showing of their film and their appearance with the picture at Grauman's Egyptian Theatre. On July 31 the sisters left San Francisco on the Overland Limited for New York City.

During the run of their picture at the Rivoli they will reside at their home in White Plains, New York.

First Division Closes Deal With Gaumont

A foreign deal with the Gaumont Company of London was consummated last week by First Division Distributors, Inc., distributors of I. E. Chadwick and James Ormont features. Gaumont is to distribute 12 of the First Division productions everywhere but in the United States and Canada.

In and Out of Town

J. H. MARKS, representative for First Division Distributors, Inc., returned last week from a trip to exchanges, covering Buffalo, Toronto, Detroit and Pittsburgh.

I. BLUMENTHAL of Berlin, general manager for Paramount in Germany and Central Europe, arrived in New York Friday on the Mauretania for his annual conference with E. E. Shauer, general manager of the Foreign Department of Paramount.

BUDD ROGERS, vice president of Gotham, left last week on an extensive sales tour covering the Western, Midwestern and Southern territories.

IRVING BRISKIN, head of the new Foreign Department of the Sterling Pictures Distributing Corporation, has returned to New York after a trip to Canada.

DAVID SELMAN, who directed several Columbia productions last year, paid a hurried visit to the East last week and was closeted with Joe Brandt, president of Columbia pictures, for several days.

WILLIAM LE BARON, vice-president of FBO in charge of production, returned this week to Hollywood after a ten-day conference with Joseph P. Kennedy, president of FBO, regarding the 1928-29 production program.

ABE STERN, vice-president of the Stern Film Corporation, makers of Stern Brothers comedies, and his sales manager, Herman Stern, sailed for New York aboard the Aquitania, Saturday, July 23, after a six weeks' stay in Europe.

LOUIS WEISS, vice-president of Weiss Brothers' Artclass, returned from the Coast early this week, after making a complete swing around the circle, during which he visited most of the independent exchanges handling Artclass attractions.

Clara Bow Signs New Contract With Paramount

A new long term contract with Paramount was this week signed by Clara Bow, whose next and ninth picture for Paramount will be "Red Hair," an Elinor Glyn story which Malcolm St. Clair will direct. Her latest picture is "Hula."

Wall St. Responsible, Says Mary Pickford

MARY PICKFORD says Wall Street is responsible for the proposed slash in salaries. The star-producer declares that costly programs and mergers placed some of the leading film companies in precarious positions and because a few were sick Wall Street called for a general cure.

Miss Pickford said:

"Neither Mr. Fairbanks nor myself agreed to cut wages at our studio. We did not think such a measure was necessary. Bad pictures, in which costly actors and expensive sets were used and which later turned into box-office flops, in my opinion, have caused the real trouble with the screen today. I hope the present conferences under way will provide a solution in the situation caused by excessive production costs."

$16,000,000 Theatre Program Plan of Omaha Company Announced

A $16,000,000 theatre program is contemplated by the Omaha Suburban Theatre Company, according to a statement by officials of the company. Theatres will be built throughout Western Iowa and Nebraska. The officers of the company are George O. Monroe, president and treasurer; Calvin Bard, vice-president, and Gordon O. Ruth, secretary. William H. Creal and Walter H. Creal, Omaha exhibitors, are directors.

With the Hamilton and Beacon of Omaha as the nucleus the chain will extend to Cedar Rapids, Ia., where a 2,000 seat house costing $1,000,000 will be opened September 1st. A 1,000 seat house is also being built at 45th street and Military Avenue in Omaha, at a cost of $150,000. Other houses contemplated for this year's program are one at Hastings, Neb., costing $400,000 and a $125,000 house at Beatrice.

During 1928 $14,000,000 will be expended on theatres. This includes at least two Omaha houses, with others in Nebraskan cities and Western Idaho.

Ohio Warns Exhibitors On Buying Problem

Urges Them Not to Purchase Too Hastily and to Consider Independent Product

P. J. WOOD, business manager of the Motion Picture Theatre Owners of Ohio, has forwarded a letter to all members of the organization urging them not to buy their product for the coming season too hastily, and suggesting that if they wait they will undoubtedly secure their pictures at more favorable prices to them.

In his letter Mr. Wood predicts after a careful analysis of the situation that the theatre business during the next twelve months will not be as good as during the past twelve months, and suggests that the only chance the exhibitor has to break ahead is to buy carefully. He also urges that the product of the independent producer be given careful consideration.

The letter from Mr. Wood to the Ohio theatre owners follows in part:

"The time of the year has arrived when you are faced with frequent solicitations from representatives of the various film companies, urging that you sign contracts to purchase new product for the coming season.

"After making a very thorough analysis of the situation, we have concluded that there is no need for any exhibitor to be forced into hasty action insofar as the purchase of new product is concerned, as according to all available information there will be, as usual, ample product.

"We are most favorably impressed with the coming season's product of the independent producers and if these pictures, or the best of them, can be bought right it is far better for you to run this independent product at a profit than it will be to run other pictures for prestige—and at a loss.

"You will have to listen to the same old stories from film representatives that if you don't buy your competitor will. In the past too many exhibitors have heeded this threat, with the natural result that they paid big prices for their product and lost money in the operation of their theatres. You can only use so many pictures—and your competitor or competitors likewise.

"If you have to pay prices for your pictures which will not enable you to make a profit, it will be best for you to close your theatre. You can only afford to pay so much for product, and it is a simple matter for any exhibitor to arrive at this figure. If you pay more than this safe average, you are doomed to suffer financially and eventually be compelled to go out of business.

"Present indications are that business conditions, on the average, will not be as good during the next twelve months as they have been the past twelve months, and for this reason you should buy your next season's film for less money than you did last year.

"You know how much you have taken in during the past two or three years. In our opinion your business for the next twelve months is going to be considerably less than the average for the past three years, and it is for this reason that you cannot afford to pay as much for the coming season's product as you did for last year's.

"Don't be stampeded, flattered, coerced or forced into signing any film contracts now. Wait and save money. You can buy as many pictures four months hence as you can now—and at much lower prices. Therefore, HESITATE, HESITATE!

Venetian Theatre, Waterloo Now Under Construction

The Venetian Theatre, which A. H. Blank is erecting at Waterloo, Iowa, will be one of the Blank-Publix chain of theatres. This house has been already under construction for two months and the building will probably not be completed before the end of the year. The approximate date for the opening is set at the first of the new year.

Sunday Opening in Providence, R. I., Proves Complete Success in First Year

WITH regard to the Sunday opening of picture theatres in Providence, R. I., the following statement has been made by Lieut. George W. Cowan, amusement inspector for that city:

"On Sunday, May 2, 1926, the motion picture theatres in Providence were opened, for the first time, under a law passed by the Rhode Island General Assembly of 1926. This Law provided that all motion pictures for Sunday exhibition must have the approval of the National Board of Review. This was agreeable to local regulations which had been in effect here, for week-day showing of films, for quite a number of years and which have been very rigidly enforced for the past five years or more.

"During the year just ended, there have been operated, on Sunday and throughout the week, 14 motion picture theatres. These theatres have exhibited approximately 25,815,000 feet of film of which 6,025,000 feet were new or first run photoplays and comedies. In mostly every case the week's program began on Sunday. No changes were ordered by this department in any picture, no film was rejected, and not a single complaint has been received. This report shows that patrons of motion pictures on Sunday were discriminating in the character of entertainment desired and the success of the operation of the law may be justly attributed as due to the careful supervision on the part of the National Board of Review and the cooperative vigilance on the part of the local authorities in supporting the National Board's action on pictures."

Poli Circuit Sale Near in New England

Stanley Company Will Purchase Extensive Chain in Connecticut

DESPITE the statement of S. Z. Poli that there is absolutely nothing to it, the rumor persists that the Poli circuit in New England is about to be purchased by the Stanley Company of America with Keith-Albee in the background. The reported price is said to be $7,000,000, though figures of $5,000,000 and $9,000,000 have also been mentioned.

That the deal is near consummation seems practically certain and it will give the purchasers practical domination of the theatre situation in Connecticut. It is said to have been negotiated by E. B. Smith & Company of Philadelphia, financial sponsors of the Stanley Company.

A number of conferences were reported held in Wall Street during the past week, at which all arrangements for the deal are said to have been negotiated. It will be an outright purchase and, according to the arrangement, Keith-Albee and Stanley will participate in the management, while Poli and the present executive personnel will have little to do in the future operations of the company.

It has been common gossip in the motion picture industry that the deal has been under consideration for several weeks, with little doubt that it would eventually be consummated. Names of other holders of large theatre interests have also been linked with the Poli rumor. Publix was said to be interested at one time. The Loew circuit was also considered an active bidder.

Before the Stanley Company and Keith-Albee had seriously discussed the possibilities of pooling their holdings, the Keith-Albee group was known to have been negotiating with Poli looking to the purchase of the Poli circuit in New England.

Despite the denial of Sylvester Poli that there is anything in the rumor of the sale of the circuit to the Stanley Company it seems a certainty that within the next few days an official statement will be made announcing the deal closed.

M.P.T.O.A. Invites Chains

Invitation Extended Through Hays Organization; No Block Booking Action

THE M. P. T. O. A. has issued a formal invitation to producer-distributor-exhibitors to join the association. This invitation has been extended through the Hays organization, and carries out the mandate of the recent Columbus convention.

Mutualizing the situation is the next step to be undertaken and the aid of the Hays organization has been asked in this direction with the suggestion that it will be for the benefit of the entire industry. The committee working on this angle is headed by R. F. Woodhull, president of the M. P. T. O. A., and was directed to communicate with Mr. Hays at an administrative committee meeting. The proposition is now under consideration by the Hays organization.

At the M. P. T. O. A. session Joseph W. Walsh, of Hartford, was elected chairman of the administrative committee, and M. J. O'Toole, secretary. This committee made a public declaration regarding censorship. It stated that it was definitely opposed to official censoring of pictures on the ground that the exhibitor and the public are the only qualified censors. This is the first time official action has been taken on the question.

It was anticipated that some action would be taken by the committee on the question of block-booking, but for some reason no step was taken in this direction. In fact it was stated that the subject was not even brought up at the meeting.

"Wings" Premier Postponed Until August 3

The premiere of "Wings," Paramount's aviation picture which was scheduled for the evening of August 1 at the New York Criterion Theatre, has been postponed until the evening of August 8, according to an announcement from A. Griffith Wray, head of the Paramount Road Show Department.

Plans for the presentation of the picture are so elaborate, says Mr. Wray, that Jesse L. Lasky and S. R. Kent have decided that another week of preparation was required.

Columbia Pictures Signs Olga Printzlau

Harry Cohn, vice president in charge of production for Columbia Pictures, announces that he has added the name of Olga Printzlau to his writing staff this week.

During her career Miss Printzlau was connected with most of the pioneer companies such as Edison, Majestic, American, Blue Bird, Ince and others. In latter years she wrote both originals and adaptations for Famous Players, Warner, Universal and First National.

Enlarges Committee to Judge Laemmle Award

PRIOR to his sailing for Europe, Carl Laemmle, president of Universal Pictures, decided, in view of the interest in the Laemmle Award, that it would be advisable to increase the number of judges constituting the Board of Decision to seven, instead of five members. The desirability of having every branch of the field and every important news agency reflected in the board prompted the selection of M. Koenigsberg, president of International News Service.

The Laemmle Award, valued at $5,000, is to go to the editor or writer, newspaper or otherwise, who makes the most valuable suggestion during the year in connection with the motion picture industry.

Sennett and Rice Numbers Head Pathe's Aug. 7 List

"The College Kiddo," a Mack Sennett comedy, and "Scents and Dog Sense," a Grantland Rice Sportlight, are the chief offerings on Pathe's schedule of release for the week of August 7. Other shorts on the list include Pathe Review Number 32; "Ant Life as It Isn't," an Aesop film fable; "Topics of the Day Number 32; "Into the Trap," chapter eight of the serial, "The Crimson Flash;" and Pathe News, Issues 66 and 67. The Rice Sportlight has had a pre-release showing at the Roxy in New York.

In "The College Kiddo" are Madeline Hurlock and Eddie Quillan, supported by Andy Clude and Barney Hellum. The Pathe Review number presents: "A Backyard Industry," "It's the Cat's," "The Atlantic City of England," and "Arctic Archie."

Select Support for "The Angel of Broadway"

A strong supporting cast has been gathered to surround Leatrice Joy in her current starring production, "The Angel of Broadway," which Cecil B. De Mille is producing for Pathe. Victor Varconi is playing opposite the star in this feature, which Lois Weber is directing. May Robson is cast in an important role while Alice Lake temporarily forsakes vaudeville to return to screen work in this production. Jane Keckley has a character role and Elise Bartlett, prominent on the New York stage, Ivan Lebedeff and Clarence Burton play other important parts.

Fitzmaurice Special Titled "Rose of the Golden West"

The title finally chosen for George Fitzmaurice's special production for First National, which has been in the making for several weeks under the temporary title of "The Rose of Monterey," is "Rose of the Golden West." Bess Merdyth and Clarence Fernberg prepared the continuity for this screen work from an original story by Minna Smith and Eugene Woodward. Mary Astor and Gilbert Roland have the leads.

Additions to Tiffany's Selling Force

GENERAL SALES MANAGER ED. J. SMITH, of Tiffany Productions, Inc., announces the addition of several new managers and salesmen to the Tiffany selling organization.

H. C. Borger has been appointed district supervisor of the Western Division embracing the Coast and Mountain States. F. M. DeLorenzo received the appointment as manager of the Tiffany Milwaukee exchange. Jack Withers succeeds Bob Cobe as Manager of the Pittsburgh Exchange.

Paul Bush has been appointed manager of the Tiffany Chicago exchange succeeding John Mednikow. Harry Brown, with Universal for several years, is now special representative for Tiffany in the Philadelphia territory.

Kansas City Star Will Show "Rough Riders" in Ball Park Free

ONE of the most unusual motion picture entertainments in the history of Kansas City has been arranged by the Kansas City Star, a daily newspaper which long has boosted the industry.

Imagine, if you can, an audience of 40,000 witnessing a picture, a band of 125 pieces and a screen 40 x 50 feet in size, four times larger than the usual screen in theatres. Through a special arrangment with th Famous Players-Lasky Corporation the first showing in Kansas City of "The Rough Riders" will be shown in Muehlebach Field, home of the Kansas City American Association baseball club, the night of August 3. The park seats 18,000 persons. Twenty-two thousand chairs—comfortable chairs—will be placed in the field to accommodate a crowd totalling 40,000. Admittance will be free, all expenses to be paid by the Star. The orchestra will be led by O. H. Wheeler.

There is no commercial tie-up whatever in conjunction with the big theatre party.

The Star last year leased Convention Hall in Kansas City and staged a free showing of "Peter Pan" for children of Kansas City. The Star was a great supporter of Theodore Roosevelt, which no doubt accounts for its selection of "The Rough Riders" for its 1927 motion picture party.

Equity Plans Abandoned

Tabling of Demands for Equity Shop Brings End to Membership Drive

EQUITY has abandoned its plan to organize film players through membership in its organization. The decision came following the move of the players in tabling their demands for an equity shop. The latter step was made by a commitee of about forty film players with Conrad Nagel acting as their chairman. The meeting at which the decision was made was attended by approximately 1,000 players.

While the equity shop proposition has been abandoned, temporarily at least, a uniform contract has been drafted to which Equity will be a party. The adoption of this contract will be requested of producers. It is said to provide for a maximum number of hours which an actor could be forced to work and to assure proper rest periods from day to day.

With regard to the tabling of the equity shop proposition Conrad Nagel said producers were believed to be sincere in their desire to eliminate difficulties which give rise to complaints. He said that the revoking of the proposed salary cuts removed the incentive for leading figures of the screen to join Equity.

Equity anticipated a large contingent of film actors as members when the threatened cut in salaries was announced and steps were taken to bring them into the fold. With the tabling of the demand for an equity shop, however, Equity decided upon a hands off policy. Regarding the proposition Paul Dulzell, assistant executive secretary of Equity, said:

"Players on the coast haven't been hurt as yet, and so are not sold on the proposition that they need Equity. However, the time is likely to come when studio players will welcome the protection which Equity affords them."

Dulzell declared that Equity would not do any more pleading with the players as Equity does not need them as badly as they need Equity. The association is in a healthy condition financially and stands ready to help either the stage or screen actor when help is needed, said Dulzell.

Large Cast Assembled for "Beau Sabreur"

Ten players have already been chosen for various roles in "Beau Sabreur," Paramount's sequel story to "Beau Geste." Heading the cast in the title role is Gary Cooper. The feminine lead in the picture is Evelyn Brent. Hank and Buddy, characters who were seen in "Beau Geste," are again appearing on the screen in the persons of Noah Beery and Roscoe Karns. William Powell, who contributed a villainous role in the other Wren story, is again cast as a rogue and will be teamed with Mitchell Lewis, who will take the part of Suleimann the Strong. Other members of the cast are Arnold Kent, Raoul Paoli, Jaon Standing and Frank Reicher.

Herbert Bosworth in Cast of "My Best Girl"

The latest addition to the cast of "My Best Girl," Mary Pickford's new picture for United Artists release, is Herbert Bosworth, who will play the role of the father of Charles Rogers, the star's leading man. Lucien Littlefield, William Courtright, Evelyn Hall, Avonne Taylor, Harry Walker and Frank Finch-Smiles are also players who are working in the picture which is now being made at the United Artists studio. The new Pickford vehicle was nearly half completed before the supporting players were selected.

Pantages to Battle W. Coast; Changes to New Policy in First-Run War

LOS ANGELES, July 27.—Pantages, with theatres in many of the important Pacific Coast cities, is subordinating vaudeville to pictures, and is expected to provide the first real opposition to the West Coast chain in what now looks like a first-run war.

As a result of a deal closed by James R. Grainger, for the Fox product 100 per cent in the Pantages houses, an interesting situation is disclosed. Fox owns 36 per cent of the West Coast chain through the deal put through two years ago. Despite this, Grainger has closed with Pantages in a product deal said to involve between $750,000 and $1,000,000.

The cities included are Los Angeles, Salt Lake City, San Diego, Tacoma, Portland, Seattle, Vancouver, San Francisco, Minneapolis, Kansas City and Memphis.

Pantages' new policy will feature the picture above vaudeville, and will give the important Fox product like "What Price Glory" and "Seventh Heaven" pretentious presentations.

Some time ago Pantages adopted the combination picture and vaudeville policy, and is now building several theatres. These building activities may be extended to the East.

The Pantages-Fox deal will furnish first-run opposition to West Coast Theatres, which is now also managing Publix and Loew houses, and has been generally considered to be in control of the first-run situation in Pacific Coast key cities.

It is understood that, some months ago, an overture was made to sell Pantages' chain to one of the large distributor-exhibitor concerns, but this plan did not materialize. Following which, the Pantages expansion plans came into prominence.

Hodkinson Will Re-Enter Film Industry

Attacks Present Leaders; Promises Constructive Program; Assails Block Booking

W. W. HODKINSON, in a statement issued this week, announced that he will re-enter the industry.

His statement, addressed to the "executives of the motion picture industry, bankers with motion picture interests, stockholders and patrons of motion pictures, and the Federal Trade Commission," charged the present leaders of the industry with incompetence.

"A constructive program has been prepared and will be pursued with or without co-operation from the present leaders of the industry until it is once more placed upon a sound basis," said the statement.

"After twenty years of experience with the type of men who sit in the high places in the industry I am convinced that only the pressure of economic an dlegal necessity will make them cooperate toward any useful end," said Mr. Hodkinson.

"I am inclined to believe that the same necessity now pressing upon them will reach through to financial interests and will force the elimination of enough self interest to permit of changes that are necessary for the perpetuation of the industry upon a sound basis.

"Otherwise it is apparent that interests representing the public, both the stockholders and civic and social organizations with the aid of a few competent independents, will surely eliminate the present incompetents and set the motion picture industry up anew.

"A combination of the Federal Trade Commission's decision and the reaction against those who have been defying economic and other natural laws, has brought about a crisis which cannot be averted, by compromise measures or by mere surface remedies.

"The need of the industry today is a complete new business structure that will require and enable each motion picture production and each motion picture theatre to stand solely on its individual and respective worth and merit.

"To aid and facilitate a program of commercial reconstruction I shall endeavor to lay before the Federal Trade Commission such data as I may have to support the position assumed by that body.

"I may add that present mass production and especially distribution are obsolete and out of date.

"Only by neutral, centralized and efficiently operated distribution channels conducted on a common carrier basis, serving impartially each producer, can harmony be brought about.

"There is no evidence that the industry by itself has either the vision, integrity or ability to bring this about. The evidence to the contrary is conclusive. The spokesmen for the industry say that present block-booking and distribution systems must and will prevail. I challenge that statement. They will necessarily fall of their own weight. They have broken down even without the decision by the Federal Trade Commission.

"Motion pictures have been for years the poor man's form of entertainment. Until a few years ago, a working-man was able to take his whole family out for an evening's pleasure, for a small amount of money. Now the prices almost equal those of the legitimate theatre. Many theatres throughout the country have been forced to close, many others are almost ready for the sheriff to take possession. The exhibitor would gladly reduce his admission prices, but with the high rentals and block bookings he is unable to do this. Thomas Marshall said: 'What we need is more good five cent cigars.' We now have them. Bring the movie admission prices back to normalcy, eliminate block-booking, and the picture business will again enjoy properity.

Blaze at De Mille Studio in Culver City

A WIRE received at the Pathe offices in New York, states that a fire of unknown origin broke out on stage number six at the De Mille Studios at Culver City.

Damage to the extent of $100,000 was done before the flames were extinguished. The losses are fully covered by insurance.

Jessel Film Definitely Titled "Broadway Kid"

"The Broadway Kid" has been definitely chosen as the title of the first of two starring vehicles that George Jessel will make for Warner Bros. The story, now being filmed under the direction of Byron Haskin, has borne that working title, for some time, but it has now been decided to let the name stand as permanent. Anthony Coldeway adapted it from his own original story.

June Mathis Dies While Attending Theatre

JUNE MATHIS, veteran scenarist and producer, died suddenly on Tuesday evening while witnessing a performance of "The Squall" at the 48th Street theatre in New York City. At the climax of the play, Miss Mathis suddenly cried out to her mother, Mrs. Emily Hawks, who was accompanying her, that she was dying. Despite the efforts of a doctor and two nurses in the audience, she could not be revived. Death was ascribed to heart failure.

Although Miss Mathis' successes were many, her outstanding achievement was "The Four Horsemen of the Apocalypse," which brought fame to Rex Ingram, its director, and to Rudolph Valentino. More recently she was a producer, her most pretentious effort being "The Greater Glory." She was married to Sylvano Balboni, director. She had been in poor health for some time.

Frank Reicher in Cast of New Fox Picture

In the announcement that Fox Films has started production on "Grandma Bernle Learns Her Letters," there is the information that Frank Reicher will play an important character role under the direction of John Ford.

Reicher is noted as a stage director, actor and authority on the theatre. As a director for the Theatre Guild he guided the destinies of "From Morn Till Midnight"; "He Who Gets Slapped"; "The Goat Song," and "Lilliom." In the first three he played important parts. He is also remembered for his guild direction of "Ambush," and "The Cloister," in both of which he appeared.

Alma Bennett Featured Sennett Player

Alma Bennett, Mack Sennett player who has appeared as a vamp in several of the Ben Turpin starring comedies, receives her first featured billing in a comedy now in production under the direction of Harry Edwards in which she shares honors with Billy Bevan and Vernon Dent. The story concerns newlyweds and in the cast are Irving Bacon, Andy Clyde and Billy Searby.

O'Brien and Kramer Join Gotham Publicity Staff

Richard B. O'Brien, who has left the Paramount publicity department, has joined the Gotham publicity staff under the direction of Lon Young while Lou Kramer has been appointed by Sam Sax, Gotham president, to handle studio publicity at the West Gotham plant. O'Brien, who has been identified with the motion picture industry for several years, was formerly motion picture editor of The Morning Telegraph.

Christies Sell Interest in Metropolitan

WITH the receipt of final papers and transfer of funds this week, the anticipated deal has been closed whereby the Christies disposed of their interest in Metropolitan Pictures to the new Pathe-DeMille-Keith-Albee combination, according to announcement by Charles Christie, general manager. The negotiations, which were started in New York recently between J. J. Murdock and other officials of the new distributing combination and the Christie brothers, were concluded last week through Arthur Butler Graham, attorney representing the Christie interests.

Under terms of the deal, the Pathe-DeMille organization secures the forty-nine per cent interest formerly held by the Christies in Metropolitan. It does not affect the real estate holdings of the Metropolitan Studios which are still owned by the Christies. The lease of the studios, in effect to Metropolitan Pictures, still remains and it is understood that Metropolitan will remain the operating base for much of the program of Pathe-P. D. C.

Independents' Economical Production Methods Factor in Salary Slash

WHAT is regarded as one of the important factors which led major producers to seek a general salary reduction at the studios is the lessons of "Poverty Row" in Hollywood, where pictures are produced at from 25 to 75 per cent of the cost estimates of the big plants. Completion of a picture in from nine to eleven days, as contrasted with the weeks and months of old line companies, is no unusual occurrence along "Poverty Row." These "quickies" cost on an average of from $25,000 to $50,000, as compared to the $300,000 average at the big studios. The reason is that along the row they are not overburdened with efficiency experts and an army of first, second and third assistants and "yesmen," who are sending overhead soaring.

The independents sign a star for a specified few days, and use up every minute of time working. One director makes exteriors, while the other is busy on interiors, thus reducing shooting time and overhead to a minimum.

British Producers Only to Make Quota Films

Measure Making New Provisions Will Become a Law in November

UNDER a measure whose purpose it is to rehabilitate the British film industry, only British producers will be allowed to make quota pictures. This is a revised bill for establishment of a quota system, which has just emerged from committee, and which will probably become a law in November.

The quota starts with a requisite of 7½ per cent for distributors, obtaining a maximum of 20 per cent in the twelve year period in which it is to be operative. Under terms modified for exhibitors, their quota is reduced to 5 per cent at the inception, increasing to a maximum of 20 per cent.

The British trade is reported in accord with these new conditions, with which Sir Philip Cunliffe-Lister of the Board of Trade is also in sympathy. The K. R. S. and C. E. A. representing renters and exhibitors respectively, and the film section of the Federation of British Industries, are in agreement on the following:

Quota on Renters

Period	Per Cent
Year ending March 31, 1929	7½
1930-31	10
1923	12½
1933	15
1934-35	17½
1936-37-38-39-40	20

Quota on Exhibitors

Period	Per Cent
Year ending Sept. 30, 1929	5
1930-31	7½
1932	10
1933	12½
1934-35	15
1936-37-38-39-40	20

"U" Has 12 for Summer

List Includes One Special, Six Jewels and Five Western Features

UNIVERSAL has selected twelve feature productions for Summer showing. Included are one special, six jewels and five Westerns. The special is titled "Men of Daring," called a super-Western, with a company headed by Jack Hoxie.

In the list of Jewels for the Summer are "Painting the Town," with Glenn Tryon; "Fast and Furious," with Reginald Denny; "Down the Stretch," "The Claw," "Beware of Widows" and "A Hero on Horseback."

The five Westerns being released have Fred Humes as the star in two, two with Art Acord as star, and one with Jack Hoxie. They are titled, "The Fighting Three," with Jack Hoxie; "Spurs and Saddles," with Art Accord; "Range Courage," with Fred Humes; "The Western Rover," with Art Acord; and "Hands Off," with Fred Humes.

"A Hero on Horseback" is the latest Hoot Gibson jewel. It was adapted from a story by Peter B. Kyne. "The Claw" is a picturization of Cynthia Stockley's story of the African veldt. "Beware of Widows" is a Laura La Plante starring vehicle, while "Down the Stretch" is an adaptation of Gerald Beaumont's story, "The Money Rider." Robert Agnew, Marian Nixon, Virginia True Boardman and Jack Daugherty head the cast.

Nine Under Way for Fox

Production Activity Pushed With Arrival of James R. Grainger on Coast

THE Fox West Coast studios are launched on a new production drive that will start nine feature companies at work within the next two weeks. This announcement was forthcoming simultaneously with the arrival on the coast of James R. Grainger, general sales manager of Fox Films. The new pictures will be under the general supervision of Sol M. Wurtzel, general superintendent in charge of production during the absence of Winfield R. Sheehan, Vice-President.

Among the directors assigned to the new features are John Ford, Frank O'Connor, David Butler, Ray Flynn, Howard Hawks, Alfred E. Green, Lew Seiler and Lambert Hillyer.

The John Ford production is based on the I. A. R. Wylie Saturday Evening Post story "Grandma Bernle Learns her Letters."

Frank O'Connor's next story, as yet untitled, will feature Ted McNamara and Sammy Cohen, the comedy team of "What Price Glory."

David Butler's first directorial effort will be "The Highschool Hero." The story is by William Conselman and the scenario by Seton I. Miller. Sally Phipps and Nick Stuart will be featured.

Ray Flynn's first feature will be a Buck Jones starring vehicle titled, "Blood Will Tell." Kathryn Perry will be opposite Jones in the feminine lead.

J. G. Blystone is at Lake Louise directing Olive Borden in "Pajamas," an original story by William Conselman. Albert Ray has just started production on "Publicity Madness," an Anita Loos story with Lois Moran in the leading role.

The Howard Hawks production, "Bride of the Night," featuring Charles Farrell and Greta Nissen, has been under way for the past four months. Al Green has just completed camera work on Janet Gaynor's first starring vehicle, "2 Girls Wanted."

The latest Tom Mix starring vehicle, "Tumbling River" and the Buck Jones picture, "Chain Lightning" are in the cutting room.

Vocafilm Premiere Fails

Unfortunate Breaks Mar Presentation; Another Showing to be Given

VOCAFILM, the latest device for the synchronization of music with motion pictures had its world's premiere at the Longacre Theatre in New York last Monday night and it proved anything but successful. Evidently the device was not ready for public presentation, as it went almost entirely amiss and was withdrawn from the house the following day.

In withdrawing from the theatre Vocafilm Corporation of America announced that in view of the circumstances attendant upon the opening when the synchronization process failed to measure up to standard and several breaks occurred to mar the presentation, they would suspend their operations temporarily. They asked that judgment be withheld for the time being, pending a second presentation next week, when it is promised the showing will live up to all contentions made by the company. The company said it darkened the Longacre to prevent any suspicion of misrepresentation.

The program arranged for the premiere was an extravagant one and brought out a capacity audience, but it was quite evident from the opening number that something was wrong with the mechanics of the device. It reminded one of the early phonographs that scratched and wheezed badly and the rendition of the numbers was not clarified by what appeared to be a great volume of static that invariably broke out at the most inopportune moments. Also the amplifiers were a bit out of whack with one registering unusually loud and another so faintly it could scarcely be heard.

Included in the program of the Vocafilm were numbers by the Vocafilm Greater Symphony Orchestra, the Original Radio Franks, Wilson Sisters and Washburn, Yasha Bunchuk, Val and Ernie Stanton, George Lyons, Ciccolini, Moss and Frye and the Vocafilm Rhapsodists.

The Vocafilm also rendered the accompanying music for the Babe Ruth picture, "Babe Comes Home."

First Three of Sterling Program Completed

With "Stranded," the first release on the Sterling 1927-28 schedule, now completed at the Coast; and with definite plans already begun and put into operation concerning the two following productions, "Pretty Clothes" and "Outcast Souls," it is felt at the Sterling headquarters that a good start has been made on the 1927-28 program.

William Collier, Jr., and Shirley Mason head the cast of "Stranded," with support by John Miljan, Shannon Day, Florence Turner, Gale Henry, and Lucy Beaumont. Rosa Gore was a last-minute addition to the cast. The film is now being cut and titled, and it is planned to release it on August fifteenth.

Seven New Tiffany Color Classics Completed

Tiffany Productions announce that seven of their scheduled 24 Color Classics photographed in natural colors for release for the coming year, are now completed. They are "King of Sports," "Memories," "Love in the Jungle," "Scar Face," "The Man Who Married the Moon," "Footing the Bill" and "Me and My Pal." They are all in the course of editing and titling.

Henry Burr and Victor Artists at Paramount

Henry Burr, concert tenor, who has been heard on the radio and through his hundreds of Victor phonograph records, will appear on Broadway for the first time when he opens at the Paramount Theatre, July 30, for a week of appearances on the Paramount stage in company with eight fellow Victor artists: Billy Murray, tenor comedian, Monroe Silver, monologist, Frank Banta, pianist, James Stanley, baritone, Carl Mathieu, tenor, Stanley Baughman, bass and Sam Herman, xylophonist. More than 700 concerts have been given by this group of artists.

Tiffany Chooses Cast for Zane Grey's "Lightning"

Tiffany Productions announces that the cast for their newest release, Zane Grey's story "Lightning," includes Jobyna Ralston, Margaret Livingston, Robert Frazer, Guinn Williams, Pat Harmon and "Bull" Montana. Many scenes for this story have already been photographed in the Mojave Desert. It is expected that the picture will be ready for release early in August.

Tiffany Prepares to Make Third Dimension Films

M. H. Hoffman, vice-president of Tiffany Productions, has just arrived in Hollywood, California, where preparations are under way for the filming of the first production to be photographed with the Third Dimension camera. The title of the picture will be announced within a short time.

Roach Shorts for M-G-M Arrive in New York

PRINTS of the first three of the forty comedies that Hal Roach will make for Metro-Goldwyn-Mayer for release during 1927-28 are now in New York. These three prints represent the first of each of three of the four series of ten each.

The first to be received is Charlie Chase in "The Sting of Stings." The second is an all star comedy featuring Stan Laurel, Jimmy Finlayson, Oliver Hardy, Edna Marian and Martha Sleeper entitled "Sugar Daddies." The third comedy is the "Our Gang" vehicle entitled "Yale vs. Harvard."

Seven "Oddities" of the twenty-five of these Ufa productions which M-G-M will release during the coming year are now completed. They have been edited and retitled under the personal supervision of Major Edward Bowes, who has shown 11 of the Oddities at his New York Capital.

The seventeen releases which are now ready are: "An African Adventure," "Jewels of Venus," "Soaring Wings," "Dog Days," "Death Traps," "Assorted Babies," "Fight for Life," "Winged Death," "The Lion Hunt," "The Parasol Ant," "Jungle Round-Up," "Pets and Pests," "Secrets of the Sea," "The Monarch of the Glen," "Gritty Pups," "The Chase" and "Atop the World."

First Param't Christie Comedies Finished

THE first group of four Paramount-Christie comedies has been completed, and prints will be in the exchanges about a month before date of release. The initial offering of the group is scheduled for release August 13, with succeeding numbers released one a week.

The four comedies include a Vernon, Dooley, Adams and a Christie featuring Neal Burns. The first Bobby Vernon is "Short Socks," with Frances Lee and Eddie Baker. The first Billy Dooley is "Row, Sailor, Row," with Vera Steadman and Buddy, the dog. "Doctor Quack" will be Jimmie Adams' first starring comedy, with Ethel Shannon and Billy Engle in support. "French Fried" is Neal Burns' comedy, with Doris Dawson and Sid Smith.

Paramount Features in Work Total Seven

At the Paramount Hollywood studio, where the Lasky "emergency cabinet" is supervising all details of production, seven feature productions are now in work, six more are being titled and edited for release, and four are in preparatory stages.

Chief among those pictures now in the process of filming is "Beau Sabreur," one of the largest films on the current Paramount calendar in which are working Gary Cooper, Evelyn Brent, William Powell, Noah Beery, Mitchell Lewis, Roscoe Karns, Joan Standing and others. Also on the lot is the Pola Negri unit making "Sun Kissed" under the direction of Rowland V. Lee. Kenneth Thomson and Jean Hersholt have principal parts in this story, which Lee himself prepared.

Shortly to be released by Paramount are "Wings," the roadshow which is being made ready for its premiere at the Criterion and "The City Gone Wild," Thomas Meighan's new vehicle which James Cruze directed. In preparation are "Open Range," a Zane Grey story which will introduce Lane Chandler; "Now We're in the Air," a new Wallace Beery-Raymond Hatton comedy, and the first George Bancroft starring picture which Josef von Sternberg will direct.

Construction Progressing on Greeneville Theatre

Construction on the Palace theatre, on the site of the old Liberty theatre in Greeneville, Tenn., is progressing rapidly. The house is scheduled to open about August 15.

The building is being erected by Anderson Smith Company for the Booth Enterprises, Inc., and will be equipped with the most modern conveniences and an adequate stage.

The opening of the Palace will not affect plans for the new theatre to be erected on Main street, which will, also, be under the management of Booth Enterprises, Inc.

After the opening of the latter house, the Princess Theatre, situated also on Main street, will be re-decorated throughout.

Crosland Explains Method of Vitaphoning Film

Technical Details of Process Employed on "Jazz Singer" Revealed for First Time in Exclusive Interview



Alan Crosland

ALAN CROSLAND, Warner Bros.' director, who is now filming "The Jazz Singer" with Al Jolson in the title role, explained the details of the method by which Vitaphone vocal numbers will be introduced for the first time into the action of a photoplay, in an exclusive interview with MOTION PICTURE NEWS recently. This is of considerable interest, since the problems to be solved are new, unique and complex.

To begin with, it must be borne in mind that one reel of film is accompanied by just one phonograph record. The film can be cut, rearranged, shortened, or anything desired—when not accompanied by Vitaphone—but since the record cannot be so altered, once a thousand feet of film has been synchronized with a disc it must remain in precisely that form and length.

This means that if a "talking movie" throughout were being made it would be necessary to film a thousand feet at a time, synchronized with the record of the voices, and used in just that form. Such is not the case with "The Jazz Singer," however. Songs will be introduced only at those points where the story hinges vitally upon singing, and there will be no talking.

In reel one, for instance, three songs are to be Vitaphoned in at three different points. During the other portions of the reel there will be a synchronized orchestral score. The method which Crosland will have to employ in filming is this:

First, all those portions of the reel which do not call for singing will be filmed. Then the reel will be assembled and cut, titles and all. The singing scenes will have been carefully rehearsed and timed to the second, and in the places in the reel where these are to go, blank leader of an equivalent length will be placed.

Then, in the Vitaphone studio sets will be erected side by side for all three singing scenes. In the corner will be placed the accompanying orchestra for the picture, with a projection machine to run it off, as is usual in "scoring" a picture for Vitaphone accompaniment. There will be four microphone circuits—one for each of the three sets and one for the orchestra.

When all is in readiness, the projection of the incomplete reel will start, with the leader conducting the orchestra in the synchronized score, which will be picked up by the first microphone. At the instant when the blank leader flashes on the screen, indicating the place for the first singing scene, the orchestra will stop and the microphone on the first set will be switched on while the first scene is recorded. As it comes to an end, one of the scenes previously filmed will flash on the orchestra's screen (if the timing has been right), and the orchestra will resume the score. This process will be repeated for the second and third vocal numbers. All three sets must be lighted and ready, the timing must be perfect, and the players must be ready to make quick changes while the orchestra scores intervening scenes.

Complete Casting for "My Best Girl"

Selections for the supporting cast of "My Best Girl" were finally completed last week with the signing of Carmelita Geraghty and Sunshine Hart for important roles. The cast already chosen is headed by Charles Rogers, leading man, Hobart Bosworth, Lucien Littlefield, William Courtright, Avonne Taulor, Harry Walker, Evelyn Hall and Frank Finch-Smiles. The star has been shooting scenes with only her leading man for the past two months.

Will Solicit Showmen to Join M. P. T. O. K-M

AT a meeting of the board of directors of the M.P.T.O. Kansas-Missouri in Kansas City this week a plan of co-operating with exchange representatives in a membership drive by the M.P.T.O.K-M was approved. The move marked a great contrast in the present feeling between theatre owners and the former attitude which existed not so many years ago. Film salesmen will be given lists of theatre owners in the Kansas City territory who are not members of the exhibitors' body and they will be solicited to join the theatre owners' association "for the good of the industry." There will be no commission or any commercial phase whatever to the film salesmen's connection with the campaign, it simply being a move to join forces to combat unfair legislation and opposition.

Ethlyne Clair Cast for "The Vanishing Rider"

Ethlyne Clair who has been playing leading woman roles in Universal features for the past few months, has been selected as the leading woman for William Desmond in his forthcoming Universal chapter-picture, "The Vanishing Rider."

This picture, the fifth of Universal's serial line-up for the coming season, will go into production about August 1st. Bud Osborne and Nelson McDowell also have been selected for roles. Val Cleveland wrote the story. Ray Taylor will direct it.

Louise Fazenda Will Be Will Rogers' Lead

Louise Fazenda will be Will Rogers' leading lady in "A Texas Steer" and Ann Rork will have the role of Bossy, daughter of the Texas cattleman.

Miss Fazenda is under contract to Warner Bros., and was loaned to Sam Rork. On completion of her work with Will Rogers, she will return to Warners to continue her contract. The rest of the cast will be selected within ten days.

A. B. Francis Signed for "Shepherd of the Hills"

The first player signed to appear in First National's "The Shepherd of the Hills," is Alec B. Francis. Francis will play the title role in this screen adaptation of Harold Bell Wright's novel, which Charles R. Rogers will produce for First National Pictures.

Al Rogel is to direct. Further additions to the cast will be announced shortly.

Clive Brook Signs New Paramount Contract

Clive Brook, English actor under contract to Paramount, this week renewed his affiliation with that company and as a result will be at the Paramount studios for some time to come. The English actor has been in America since 1924 and his first picture for Paramount was "You Never Know Women," which was also Florence Vidor's initial starring vehicle.

No "Story Conferences" for New Menjou Film

ONE of the recommendations of the Academy of Motion Picture Arts and Sciences—that the continuity of a story be written down to the last minute detail, so that the director can take the script and shoot from it without a single change or delay from "story conferences"—will be taken to heart by Adolphe Menjou when that Paramount star begins his next picture, "The Musician," by Ernest Vajda.

Following the completion of "A Gentleman of Paris," his present picture, Menjou will go into seclusion on Catalina Island with the director and scenarist of his next picture and will not leave Catalina until the continuity of the story has been written down to the last detail.

Endorse Plan for Film Production in Victoria

THE rate payers of the City of Victoria B. C., have endorsed a civic bylaw providing for civic support of a proposal for the establishment of motion picture producing industry in Victoria by British interests, the referendum being passed by a vote of 2,137 to 663.

The city was authorized to guarantee bonds of the company to the extent of $200,000, after $500,000 had been raised among British film distributors and exhibitors.

Five Stern Comedies Set for Summer Release

The Stern Bros., producers of comedies for release through Universal, have scheduled five of their comedies for distribution during the summer months. A Buster Brown Jewel comedy, "Buster's Initiation," is the first release for the period. Gus Meins directed from the newspaper comic strip by R. F. Outcault. Arthur Trimble, Doreen Turner and Pete, the dog comedian, are the principals, as usual. "Snookums Asleep" is the new comedy of "The Newlyweds and Their Baby" series. Meins also directed this one in which Sunny McKeen takes the part of "Snookums" and Sid Saylor and Ethlyne Clair his parents.

"On Furlough" is the name of the "Let George Do It' comedy which Sam Newfield directed. Jean Doree and Ethan Laidlaw play the supporting roles. "What an Excuse" is the new comedy of the "Excuse Maker" series starring Charles King. Newfield also directed this comedy which has Thelma Daniels, Max Ascher and Bud Fine in the cast. The "What Happened to Jane" comedy is "Jane's Relations" with Margery Marcel playing the role of Jane. Earl McCarthy and Joe Bonner are seen in the cast which Scott Pembroke directed.

First National Finishing Present Pictures

With the completion of photography upon George Fitzmaurice's "Rose of the Golden West," the new Barthelmess picture, "The Drop Kick," and "The Crystal Cup," featuring Dorothy Mackaill and Jack Mulhall, First National's Burbank studios will have wiped the present production slate clean. Work has already been begun upon a new series.

The three pictures now in work are nearing the end of photography and will probably be in the cutting room by the end of July. "Breakfast at Sunrise" and "The Patent Leather Kid," are out of the cutting room and prints have been shipped to the home office. In work are "The Red Raiders," "Hard-Boiled Haggerty," "Three's a Crowd," "American Beauty," and "The Life of Riley."

The first two of the new series of pictures to go into work are "The Private Life of Helen of Troy" and "Gun Gospel." Within the next two weeks half a dozen more productions will reach the filming stage.

Nagel to Play Lead in Chaney Film

Conrad Nagel has been added to the cast of Lon Chaney's next Metro-Goldwyn-Mayer vehicle, "The Hypnotist," a mystery story, an original by Tod Browning, which the director will make in the near future. Waldemar Young did the scenario.

Edna Tichenor, who played the "Spider Woman" in "The Show," also has been added to the cast of "The Hypnotist," to play a strange mystery figure. Polly Moran will be seen in an important role.

Conklin Cast for "Tillie's Punctured Romance"

One of the featured comedians in the new screen version of "Tillie's Punctured Romance," which is to be made as a Paramount-Christie comedy special, will be Chester Conklin. Marie Dressler, Charlie Chaplin, Mabel Normand and Mack Swain appeared several years ago in "Tillie's Punctured Romance."

Chas. Roberts Pathe Agent for Central Europe

Charles Roberts, in charge of the foreign publicity for Pathe Exchange, Inc., for a number of years, has been made Central European Sales Representative for Pathe, and will cover Austria, Hungary, Czecho-Slovakia, Poland and Switzerland. He sailed aboard the Majestic on July 16.

George Bancroft Suffers Injury to His Leg

George Bancroft, Paramount star, is now confined to his home in Santa Monica because of a severe injury to his leg. He will be on crutches for a week, says Dr. H. J. Strathern, studio physician, because of a painful bruise that came on top of a bad sunburning.

Rogers' Press Car to Tour United States

ARRANGEMENTS are being completed for a "Will Rogers Press Car" to make a Coast-to-Coast-and-return trip in the interest of his forthcoming motion picture, "A Texas Steer," to be produced by Sam E. Rork for First National.

The "Will Rogers Press Car," a Hupp sedan, will be driven from First National Studios in Burbank, Calif., beginning August 1, to Washington, D. C., and return. Fred E. Hamlin, publicity director of Sam E. Rork Productions of First National Studios, making "A Texas Steer," will drive, accompanied by a photographer and a mechanic.

Cities on the route to Washington, where exteriors are to be made with Will Rogers, Louise Fazenda, Ann Rork and other players, include Las Vegas, Salt Lake City, Denver, Kansas City, Omaha, St. Louis, Indianapolis, Chicago, Detroit, Columbus, Wheeling, Pittsburgh, Philadelphia and New York City.



The type of window display that obtains good locations and brings results for merchant and theatre. Above, photo of the tie-up window in which a Chattanooga book store co-featured the showing of "Tillie the Toiler" (M-G-M) at the Tivoli theatre, and Royal typewriters. Exploitation by Manager E. R. Rogers, of the Tivoli.

Turns Lobby Into Night Club to Exploit "Cabaret"

THE lobby of the Rex Theatre, Spartanburg, N. C., was turned into a night club, with the orchestra, presented as a stage number in conjunction with "Cabaret," furnishing music for dancing. The stunt, arranged by Manager James H. McKoy, proved so popular that on the second night there was an added period of dancing held from eleven until midnight.

Before the opening of the second show at night, the orchestra took up its place in the special night club setting arranged in the lobby. This was just long enough to get a crowd and then announce the next show was just starting and that this orchestra would be on the stage.

Over 300 dancers and lookers-on filled the lobby and enjoyed the party to the fullest extent. The people upstairs were given confetti and serpentines to throw on the people down below, which all added to the merriment of the party.

The lobby was literally dressed up like a night club with lighted lanterns and frames made up in night-club style. All lighting was changed to gay colors and the arch in front of the theatre had three cut-outs of dancing couples—doing the Charleston. These dancing figures were hung on springs and tied together so that they would all face the front at all times. A line was run from the center to the top of the box office and through screw eyes into the box office where the cashier could give it a little pull every now and then. With the help of the wind coming out of the theatre from the typhoon fans, the dancers were in motion all of the time.

The orchestra used on the stage was a local one and contributed their services just for the publicity they got out of it. Cards and special heralds advertised both the picture and the added attraction.

McKoy also obtained the services of a professional dancer. The set for the orchestra and dancer was made up as follows: The back drop was made of sheeting and painted golden yellow. It was flecked with red, blue, green, gold bronze and silver. The columns were made of Nile green cheese cloth and hung on barrel hoops and were flecked with gold and silver bronze. The front of the stand for the orchestra was finished in the same way as the back drop.

Novelty Ad-Kerchiefs Used in Tie-up

Manager E. R. Rogers distributed 2,000 novelty Paramount Ad-Kerchiefs to exploit "Rolled Stockings" when that film played at the Tivoli Theatre, Chattanooga, Tenn.

The novelty ad-kerchief consists of a double fold cardboard and sewn together at the top to hold a small piece of silk material.

The double-fold cardboard permitted plenty of space for advertising. The theatre used one side to excellent advantage and a cleaning establishment, which defrayed half the expense, advertised on the other side.

Tie-up With Rose Festival Exploits "The Claw"

Prominent representation in the recent Rose Festival in Portland, Ore., was obtained for "The Claw," at that time current feature at the Columbia Theatre in that city by F. F. Vincent, Universal exploiteer, through co-operation of theatres in key cities and a tie-up with a local bus line.

Theatres in key cities in the territory staged impersonation contests, a girl in each town selected as best able to imitate Laura La Plante, Mary Philbin and other Universal stars were invited to Portland for the festival. The Bell Stage line agreed to transport them and the theatres paid their hotel expenses.

Boys' Foot Race Exploits Altoona Presentation

Alvin Hostler, manager of the Strand Theatre, Altoona, Pa., co-operating with the Altoona Tribune, the American Business Men's Club and local merchants, staged a three-mile marathon for boys in the heart of the business district as a means of attracting attention to the theatre and its attraction for the week, "Orchids and Ermine."



Lobby display for First National's "Convoy" at Proctor's Mount Vernon Theatre, Mount Vernon, N. Y. Telegraph instrument and operator installed in booth by telegraph company through a tie-up arranged by Manager E. W. Hart. The instrument constantly clicked a code message which was typed on telegraph blanks. The message advertised "Convoy" showing booked for an advance date.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ASSISTANT MANAGER: reliable, young married man, three years' experience; exploitation and prologue builder, vaudeville and presentation experience. Desires to locate in Greater New York, Westchester or Northern Jersey. Moderate salary. Box 850, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

For Sale

VENEER and upholstered theatre chairs, rare bargain. Please state requirements. C. G. Demel, 845 State Street, Chicago.

EITHER OR ALL OF CIRCUIT OF THEATRES FOR SALE: One Spencer, West Va. Plenty population. No other show within 30 miles. Capacity 700. Price $85,000.00. One Saint Marys, West Va. Only show in county. Payroll. Capacity 600. Price $16,000.00. Above include equipment and properties. Tent theatre, Vienna, West Va. Capacity 300. Population 8,500, no opposition. Building can be secured in fall. Good equipment. Good proposition. Good spot. Price $2,500.00. Terms sixty per cent cash on either. Reason for selling logical. H. H. Robey, Spencer, West Va.

FOR SALE: 1500 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

FOR SALE—Used Posters, Photos, Slides, Banners, and other kinds of accessories on any subject, new or old—regardless. Save 60 per cent. Write for order blanks and price list. Theatre Poster Supply Company & Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

FOR SALE: Theatre, 500 seats. Complete stage, two stores renting. Price $35,000.00. B. G. Cable, Roscoe, Sullivan County, New York.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

WILL LEASE — movie theatre, fully equipped. Preferably in East. State everything. D. Stuart, 311 Adelphi Street, Brooklyn, N. Y.

Equipment For Sale

FOR SALE: Simplex type S projector rebuilt guaranteed $325.00; also Powers cheap. Glen Crossley, 644 Maple St., Williamsport, Pa.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

BIG BARGAIN to quick buyer: 1,100 upholstered chairs, 600 upholstered chairs. In A-1 condition. Immediate delivery. Amusement Supply Co., Inc., 729 7th Avenue, New York City.



Reproductions of newspaper displays for "Cradle Snatchers" (Fox) showing how first run theatre men adapted press book layouts to conform to their established styles are illustrated above. The picture is being featured as a "riotous comedy of women with young ideas." Ads shown were used by the Fox Terminal, Newark, N. J.; Howard, Atlanta; Majestic, Fort Worth; Pantages, Salt Lake City; Regent, Grand Rapids.

Key City Reports

New York City

WITH some relief from the damaging heat of the previous week, business on the good pictures was up in many spots last week on Broadway. It is noticeable, however, that practically all of the high scale pictures in legitimate houses are skidding badly.

One gratifying bit was the results on "The Blood Ship" at the Roxy, which climbed back near the $100,000 figure again. What was more, it built up steadily during the week, nidicating pretty clearly that the customers liked it.

Its rival and neighbor, the Capitol, failed to fare well with "The Gingham Girl," and business was nothing to brag about.

The Paramount had no complaint to make with the return on "Rolled Stockings." No records were made but the week was over several recent seven-day periods.

The Strand fared rather badly with "The Poor Nut," and had the worst week in some time, despite the Broadway run of the play.

Boston

ATTENDANCE improved materially at all of the Boston theatres this week. Apparently the low mark for the season was reached the preceding week and from now forward larger audiences are confidently expected. Boston's usual summer slump, ordinarily extending over a period of several weeks, appears to have been satisfied with one poor week.

Contrary to expectations, the municipal receptions to Col. Lindbergh, Commander Byrd and to the Hawaiian flyers, bunched into two days, Friday and Saturday, resulted in good business at the motion picture theatres with heavy morning and afternoon grosses.

"Metropolis" was undoubtedly the **most discussed film in months** and its appearance at the Metropolitan was the signal for **a big week** for that house.

Gene Rodemich and his Merry Makers continue in new and novel numbers, their program blending in with that of Klein and the Grand Orchestra and with a novelty number on the organ by Arthur Martell. Cambria's Publix number is "Mural Painting."

In more modern vein is the offering at Loew's State Theatre where **"The Callahans and the Murphys"** is the feature, the delightful Irish farce grossing **exceptionally well for mid-summer.** Phil Spitalny and his Band with Llora Hoffman, soprano, assisting, provides the presentation.

"King of Kings," Boston's only road show, closed its run at the Tremont Saturday night, playing **to fair business for the entire six weeks' run**, and is succeeded by a musical revue, the premiere of Rosalie Stewart's "A la Carte." These, with "Twinkle Twinkle" at the Colonial, are the only two legitimates in Boston at this time.

"Beau Geste" was held over for a second week at the Fenway, being the second film to be held over recently at that theatre. **"Captain Salvation"** is showing at Loew's Orpheum with **good patronage.** **"Is Zat So?"** is the feature at **Keith-Albee's Boston Theatre with fair grosses.** **"The Climbers" and "Hills of Peril"** are the double bills at the Twin houses, the Modern and Beacon. Other features are **"Mantrap"** at the Lancaster, **"Beware of Widows"** at the University, **"The Masked Woman"** at the Washington Street Olympia, **"Silver Comes Thru"** at the Scollay Square Olympia and **"A Million Bid"** at the Exeter.

Ottawa

EXHIBITORS of Ottawa, Ontario, had a different sort of a week, in many respects, during the week of July 18. There was the usual carnival in the locality but this did not make much difference because there has been a plethora of corner-lot tent attractions during recent weeks. A British film feature and the official Canadian Government film record of the Diamond Jubilee helped to make the situation of a distinctive type.

Ray Tubman, manager of the **Regent**, was able to call it an **excellent week** with the **British release "The Flag Lieutenant,"** which proved to be **surprisingly good.** It surprised even Mr. Tubman. He used both military and naval parades to the theatre during the week for publicity's sake.

J. M. Franklin, manager of B. F. Keith's Theatre, took a trip to New York but came back to find plenty of cash in the safe because **"White Gold" made good despite a sad ending.** Jetta Goudal earned many new friends through her work in this one.

The **Centre Theatre scored a hit** with the short subject, 2,500 feet of the **Canadian Jubilee** film, which is being released in Canada by Universal. This brought Prime Minister King and many other notables to the theatre to see themselves on the screen and plenty of others paid their way too. Split week attractions included **"The World at her Feet" and "Man of the Forest"** but the Jubilee print ran all week.

The **Imperial Theatre secured improved business** but it was altogether **"Love's Greatest Mistake"** that did it. Manager Tubman installed Rene Marier's Concert String Orchestra as a regular fixture in the pit and the local fame of this unit helped to repopularize this house.

Manager James Moxley had the regulars at the **Francais Theatre** for the week's series, **"Sweet Daddies."** **"Bertha the Sewing Machine Girl" and "Speed Champion."** The Francais has been rather quiet of late.

Albany

THE word "fair" could be used in describing the business done during the past week by the motion picture theatres of Albany, Troy and Schenectady, in both downtown houses and those located in the residential section. The weather remained about normal. There is one outstanding feature, not only of the week, but also of the entire summer thus far, and that is that the exhibitors are not losing any money this season as was the case two or three years ago, in more than one of the larger houses. Probably the **best moneymaker of the week was "The Show"** that ran at the **Leland in Albany**, playing to full houses day in and day out. The **Mark Strand**, the opposition house, **did very well with "The Prince of Headwaiters,"** although business at both houses was only fair when matinees are considered as well as the evening shows. There was a split week at the **Mark Ritz in Albany**, with **"Outlaws of Red River"** doing well for the first three days and **"The Brute"** averaging a bit better for the last three days. **"White Pants Willie" failed to attract at the Lincoln in Troy**, and the same held true with **"Captain Salvation"** at the Troy theatre.

Tampa

THE Tampa had two pictures that were exceptionally good the past week, and they kept business up to the **VERY GOOD** standard. **"Twelve Miles Out" opened Sunday to big business.** The draw tapered down a little the last two days of the four, but the record for the showing was Very Good. **"Tillie The Toiler"** was the feature for the last half. Tillie happens to be a daily feature of the Tribune, and is well known locally. She **went over Very Good** for the entire three days.

The **Strand** opened the week with **"Lost At The Front."** Sunday was big and Monday good, making the **two days' average Very Good.** **"The Claw"** held the spot for the next three days. It **failed to pull** and the three days registered Good. **"Running Wild"** did better and brought Friday and Saturday into the **Very Good** class.

The Franklin kept business up **to the average with "No Man's Law," "The Romantic Age" and "Outlaws' Paradise."** The first named picture proved the best draw.

Cleveland

BUSINESS was very good here last week. There are two important reasons for this decided boost. One was that most of the first-run houses had their cooling systems in operation. And the other, and more potent reason, was that the pictures were good.

"The Big Parade" broke records at the Stillman theatre where it opened its first local popular priced engagement. It had previously been road shown here at advanced prices for a period totalling twelve weeks. Nevertheless, crowds jammed the Stillman theatre both afternoon and evening all week. It will be held indefinitely. **"Twelve Miles Out" brought out midseason attendance** at the Aellen. **"Is Zat So?"** is an unusually amusing comedy, with strong audience appeal, as evidenced by **consistently good attendance** at B. F. Keith's Palace. **"The First Auto" proved mildly entertaining** to a lot of fans who attended the **Cameo.** The picture was extensively exploited and the title drew well, but the comments were only fair. **"Lonesome Ladies,"** a smart domestic comedy, combined with good vaudeville, **brought satisfactory results at the State box office.** **"Resurrection,"** second run, although ac-

claimed by local critics among the ten best pictures of the year, **didn't do much at the Park.** "**The Claw,**" average melodrama **drew better than average summer attendance** at Reade's Hippodrome the first half of the week, and coupled with Midget Follies, did exceptionally well all week at Keith's East 105th St. "**His Dog,**" at the **Hippodrome** the last half of the week, **did fairly well.** The Circle continues its daily change of revivals with only fair success. Neighborhood houses continue to report business below the average of last year at this time.

Seattle

FOR the third time in as many weeks, the Fifth Avenue Theatre last week far outdistanced all competition, playing to **packed houses for seven days** with "**The Callahans and Murphys,**" a pleasing Fanchon-Marco Revue featuring all colored talent, and the third week of the phenomenal engagement of Eddie Peabody as musical director and general master of ceremonies. It was the first week of lower summer prices (75c top) and business reached more than $18,000. This was not far short of the house record of $22,300 established the week before with "Naughty But Nice" at an 85c top.

As for the other houses, warm summer weather can be blamed for business that was **only fairly good.** "**The Prince of Headwaiters**" **at the Coliseum** was just an average attraction that **failed to arouse much comment.** The same may be said for "**Evening Clothes**' at the United Artists Theatre, where the Menjou film did **only a fair business.** It was below par for this star.

At the **Blue Mouse,** the first week of "**Dearie**" and a new four-act **Vitaphone show attracted better than average houses.** The picture was only fair in its audience appeal; the Vitaphone subjects headed by John Charles Thomas and Vivienne Segal were the least attractive of any used so far this season, with the exception of the headliners named.

The Columbia with "**Whirlwind of Youth**" **played to average houses.** The bill was built up to a small extent by a second-run Lloyd comedy and a strong musical program. "**Heroes of the Night**" at the Embassy played to **fair houses,** and "**The Perfect Sap**" at Pantages, in conjunction with vaudeville featuring the Brown Brothers and their Sax Band, did a **pleasing week's gross.**

"**Is Your Daughter Safe?**" at John Danz's **Strand Theatre** played its fourth week to segregated audiences, but is apparently being held at the house for a record length run, as it is **doing very little business.**

Milwaukee

COOL weather throughout the entire week brought business in Milwaukee theatres a little nearer normal. The Tuesday half holiday when Maitland visited his home town, brought the holiday spirit to the city and theatres found business very brisk in the evening. **Lon Chaney in "The Unknown"** was a **popular attraction at the Wisconsin.** "**Is Zat So?**" showing at the **Strand drew large houses** during the entire week. "**The Heart of Salome**" was the feature at the **Alhambra** and was **very well attended.** The "**Secret Studio**" **at the Garden was well received** by Milwaukee audiences. "**Lonesome Ladies**" at the Merrill **drew fair houses.**

Neighborhood houses also experienced an increased amount of business during the week. The **Oriental** with "**The Better Ole**" as the feature **was always crowded.** This picture played to good houses also at the Modjeska and Tower theatres. "**The Tender Hour**" at the Milwaukee brought in **good business. Patrons of the Colonial appreciated "Frisco Sally Levy."** "**Fast and Furious**" was an attraction at the Venetian.

Central Penn.

ENERGETIC exploitation, well directed, helped to bring fairly satisfactory box office results to the leading downtown theatres in Harrisburg, notwithstanding it is the midsummer season when a let-up in business is looked upon as unavoidable.

The Navy play "**Convoy,**" was shown at the **Colonial** with **fair sized crowds,** Manager Charles Jones having resorted to several expedients, in addition to the regular advertising, to help it combat the handicap of hot weather.

An extra boost was given on the night of July 21 to "**Man Power**" starring Richard Dix, in the Victoria theatre, when the management had the blow-by-blow returns for the Dempsey-Sharkey fight announced by a powerful radio. The **theatre was crowded to the doors** and this swelled the average of business done in the week.

The offering at Loew's Regent, "**Captain Salvation,**" with Lars Hanson, received favorable comment and **attracted average crowds.** The State's picture offering was "**Birds of Prey,**" with Aesop's Fables cartoons as an added film attraction. The **National Theatre put on an all-comedy bill with moderate success.** The feature of the bill was "**Rubber Tires**" and the program included also **Aesop's fables and an "Our Gang" picture.**

A double feature bill was presented at the Russell, consisting of Dick Grace in "**Flying Fools,**" and Lillian Rich in "**Seven Days.**" The Russell has been experimenting for several weeks with double feature attractions with results that are **understood to be satisfactory** thus far.

Kansas City

BUSINESS at most of the first run houses in Kansas City this week—a week of hot weather—was neither good nor bad, just average.

At the Newman John Gilbert in "**Twelve Miles Out**" played to crowds a **little better than normal,** while "**The Red Kimono**" at the Liberty for its third week **dropped below the average,** after having done a big business for two weeks.

Lewis Stone in "**The Prince of Headwaiters**" at the Mainstreet **did a fair business,** slightly above normal, but "**Metropolis**" on its **second week** at the Royal was just a bit **below the usual weekly attendance.** "**The Broken Gate**" at the Pantages drew **average crowds.** Syd Chaplin in "**The Better 'Ole**" did a **good second week's business** at the Globe.

Detroit

FEATURES billed in the downtown section drew nicely this week. From all reports, business has improved tremendously at the first-run box offices.

"**Metropolis**" and John Gilbert in "**Twelve Miles Out**" **rated highly among the current attractions** and will be held over a second and third week respectively. They are running at the Adams and Madison theatres.

At the **Michigan,** Esther Ralston's "**Ten Modern Commandments**" **and a double** stage show pulled in **large crowds throughout the entire week.**

Pola Negri in "**Barbed Wire**" **did exceptionally well** along with a stage attraction in the Capitol. The **State,** likewise **registered strong,** with "**Dearie,**" featuring Irene Rich, and a gay series of vaudeville numbers supervised by Freddie Stritt.

The **Colonial picture,** "**Irish Hearts,**" went over to medium and large gatherings during its showing. It ran a little better than fifty-fifty.

St. Louis, Mo.

ST. LOUIS first-runs and neighborhood and suburban theatres experienced but an average week during the seven-day period ending on July 22.

Here and there a house showed signs of good business at times, notably the **Ambassador** where a new stage policy was presented with the first appearance of Herbert Rawlinson in "**Hollywood's Ambassador of Joy**" as orchestra director and general master of ceremonies of the musical and song end of the entertainment. The appearance of Miss St. Louis and her court of **twenty-five local bathing beauties** also aided business for this big down-town house somewhat. The screen attraction was "**The Poor Nut,**" a collegiate comedy, with Charlie Murray and Jack Mulhall as the fun makers.

The **Missouri Theatre experienced an average week.** Its screen feature was "**The World at Her Feet**" with Florence Vidor as the starette.

Loew's State Theatre offered "**The Callahans and Murphys,**" an alleged Irish comedy of the type made famous on the Burlesque stage years ago by Harrigan and Hart. **Business was fair.**

The **St. Louis Theatre** in conjunction with Orpheum circuit vaudeville offered on its screen "**Is Zat So?**" It was **an average week** for this season.

San Diego

DRAWING well upon the army, navy and marine corps men in and about San Diego the showing of "**The Rough Riders**" **at the Balboa brought good results** at the box office. The fact, too, that Colonel Theodore Roosevelt had made San Diego an extended visit on his last trip to the Pacific coast added to the local personal interest in the picture.

Pola Negri, in "Barbed Wire," opened big at the Balboa, following the Roosevelt film. The interest in wartime pictures, such as "Barbed Wire," and "Convoy," the latter being shown recently at the New California to good houses, seems to keep up here, where so many men are constantly in training for military service.

At the Plaza, for the showing of "**Wonders of the Wilds**" Manager Dwight L. Hill **presented in person Burr Nickle, the explorer,** on whose expeditions the pictures were taken. Mr. Nickle gave short descriptive talks at each show.

The Superba found "**Sweet Rosie O'Grady,**" with Shirley Mason and Cullen Landis, **a good drawing card for a midsummer week.**

The Mission reports "**Josselyn's Wife**"

a very good attraction for the week ending July 16.

Pantages, a vaudeville house, used "**The Country Beyond**" as its film part of the program of the week of July 11, and followed that with the Louise Fazenda picture, "**Cradle Snatchers.**"

The neighborhood houses, about the city, are finding some slackening in evening attendance, owing to the coming on of real summer weather and a corresponding call to the beach resorts.

Salt Lake City

THE hottest weather yet experienced this summer was had last week but first run theatre business averaged very good.

The **Paramount Empress Theatre was crowded to overflowing** during the first few nights of the showing of John Gilbert in "**Twelve Miles Out**" and the management had a very difficult job in keeping the overflow cool and contented, it is stated. In addition to the picture bill offered at the Paramount Empress, there was a special prologue billed as "Lucky Lindy," which also attracted the crowds.

John Gilbert was also a great drawing card in "**Monte Cristo**" **at the Pantages here, exceptionally big business** having been done.

The Victory Theatre enjoyed fairly good business during the weeks' run of "**A Whirlwind of Youth**" with Lois Moran, Vera Veronina and Donald Keith.

The picture at the American which was expected to be a big drawing card, but which **fell rather short** of expectations was "**Babe**" **Ruth** and Anna Q. Nilsson in "**Babe Comes Home.**" The only redeeming feature of the bill is reported to have been "**The Old Soak.**"

Joseph Schildkraut and Lya DePutti in "**The Heart Thief**" **did a good summer business at the Gem.**

The Rialto, a second run house, received **very satisfactory results** from the showing of Ronald Colman and Vilma Banky in "**The Night of Love**" and also "**The Collegians**" with Dorothy Gulliver, a Salt Lake girl.

Exploitation ran high this past week, with window cards being used extensively in addition to twenty-four sheet space, etc.

Los Angeles

GRAUMAN'S **Egyptian Theatre,** which has just changed its policy to showing first runs each week, is attracting **average attendance with Richard Dix in "Man Power."**

"**Is Zat So?**" at the Pantages is **very popular** as the play had a very successful run in Los Angeles and the picture has been advertised as being equally as good.

At Loew's State, Norma Shearer in "After Midnight" is pleasing theatre-goers aided by Gene Morgan in a Fanchon & Marco "Idea" on the stage.

"**Stark Love**" at the Metropolitan is generally considered to be the **most popular picture showing** in the downtown theatres. Rube Wolf, on the stage, is drawing his faithful fans who go to see him each week whether the picture is a strong attraction or not.

The first showing of "**Beau Geste**" **at popular prices** seems to be **doing good business** at the Million Dollar. "**The Way of All Flesh**" **closed this week at the Criterion** leaving a **splendid box office record.**

Ticket purchasing is still running heavy at **Grauman's Chinese** for "**The King of Kings**" and at Carthay Circle for "**Seventh Heaven.**"

Portland

(Previous Week)

WITH West Coast concentrating their attention upon the Broadway, that theatre has enjoyed continued good busines throughout the early part of the summer.

"**The Callahans and The Murphys**" **drew exceptionally well, and was rated as excellent comedy.** Fanchon and Marco's "Books" idea contained several show stopping numbers, including the "Trojan Five," U. of S. C. quintette.

The Blue Mouse, playing the second week of "Simple Sis," got **satisfactory business,** although the picture was not considered anything unusual. **Vitaphone program only fair.**

"**Resurrection**" **in its second week at the Columbia got sufficient business to warrant holding it for a third.** Picture criticizedly some as morbid, but generally considered unusual entertainment.
icized by some as morbid, but generally **for second showing of three days, but drew such crowds over the week-end that it was held for three more days.**

"**The Telephone Girl,**" **at the Rivoli, drew just average business,** although the picture was well liked.

"**Matinee Ladies,**" **at the Music Box did not create much enthusiasm, and drew rather poorly.**

Seattle

(Previous Week)

IN the face of very tempting summer weather, numerous outdoor activities and shows, and the usual holiday exodus of city residents, the Fifth Avenue Theatre last week established what was probably the greatest week's attendance ever recorded at a Seattle picture theatre for a regular attraction.

The bill was in reality a triple-headliner; it consisted of **Colleen Moore's "Naughty But Nice,"** an elaborate Fanchon-Marco revue called "Ali Baba and the 39 Thieves," and Eddie Peabody, the dynamic "banjomaniac" and musical director from the Metropolitan Theatre at Los Angeles.

Perhaps the second best attraction in point of box office popularity was "**Wedding Bills**" at the Coliseum Theatre, which did a **very pleasing business for the week.**

"**Frisco Sally Levy**" at the United Artists Theatre **failed to do the business that was expected of it.** At the Blue Mouse Theatre, "**Simple Sis**" **played its second and final week to fair houses.** The Vitaphone subjects, headed by The Revelers, are still doing the business at this house, with the picture coming in second place.

For the first time in the city's history, a first run house last week featured a Revival Week of past screen successes. **Universal's Columbia Theatre** was the house to use the films, and the week's **business was only fair.** The pictures used during the week included "**Polyanna,**" "**Robin Hood,**" "**Birth of a Nation,**" "**Thief of Bagdad,**" "**Orphans of the Storm**" and "**The Gold Rush.**"

At the Strand Theatre, John Danz held "**Is Your Daughter Safe?**" for a third week's engagement. This film, featured as a big sex drama, is playing at advanced prices to segregated audiences and is holding up remarkably well.

Another hold-over was "**King of the Pack,**" **which did a very pleasing business at the Embassy Theatre,** Joe Danz's 25c house, and was kept on for an extra three-day run. "**Midnight Lovers**" **at Pantages** was a secondary attraction, being held down on account of the appearance of Irene Franklin as headliner.

At Hamrick's Egyptian Theatre, in the University district, "**Rookies**" **played to large houses for the entire engagement,** in spite of a recent record-breaking two-week engagement at Al Raleigh's Coliseum Theatre in the downtown district.

San Francisco

ANOTHER good week for San Francisco's motion picture houses was witnessed by both first-run and residential theatres in spite of the fact that this is vacation time and a great many leave the city. One reason for the prosperity was that no hot weather was witnessed.

"**Resurrection**" **drew an enormous crowd to the California** Theatre because of Tolstoy's popularity here. "**The Way of All Flesh,**" shown at the **St. Francis Theatre,** was **well liked** and the house was filled in the evenings. "**Twelve Miles Out,**" was shown at the **Granada Theatre, and drew a crowd,** many going there to see the presentation act entitled, "Bugs." "**Service for Ladies**" **drew many to Loew's Warfield Theatre,** as the picture's star, Menjou, is very popular here. The stage act, with singing and dancing, did a great deal to help fill that house.

"**Old Ironsides**" **did not draw so well** in its third week at the Columbia **Theatre,** where it is shown at advanced prices, many stating they thought it too dull. "**The Night Bride,**" a comedy, drew many to the seats of the **Golden Gate Theatre,** which were filled every evening, partly due to the vaudeville acts. "**The Canyon of Light,**" **attracted many to the Pantages Theatre,** as did the acts of vaudeville. At the Union Square Theatre, "**The Cheaters**" **was considered but fair,** while the comedy,, "**The Vanishing Villains**" **took very well** and the acts of vaudeville drew many to this house. "**Where North Holds Sway,**" drew a larger crowd than expected to the **Cameo Theatre.**

In the residential houses "**The Return of Peter Grimm**" drew many to the **Coliseum Theatre,** and at the Wigwam Theatre, "**Don Mike**" helped fill the house as did the musical comedy, "**The Finnegans and the Goldbergs.**" "**The Social Highwayman**" did the average at the Metropolitan Theatre.

Existence of Movie Trust in Texas Charged

WHETHER a violation of the anti-trust ordinances of Texas has actually been made is now being considered by Attorney General Claude Pollard, of Austin, Texas, who has agreed to hear Houston attorneys presenting a charge that a motion picture trust exists in the state of Texas. The general attorney has received a complaint that methods employed by the so-called trust have forced out of competition a theatre owner at Bryan and that these same mehods are about to be used against another motion picture theatre owner in Houston.



"The Trail of the Tiger"

(Universal Serial—10 Episodes)

(Reviewed by Chester J. Smith)

THIS Universal chapter play featuring Jack Daugherty and Frances Teague gives every promise of developing some lively entertainment before it is concluded and it seems evident that it is going to be a little bit out of the usual order of serials. Judging by the first episode the action is going to be unusually fast but not so ridiculously furious as is customary.

So far as the first three chapters are concerned there seems to have been a lot of thought put into them. The climaxes are worked up to nicely and they are not of such an impossible order as usually is seen. Nor are the cut-backs of the customary lengthy type. They tell just enough of the preceding chapters very sketchily to give a fair idea of what has gone before. Each episode fairly bristles with action and while the climax of each is exciting, at the same time it is plausible.

Jack Daugherty is the ideal hero for these serials. He has the faculty of not overacting and he completes his heroics apparently with the slightest effort. He seems a very versatile young man, being proficient in swimming, riding or whatever he is called upon to do.

Frances Teague is a newcomer to the screen and evidently familiar with circus life, about which the action is laid. She is good to look at, has plenty of pep, and like Daugherty, does well whatever she is called upon to do. Judging from what has gone on before she will have plenty to do too. Already she has been rescued from drowning when her machine went through an open bridge, and she has been dragged from the jaws of a tiger, escaped from the circus menagerie.

A circus outfit in its entirety was used in the making of the serial and the shots apparently are all authentic, even those having to do with the actual performance. The animals, freaks, wire walkers, tumblers and clowns are all on display to make a nice background for the picture, which has to do with an inheritance for the heroine, about which so far there is much mystery. But Jack Daugherty is on the trail and there'll be some dizzy doings before it goes into the possession of the rightful owner.

"Perils of the Jungle"

(Weiss Brothers Serial—10 Episodes)

(Reviewed by Thomas C. Kennedy)

THE first three chapters of this episode thriller of the jungle reveal an effort on the part of the producers to crowd with action the reels in which are related the adventures of a big game hunter and a young woman on some mysterious pursuit in the African wilds.

It seems a long time since the Selig zoo—or for the matter of that any collection of wild animals—has figured in a serial play, and this reviewer believes the fans will welcome them after their absence these many years from the episode plays. Indeed, the lions, tigers, elephants, the hyenas, and that extremely well fed looking beastie, the hippopotamus, give a seemingly new twist, a decidedly interesting turn to the familiar mechanics of the serial plot. In this one, there is provision for the always sure-fire mystery element, with a map showing something or other, for which the sympathetic characters and the "heavies" will contend from chapter three on up to the middle of reel twenty-one—the concluding strip in this pictorial adventure tale.

The principal characters are Phyllis Marley (Eugenia Gilbert), Rod Bedford (Frank Merrill), Kimpo (Bobby Nelson), Marks (Milburn Morante), "Brute" Hanley (Albert J. Smith), Moto (Will Herman), Stephens (Walter Maly) and Alexander Marley (Harry Belmore). Phyllis and her father are making their way through the jungle in search of some treasure, the location of which is known only to the father. "Brute" Hanley, who has posed as a sailor on the voyage by ship, accompanies them. They meet Rod Bedford, who, thanks to the mysterious influence over the savages of a boy of the jungle called Kimpo, is saved from the cannibals. Old Marley is seriously stricken and gives his map, showing the position of the treasure, to Bedford. "Brute" determines to obtain the map and get the treasure for himself. The parties, for mutual protection, occupy the same hut. They are open to attack by the jungle beasts, the close of the third chapter showing the stampede of elephants in a raid upon the hut, which as the final scenes are run off, is being thrashed to splinters by the infuriated pachyderms.

In matters of staging and photography the production is up to a good standard, and while the plot is quite rubber stamp, the animals, scenes of which are liberally interspersed through the reels, furnishing an actionable, interest-holding serial.

"The College Kiddo"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

MACK SENNETT'S latest offering through Pathe, as the name implies, is a collegiate comedy of the slapstick variety with Madeline Hurlock and Eddie Quillan featured. It is fairly rough comedy that will probably bring shrieks of laughter in the smaller houses, but it is not among the best of Sennett short reelers. It abounds in impossible situations injected solely for laugh purposes and it goes afar from the campus for its humor.

Eddie Quillan is the usual sap freshman; in fact too much so. He is the college laundryman and is vamped by Miss Hurlock, the college widow. The latter steals the examination papers from the professor's pocket to aid her brother, who is about to be flunked. She secrets them in Eddie's pocket and then inveigles Eddie to her room as the professor is calling. Her efforts to recover the papers from Eddie and at the same time keep the knowledge of her guilt from the professor provide a good part of the comedy.

"Sure Cure"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THAT silk-hatted comedain, Clem Beauchamp, who always reminds one of Raymond Griffith, exhibits his manifold capabilities as a clever comic in this two-reeler of a sanitarium and its patients. He is aided and abetted in the fun-making by two good troupers, Phil Dunham and George Davis. Quite a number of giggles will be let loose when the three patients start clowning and an escaped seal flip-flaps all over the place giving the patients hysterics and making them think they are seeing things. There's more fun when Clem Beauchamp stumbles into the operating room of the sanitarium and proceeds to rid a patient's back of a kink, when Davis gives an imitation of a particularly "loony" patient who derives much pleasure from a pail of water, and the scene where Dunham paints black streaks on his head to cover a bald spot. With the arrival of the seal things are enlivened considerably; the reaction of the patients towards the mammal are ludicrous. Terrified negroes, screeching matrons and the general run for cover of the household make an enjoyable time for the beholder. In addition to the above mentioned three the cast includes Lucille Hutton, Amma Styers, Muriel Evans, Bobby Burns and Ray Turner. This Mermaid comedy was directed by Stephen Roberts.

"Felix the Cat in Art for Art's Sake"

(Educational—One Reel)

HERE'S a novel idea. The story of Pygmalion, the Greek sculptor, who fell in love with his statue, Galatea, is utilized by Pat Sullivan, only that the cartoonist introduces airplanes and parachutes to give it a modern touch, and has Felix play the role of the lover pining away over his clay creation. How this situation came about is an interesting tale: Felix is canoeing with his sweetheart when an aviator invites her aboard his plane. Much to the discomfiture of Felix, she accepts, and he, left alone and heartbroken, weeps so many tears that his canoe sinks. Distressed because he has lost his love, Felix begins to paint her likeness, and seeking inspiration, wanders into an art museum where the painting of "Pygmalion and Galatea" fills with him hope. He, too, will follow Pygmalion and pray for the same result. So he labors at his clay and moulds a statue of his lost one and then bows his head to shed bitter tears, harboring the hope that like Galatea his statue will come to life. And this does come to pass, as Felix's sweetheart "walking home" from her ride above the clouds with the aid of a parachute suddenly descends through the roof of the museum where Felix stands with bowed head. It takes but a twinkling of an eye for her to cast aside the figure and takes its place and smile benevolently upon Felix when he raises his head. It's the happy ending for them.
—RAYMOND GANLY.

"Hold Fast"

(Educational-Cameo—One Reel)

THE efforts of two country bumpkins to win the hand of the fire chief's pretty daughter are the motivating forces that send this comedy whirling down the furrow of slapstick. A village carnival is the grand background for the usual order of rough and tumble, helter-skelter antics. Cliff Bowes is the luckier of the two, and wins the prize money. His rival in love tries about every trick to put him out of the way, but that blissful luck which movie heroes possess turns the march of events so that the rival's villainy rebounds upon himself and he is put out of the running. One scene shows Bowes and a friend dressed up as a wild steer and running around at a furious pace with fire crackers popping off behind them. These and similar gags may not arouse hearty laughter but they will produce results that are fair enough. With Bowes in the cast are Glen Cavender. "Toy" Gallagher, James Hertz and Robert Burns. The director was Mark Sandrich.—RAYMOND GANLY.

"Meet the Folks"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

JIMMIE certainly was surprised when he met the folks. Such a motley gang of tall, lanky mountaineers, with their everlasting shotguns in their hands and their women smoking pipes and looking about as tough as the men! That was not the environment exactly that Jimmie, a pill-consuming youth with rabbit courage, wanted. And to make things worse a healthy, rip-roaring feud was blossoming around his ears; his neighbors were bent on exterminating each other and the peace-loving Jimmie felt very much alone and out of place. But the pretty daughter of the rival clan makes life worth living and Jimmie tries to bear up with his clan relations as best he can. His initiation into the family and the night he spends in a dilapidated attic have plenty of funny angles and these are bunched abundantly. The young man in the case is Jimmie Adams, the girl, Gayle Lloyd. Robert Kerr directed this trio.

Tartuffe the Hyprocrite

Rather Heavy But—Jannings Is In It

(Reviewed by Laurence Reid)

SO popular has Emil Jannings, the talented Teuton, become that they are grabbing his early opuses from the Germanic grab-bag. A deal of celluloid has been ground through the camera since he made "Tartuffe, the Hypocrite." And it can be safely put down that the foreign picture cannot possibly stack up against Herr Jannings' first American entry, "The Way of All Flesh." It has its crudities, noticeable in lighting and make-up and the particularly heavy treatment. But there is power to it just the same.

It bears the stamp of UFA—which is no small mark in its favor. And the Jannings man demonstrates surely and easily the ability which carried him away from the Fatherland. The treatment presents the formula of a play within a play—and since it is a psychological study rather than a dramatic play it calls for much deep thinking. Yet it has mirthful moments. F. W. Murnau (yes, it's the same Murnau of "Variety" fame) has sprinkled it with comedy. He's not a director who places all the eggs in one basket. He guides Jannings, Werner Kraus and Lily Dagover through their paces—Emil as the hypocritical philanderer, the others as the deluded husband and his playful spouse.

As mentioned above it should entertain thinking people.

The Cast: Emil Jannings, Werner Kraus, Lily Dagover, Andre Mattoni, Rosa Valetti, Hermann Picha. Director, F. W. Murnau.

THEME: Psychological study of actor determined to save his grandfather from clutches of ambitious nurse. He plays character of hypocrite to accomplish his aim.

PRODUCTION HIGHLIGHTS: Comedy touches. Deft acting by Jannings. Fine support by Kraus and Dagover. Atmospheric settings.

EXPLOITATION ANGLES: Jannings is your play here. Bill as picture which shows him in one of his best character studies.

DRAWING POWER: Depends upon Jannings' popularity. Suitable for better class houses with discriminate patronage.

Produced by U.F.A.
Length, seven reels. Released, July, 1927.



A quartet of scenes from "Snowbound," a Tiffany picture.



A varied group of glimpses into the Metro-Goldwyn-Mayer feature "Twelve Miles Out."

Painted Ponies

Slim Plot and Much Slapstick

(Reviewed by Chester J. Smith)

HOOT GIBSON is the victim of rather a poor vehicle in this Western, which is considerably below his standard. As a matter of fact it gives him little in the way of opportunity and is saved from being almost devoid of interest by a number of rip-tearing rodeo shots showing broncs, steers and cow punchers at their best.

The comedy relief, of which there is entirely too much, is entrusted to the hands of Slim Summerville, armed with a slingshot with which he unfailingly hits the villain in the same spot on the anatomy at least twice in every reel.

Hoot does mix up in some lively encounters with the villain which liven up the action a bit as they are staged very realistically. Their mix-up in the water, as Hoot saves the heroine lends quite a thrill to the picture, but in the last analysis the rodeo shots are the saving of the picture.

The story is a very slim one. It brings Hoot from the north to wrest the cowboy championship from the villain, which he does, and he also wins the girl, as usual, as he saves her a terrible fate at the villain's hands.

The Cast: Hoot Gibson, William Dunn, Charles Sellon, Otto Hoffman, Ethlyne Clair, Slim Summerville.

THEME: Western in which the hero wins the cowboy championship from the villain and by his heroic efforts also wins the girl of his choice. . . . . .

PRODUCTION HIGHLIGHTS: The splendid rodeo shots showing the bucking broncs, bull-dogging and roping; the fight in the water between the hero and villain.

EXPLOITATION ANGLES: The name of the star; the wild western atmosphere provided by the actual shots taken from a foremost rodeo; the wild ride of Hoot; the river fight and the rescue of the girl.

DRAWING POWER: Will probably be appreciated in the smaller houses and by the regular followers of the star.

Produced and distributed by Universal.
Length, 5,415 feet. Released, September 25, 1927.

Twelve Miles Out

Average Melodrama Pepped Up By Gilbert

(Reviewed by Laurence Reid)

IT'S quite a let-down for Jack Gilbert to be taken out of the passionate pastures of romance in order to carry out the carryings on of a more-or-less rough-and-tumble melodrama. The piece may disappoint many of his heavy worshippers who delight in capturing some of his love sparks. But he has go-getting ways, nevertheless—and they're visible throughout the vivid action. Much has been added to the story since it served as a play. For one thing it introduces a draggy prologue.

Once the early reels are over it swings into first rate melodrama. Gilbert and his arch-enemy, Ernest Torrence, give up carrying contraband fire-arms into Africa—and pick up change and excitement off American shores as rum runners. The kick comes when the hero escapes from the coast guard and breaks into the home of heroine. The Gilbertian technique is very evident here. He kidnaps the girl and takes her *twelve miles out* or so.

The film is on the dividing line between top-notchers and mediocrities. Because of Gilbert and Torrence it should do business.

The Cast: John Gilbert, Ernest Torrence, Joan Crawford, Eileen Percy, Paulette Duval, Dorothy Sebastian, Owen Lee, Edward Earle, Bert Roach, Tom O'Brien. Director, Jack Conway.

THEME: Melodrama of rum-runners and hi-jackers who are deadly enemies over their business and their love affairs. Hero comes clean when he meets right girl.

PRODUCTION HIGHLIGHTS: Ship scenes. Red hot action in rum-running scenes. Volatile action of Gilbert. Characterization by Torrence. Suspense. Atmosphere.

EXPLOITATION ANGLES: Title affords many advertising possibilities. Play up profitable bootlegging business. Tease title. Bill as affording star red hot action, etc. Feature Torrence.

DRAWING POWER: For all types of houses. Star's popularity will draw them everywhere.

Produced and Distributed by Metro-Goldwyn-Mayer. Length, seven reels. Released, July, 1927.



Some of the interesting scenes to be found in "Tartuffe, the Hypocrite," the Moliere play produced and distributed by Ufa



Carnivals and cowboys mix in these stills from Universal's "Painted Ponies."

Snowbound

Fast Moving and Happy Farce

(Reviewed by Chester J. Smith)

HERE is a fast moving screen play with all the action that could be desired, an abundance of comedy of the lively order, a bit of romance, plenty of intrigue and a plot with as many twists and turns as the livliest of the mystery plays. The characters at one stage appear to be inextricably muddled and one starts to wonder how they are ever going to become unravelled, but the tale from then on unwinds itself swiftly and proceeds to a happy conclusion.

Snowbound is described as a farce comedy, fortunately. Had it taken itself more seriously and been filmed as a drama it would have been almost ridiculous, but as it is it provides entertainment that should bring appreciation. There are serious moments when it threatens to develop into the deepest melodrama, but these are passed over and comedy prevails.

The cast is a well balanced one, every member of which does his or her work excellently. Situations that could easily be overdone are splendidly handled by director Phil Stone, who gets the most out of the story. The title is taken from the fact that the players are snowbound in an Adirondack lodge.

The Cast: Betty Blythe, Lillian Rich, Robert Agnew, George Fawcett, Martha Mattox, Harold Goodwin, Guinn Williams, Pat Harmon, William A. Carroll and Dorothea Wolbert.

THEME: A farce comedy of romance and intrigue in which the right man wins the girl after numerous complications with the principals snowbound in an Adirondack lodge.

PRODUCTION HIGHLIGHTS: The race to the Adirondack lodge and the chase by the motorcycle cop. The many fast moving escapades. The meeting of the three couples in the lodge during the raging snowstorm.

EXPLOITATION ANGLES: Play up the extremely fast action and the well balanced and capable cast. It can rightfully be termed splendid hot weather entertainment. Emphasize the chase to the Adirondack lodge.

DRAWING POWER: Should go well in almost any house.

Produced and distributed by Tiffany Productions. Length 5,182 feet. Released July 15, 1927.

The Satin Woman

Good Story Well Acted and Well Directed

(Reviewed by Chester J. Smith)

HERE is a feature lavish in its settings, gorgeous in the star, with an emotionally dramatic story well moulded, well acted and well directed. There is nothing lacking to make this an attraction that would meet with the high approval of any type of audience. It has some tremendously dramatic climaxes. It has not been marred by the usual injection of stupid comedy relief; in fact, the comedy element is almost entirely lacking and that which has been infused is of the more pleasing variety.

Mrs. Wallace Reid is a fashion show in herself. Her gowns are gorgeous and she certainly displays them to the best advantage. Women will rave over them and they will not be displeasing to the eye of the male.

Considerable credit is due Walter Lang for a splendid story exceptionally well directed. He shoots straight at the mark and the details of the picture are carried out expeditiously. He has not allowed his cast to overact and his dramatic climaxes are nicely worked out. The story hits into a rapid stride and holds the interest until the final shot.

The Cast: Mrs. Wallace Reid, John Miljan, Rockliffe Fellows, Alice White, Laska Winters, Charles Buddy Post, Ruth Stonehaust, Gladys Brockwell, Ethel Wales. Directed by Walter Lang.

THEME: A society drama of a woman who almost forgot she was a wife and mother until too late. Her obligations outside of the family result in divorce and later her daughter is about to follow in her own footsteps when the mother averts this catastrophe and a reconciliation with her husband is effected to bring about a pleasing conclusion.

PRODUCTION HIGHLIGHTS: The gorgeous display of gowns. The lavish settings; the splendid acting of a well balanced cast and the exceptionally worked out climaxes.

EXPLOITATION ANGLES: The name of the star; the luxurious costuming which develops a veritable fashion show. A number of intensely dramatic situations and the all around good work of the cast.

DRAWING POWER: An attraction that should go well in any type of house.

Produced and Distributed by Lumas.
Length, 6,566 feet. Released, July, 1927.



Shots from the Columbia drama of the sea, "The Blood Ship"



The race track and its romance and tragedy is the tale unfolded in First National's "The Sunset Derby," scenes from which are shown above

The Prince of Headwaiters

Lewis Stone Makes Picture Enjoyable

(Reviewed by Laurence Reid)

SO sure of his technique and other acting accomplishments is Lewis Stone that he invariably stands head and shoulders above the material given him. Take this latest for example. It is no great shakes in either its plot or treatment, the idea behind it being quite hackneyed—and the bright touches too skippy to give it novelty. But Stone is there with his personality and talent. And it shapes up as enjoyable.

This time the start appears as an art student in Paris—and according to the Hollywood pattern he sports a Van Dyke. The sequence of the whiskers starts the celluloid off on its revolution from which develops a time lapse. Several years later Stone bobs up as a headwaiter—a good one, too. Leave that to Lew. He has been mourning the death of his girl wife ad interim. During his journeys from table to table in a New York restaurant he discovers the son of whose existence he had been ignorant. The boy is fast in the clutches of a gold-digger—and the headwaiter, with a parental influence guiding him, starts to hand out some fatherly advice. The upshot of it is he saves the youth from himself—aided and abetted by a sweet young thing and some self-sacrifice of his own.

The Cast: Lewis Stone, Robert Agnew, Priscilla Bonner, Ann Rork, Lilyan Tashman, John Patrick. Director, John Francis Dillon.

THEME: Drama of self-sacrifice with father saving youth from himself.

PRODUCTION HIGHLIGHTS: The artist sequence. The scenes of Stone as headwaiter. The expose of gold-digger. The romance. The acting of star. The sets and photography.

EXPLOITATION ANGLES: The angle to play here is Lewis Stone's acting. Concentrate your campaign on his personality and talent. Bill as effective story of a father's sacrifice, etc. Feature Ann Rork.

DRAWING POWER: Star has following and his acting should draw patronage. Satisfactory for average houses.

Produced and Distributed by First National.
Length, six reels. Released, July, 1927.

The Sunset Derby

A Jockey Finds His Nerve Again

(Reviewed by Raymond Ganly)

PRODUCED with more care and acted with more restraint than the average race track picture, "The Sunset Derby" is good entertainment. To be sure, the idea held forth—that of a weakling who conquers fear—is not entirely new, it having been played up in practically every type of athletic picture; but in the long run the continual human failings are always bobbing up (they cannot be put down because they are human nature itself) and if we recognize them in picture after picture that is no reason why protests should be made against their eternal recurrence. Racing stories will always be produced because "the sport of kings" carries a continued appeal.

Several good racing scenes and realistic touches of what goes on in the stables help a lot in giving the proper punch. Though you can easily foretell the end of the story, the production shapes up as a good example of its type. Collier is very sincere and in character, but on the whole his interpretation is weakened by too many expressions of horror. Mary Astor, a shy and meek heroine, flits in and out of the picture at regular intervals. Ralph Lewis, Burt Ross, a good kid actor, and David Kirby render appreciative support.

The Cast: William Collier, Jr., Mary Astor, Ralph Lewis, David Kirby, Lionel Belmore, Burt Ross, Henry Barrows, Bobby Doyle, Michael Visaroff. Directed by Al Rogell.

THEME: Jockey asserts his mastery over an inner cowardice and wins big racing event and girl.

PRODUCTION HIGHLIGHTS: Track and stable sequences. Jockey's fall and comeback. The excitement of a big racing event.

EXPLOITATION ANGLES: Use derbies, horse shoes, riding outfits. Man on horse, dressed as jockey, appropriate bally hoo.

DRAWING POWER: Good appeal for the average run of fans.

Produced by Charles R. Rogers. Distributed by First National. Length 5,800 feet. Released, June, 1927.



Highlights from "The Prince of Headwaiters," a First National feature



Interesting shots from "The Satin Woman," a Lumas release.

The Blood Ship

Hot and Heavy Melodrama Here

(Reviewed by Laurence Reid)

A GOOD old nerve-tingling title decorates this picture—the action of which lives up to its colorful monicker. The piece carries a wallop in the play of melodrama on the high seas. Before you are barely ready to say "Captain Kidd" it informs you that the clipper is a hell-ship the master of which has a habit of beating up his crews. As you can see, the story is a blood relative of Jack London's "Sea Wolf," though there are many marks of originality about it which sets it apart from the London opus.

The skipper has a "shanghai" complex. When a crew runs out on him after a punishing cruise he and his first mate (who registers an equally hard-boiled disposition) use strong-arm methods and shanghai enough sailors to run the ship. Of course, with such a background it is easy to guess that the motivation will concern a mutiny. It's red-hot action which is served up here—and no mistake. The players entertain a deal of punishment from the brutal skipper before he is knocked for a row of anchors.

A love note punctuates the action to balance the hard moments—and Richard Arlen and Jacqueline Logan take care of it very romantically. But it is the melodrama which provides the real interest and suspense. Everything happens that could possibly happen during the voyage. So put it down as vigorous entertainment.

The Cast: Hobart Bosworth, Fred Kohler, James Bradbury, Richard Arlen, Walter James, Jacqueline Logan, Arthur Rankin. Director, George B. Seitz.

THEME: Melodrama of sea with brutal skipper shanghaing crew and punishing them until he gets his just deserts.

PRODUCTION HIGHLIGHTS: The settings. The photography. The action aboard ship. The love interest. The fights. The realism. The acting.

EXPLOITATION ANGLES: Tease the title. Bill as vigorous melodrama of sea which affords plentiful action. Play up Bosworth, Logan and Arlen. Use stills of ship, etc.

DRAWING POWER: Suitable for downtown houses and strong enough for first runs. Title, backgrounds and acting should draw patronage.

Produced and Distributed by Columbia. Length, seven reels. Released, July, 1927.

Studio Briefs

In order to assure comedy relief in "Bride of the Night," Fox screen version of "Prince Fazil," Director Howard Hawks has added Hank Man and Dale Fuller to the cast. Charles Farrell and Greta Nissen have the principal roles.

Casting is now complete on "The Woman Who Did Not Care," the eleventh of a series of twelve Gotham productions for the 1926-27 season. The choice for the feminine lead finally rested on Lilyan Tashman. No less than three leading men are necessary and all of widely varying types. The male trio who try to win "The Woman Who Did Not Care" will be portrayed by Edward Martindale, Lloyd Whitlock and Arthur Rankin. Sarah Padden, "Big Boy" Williams and Ruth Boyd complete the list. Philip Rosen will direct from the continuity and adaptation by Marion Orth.

Ford Sterling has been cast for part in Esther Ralston's latest starring picture for Paramount, "Heaven Help the Working Girl." Blanch Payson, eleven years in pictures, is also to play a featured part in the picture. Her last work was in "Lost at the Front" and "The Callahans and Murphys."

After five weeks at the famous Liberlost Cabin of the late Gene Stratton-Porter near Rome City, Indiana, Director Leo Meehan and members of "The Harvester" company returned to the F B O studios. The round trip involved a journey of more than 5,000 miles for the 40 people comprising the company, and required the transportation of two carloads of "properties" and equipment. The company is now at work at the studio on the interior scenes for the picture, which will be completed and ready for editing within the next ten days.

Two important additions and one change in the cast of "Stranded," the first of Sterling's "Quality Eight" for 1927-28, have been announced. Gale Henry has been added to the cast to replace Cissy Fitzgerald. The cast will be further augmented by Florence Turner in a sympathetic role. Phil Rosen is directing "Stranded."

Duke Kahanomoku will again make a screen appearance in a Paramount picture. The famous Hawaiian swimmer will play the part of a foreman of a construction gang in Clara Bow's current vehicle, "Hula." Kahanomoku's last work was in the Paramount special, "Old Ironsides."

Following an extended vaudevivlle tour, Alice Lake has returned to the screen for a featured role in the Pathe feature "The Angel of Broadway," in which she is supporting Leatrice Joy. This picture, now in production at the DeMille Studio, is being directed by Lois Weber from the scenario by Lenore J. Coffee.

Marceline Day has been assigned the feminine lead in Lon Chaney's new Metro-Goldwyn-Mayer starring picture, "The Hypnotist," which Tod Browning will direct. Miss Day is now completing the leading feminine role in Ramon Novarro's new film, as yet untitled.

Paul Panzer, now appearing in the newest Patheserial, "The Hawk of the Hills," in which Allene Ray and Walter Miller are starred, was also in the first Patheserial, "The Perils of Pauline," in which Pearl White was starred. He has also been in about a dozen other Patheserials in which different people starred. Panzer is one of the oldest motion picture players in the world, in point of experience.

Natalie Kingston is to play the vampire in Esther Ralston's latest starring picture, "Heaven Help the Working Girl."

After an absence of more than a year Tom Moore is renewing old friendships at the DeMille Studio, where he is to play the male lead in the Pathe feature, "The Wise Wife," which is to star Phyllis Haver, under the direction of E. Mason Hopper. A year ago Moore played the lead in support of Leatrice Joy in "The Clinging Vine," for DeMille. The supporting cast will include Jacqueline Logan, Joseph Striker and Fred Walton.

Mack Sennett has two units busy on new vehicles for release under the Pathe banner during the new season. Harry Edwards is directing a newlywed story with Billy Bevan, Vernon Dent and Alma Bennett enacting the featured roles. Eddie Cline returns to the Sennett banner to direct the first of the new series of "Girl Comedies," which will further glorify bathing beauties. Daphne Pollard, Dot Farley and Mack Swain head the cast. "The Pest of Friends," a Bevan-Hurlock-Dent fun vehicle, was recently completed by Harry Edwards.

Peverell Marley, youthful camera-man who handled the photography on "The King of Kings," will film "The West Pointer," William Boyd's next starring picture for Pathe. Donald Crisp is to direct. Bessie Love is to play the featured feminine role, the entire film being scheduled for production at West Point.

Victor Fleming is to direct the next Paramount picture starring Emil Jannings, which will be taken from an original story by Lajos Biro. The temporary title of the picture is "Victory." Jannings will impersonate a Russian general of noble family who becomes a refugee after the collapse of the Russian government.

Joseph Striker has signed a long-time contract with Cecil B. DeMille. His first assignment under the new arrangement will be an important supporting role in "The Wise Wife," Phyllis Haver's initial starring picture.

Having returned to Hollywood from Atlantic City, where she reigned as queen of the Shrine Convention Beauty Pageant, Marie Prevost is now preparing to start work on "The Girl in the Pullman," her next Pathe starring feature which will mark the third Willson Collison stage success in which she has starred on the screen. Erle C. Kenton has been retained to direct.

Victor Flaming is to direct the next Paramount picture starring Emil Jannings after the star finishes his current production, "Hitting For Heaven." The story is not definitely set.

Gregory La Cava is slated to direct the next Richard Dix picture for Paramount, while Rowland V. Lee is scheduled to direct "Rachel," the next Paramount picture starring Pola Negri.

Evelyn Hall, English dramatic stage star, this week was cast in Mary Pickford's new five-and-ten-cent-store comedy, "My Best Girl." Miss Hall in private life is Mrs. Claude King, wife of the actor, and this is her first picture comedy. Born in Harrowgate, she early showed a taste for Shakespearean roles, and for two years toured the British Isles with a repertoire organization. Coming to America she played in "Richard III" with John Barrymore, and with the Selwyn organization. Her first screen appearance was in "Tom Jones," an English production, but later she played in Corinne Griffith's "Six Days."

First National Pictures has purchased the rights to "The Man and the Moment," a novel by Elinor Glyn, first published in London in 1915. Contracts for the rights to the story were closed on the West Coast this week. It will be screened in elaborate fashion. It is expected that detailed plans for the production will be announced soon.

I. E. Chadwick, president of Chadwick Pictures, who has been supervising production activities in his Hollywood studios since March, announced this week that he has engaged Jerome Storm to direct "Ladies at Ease," the third of a series of four Chadwick specials starring Pauline Garon. Storm will start shooting next Monday.

First National has definitely cast Billie Dove for the leading role in George Fitzmaurice's "Louisiana," scheduled to go into production about the middle of August, soon after Fitzmaurice completes "Rose of the Golden West." Miss Dove is nearing the end of photography upon her second stellar production, "American Beauty."

Warner Bros. have signed John Adolfi as director for Irene Rich's next starring picture to be started as soon as the actress completes "The Outpost." Her second picture will be temporarily called "The Silver Slave." It is based on Howard Smith's story which Anthony Coldeway is adapting to screen purposes. Audrey Ferris will appear as one of Miss Rich's supporting cast.

Pierre Collings, formerly scenarist for Paramount, has taken up directorial duties at the FBO studios, where he is making preparations for the production of "Alex, the Great," based on H. C. Witwer's book of short stories by the same title. Mr. Collings wrote the adaptation himself and

when production starts August 1st, he will handle the megaphone for the first time in his career. Louis A. Sarecky, editorial supervisor, will supervise the production.

After a six weeks' absence from the Warner Studio, during which she visited New York, Dolores Costello returned this week to Hollywood via the Panama Canal route. She found plans in preparation for the filming of her next starring vehicle, "The College Widow," by George Ade, which will go before the cameras early in August. Michael Curtiz has been selected to direct this forthcoming film.

Ross Lederman, assistant director on "The First Auto" and "The Heart of Maryland," has been raised by the Warners to the status of director. Lederman's first assignment will be Rin-Tin-Tin's starring picture, "Dog of the Regiment," to be begun the first week in August. Charles Condon is writing the scenario from Albert Howson's story.

Clive Brook, who has just finished the male lead in the Paramount production, "Hula," starring Clara Bow, has signed a new contract with Paramount for one year.

Clara Bow signed a new starring contract with Paramount last week for one year optional.

Two well known film players in the persons of Lola Todd and Edward Hearne were added to the cast of "The Harvester," the Gene Stratton-Porter story in its last week of filming at the FBO studios. This marks Miss Todd's return to the studios following her recent illness. Director Leo Meehan expects that actual filming of "The Harvester" will be completed within a week. The cast already comprises Orville Caldwell, Natalie Kingston, Will Walling

Director Donald Crisp and William Boyd, the star of the Pathe-De Mille Studio special, "The West Pointer," left Los Angeles Monday with a company of 25 players and members of the technical staff. They arrived at West Point this Friday, and are quartered at the Hotel Thayer. Bessie Love is to be Mr. Boyd's leading woman. Donald Crisp is to direct.

Having completed his stage engagements for the season, Al Jolson began work this week on his first scenes in "The Jazz Singer," a Warner Bros. Extended Run Production which marks his debut as a film star. Director Alan Crosland has already been shooting scenes in the story for about six weeks, having taken preliminary material on the Coast and then coming to New York for exterior locations.

Bob Steele, FBO western star who was injured in a fight during the filming of "The Mojave Kid," returned this week to his home in Glendale from the French hospital, where he has been confined for the past two weeks. The two fractured vertebrae and two broken ribs were received in a tussle with Jay Morley, the "heavy" in "The Mojave Kid."

Ralph Graves will direct a de luxe production for Warner Bros. to be called "Roulette." As well as handling the megaphone for this story Mr. Graves takes credit for being its author. The script is now in preparation by Robert Lord and camera work is planned to begin in the course of a few weeks.

Charles Rogers, one of the Paramount School graduates, will play the lead with Clara Bow in her next starring picture for Paramount, "Red Hair," which Malcolm St. Clair will direct.

Warner Oland has been named by Warner Bros. for the title role in "Good Time Charley," a melodrama that will soon be put into production at the company's studio. The role will be one of characterization possibilities along the lines pursued by Oland since he abandoned the delineation of heavies.

Arnold Kent. now playing Raoul de Redon in the Paramount special, "Beau Sabreur," has just been signed to a new long term contract by Paramount. Kent worked in Clara Bow's "Hula."

One Extended Run Production and three Warner Winners were completed this week on the Coast at the Warner Studio. "Ham and Eggs" is the Extended Run production which went to the cutting room this week. Louise Fazenda, Heinie Conklin, Tom Wilson, all appearing in black-face, head the featured cast. "Slightly Used," starring May McAvoy with Conrad Nagel, has also been completed. Rin-Tin-Tin has completed work on his latest starring picture. "Jaws of Steel." "The Broadway Kid," temporary title to George Jessel's new starring vehicle, is now in its second week before the camera.

Making her first screen appearance in seven years, Marie Walcamp is now at work at the FBO studios in one of the important roles of the Laura Jean Libbey story, "In A Moment of Temptation."

Another production unit was added to the Gotham West Coast forces this week when Tom Terriss started work on the third Gotham Production for the coming season, "The Girl From Rio." The stellar and title role of this story of Latin America is being played by Carmel Myers. The only other feminine principal role in the picture will be played by Mildred Harris. The leading male role has been assigned to Walter Pidgeon. Richard Tucker and Henry Hebert have prominent parts.

"Comrades," a First Division production with the World War as its background, is now being cast and Gardner James will play one of the 'comrades.' Ann Sheridan has been selected for the feminine lead. Percy Pembroke will direct under the supervision of James Ormont.

Jack L. Warner announced this week the signing of four script writers to long term contracts. These men are Robert Lord, Ed. Lowe, Jr., Peter Milne and Norman McLeod. Mr. Milne and Mr. Lord have not yet received their first story assignment from Warners. Lowe is already busy on the adaptation of "Sailor Izzy Murphy." Norman McLeod is at work on special gags for "The Broadway Kid."

Fred Kohler, who recently signed a new contract with Paramount, has been cast to play the part of Bart Bradley, the heavy in Jack Luden's first starring picture for Paramount, "Shootin' Irons." Kohler has just finished a strong part in Thomas Meighan's picture, "The City Gone Wild."

Jesse L. Lasky announced yesterday that the first Paramount picture co-starring Chester Conklin and W. C. Fields will be "The Side Show," from a story written by Percy Heath, scenarist, and Donald Davis, son of Owen Davis.

Tiffany Productions, Inc. announces that "Lightning," a Zane Grey drama of the outdoors, is now in the course of production.

Ralph Ince's cast for his F B O special, "South Sea Love," has become practically complete now that he has secured Lee Shumway to play the principal male role. With about 100 players and technical assistants Mr. Ince is now in the Santa Ana Canyon on the banks of the Santa Ana river filming exterior tropical scenes for the production. Two well known colored actors are among the "natives." They are Everett Brown and Gertrude House.

United Artists has received definite word from Edwin Carewe that Don Alvarado, who played opposite Dolores del Rio in "Carmen," will have the role of Filipe in "Ramona," just going into production, with Dolores del Rio in the title role.

June Collyer, appearing in Fox's "East Side West Side," has signed a long term contract with Fox Films. Miss Collyer will leave August 21 for Hollywood to begin work under her new contract. In the meantime she is working under the direction of Allan Dwan in the Fox New York studios completing her role in "East Side West Side."

Jeanette Porter Meehan, daughter of the late Gene Stratton-Porter, is to write the titles for the motion picture adaptation of the novel, "The Harvester."

The late author's daughter's husband, Leo Meehan, is the director of the picture, and consulted with his wife constantly on various points which came up during the preparation of the scenario.

William K. Howard has been assigned to direct "The Main Event," at the Pathe-De Mille Studios. This will be the first starring picture for Vera Reynolds on the coming program. It is from a story by Paul Allison, called "That Makes Us Even."

Malcolm St. Clair, who has been busying himself in the search for the actress or non-professional to portray Lorelei in "Gentlemen Prefer Blondes" which Paramount is to bring to the screen under his direction, has been assigned to immediately prepare "Red Hair," Clara Bow's next picture for production. The latter is to be finished in time to permit St. Clair to start work on the Anita Loos theme.

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Regional News from Correspondents

New York & New Jersey

A NUMBER of houses in this territory have succumbed to the heat during the past week or two and have closed for the Summer. Some others will stick it out until the end of the month, when they will also close their doors, at least for the month of August.

The Tip Top Theatre in Central Avenue, Brooklyn, is among those that have succumbed temporarily to the heat, and has closed for the Summer, with no reopening date definitely set. Myer Rosenthal has also decided to close the Scenic Theatre at 500 Atlantic Avenue July 31st. The doors will be closed most of August, during which time some alterations will be made. Henry Seigel, owner of the Beverley Theatre in Church Avenue, has also decided to close July 31st, with no definite date set for the reopening.

S. Salkin closed his 72d Street Playhouse, at 72d Street and First Avenue, New York, July 25th. The house will be closed for the balance of the Summer.

Cy Barr has sold the Subway Theatre at Myrtle Avenue and Flatbush Extension, to Morrise & Grossman, owners of the New United Theatre in Myrtle Avenue, Brooklyn. It is not yet known what they will do with their new acquisition.

The Tompkins Theatre, on Tompkins Avenue, Brooklyn, has gone on a three-day policy. The house will be open only on Fridays, Saturdays and Sundays for the balance of the Summer. Meantime the house will be repainted and other alterations made.

Rumor has it that the proposed Brooklyn Theatre of Famous Players will be abandoned, though signs still adorning the site proclaim that it will be built.

Henry Seigel opens his new Windsor Theatre, at 43d Street and Fifteenth Avenue, Friday night of this week. The house seats 1,200 and elaborate preparations were made for the opening.

Robbie Binkhoff opened the Rige Theatre at 610 Wilson Avenue the night of July 21st. It was formerly the Wilson Theatre, but was entirely remodeled and redecorated.

Nathan Mass, of the Lincoln Theatre, Bedford Avenue and Lincoln Place, is back around the film exchanges after two months absence. He has gone through a severe illness, but is apparently again rounding into good shape.

Harry Hildenbrand, formerly manager of the City Line Theatre, is now manager of the Kinema Theatre for Dave Rosensweig. F. R. Carter is manager of the City Line for the same corporation.

Walter Reade, of the Reade Circuit, has sent invitations to the trade for the opening of his new Mayfair Theatre, a 3,000-seat house at Asbury Park. The opening is set for the first Monday in August, and seats will be disposed of at $5 each. The entire proceeds will be turned over to the various charitable organizations in the town.

Rumor has it that Stanley Company will take over the Kutinsky houses in Jersey City. There are nine houses involved in the rumored deal.

Pollack & Bratter have completed their new theatre in Arlington, N. J., and it will be opened the end of July. It is an 1,800-seat house, and will be under the management of Fred Faulkner. The same firm will also open a new 1,200-seat house in Woodbridge in September, and a new house in Lindhurst the first of October.

Stanley Sobelson & Co., owners of several houses in Jersey, have taken over the Daress Theatre in Boonton. Dave Snapper has taken over the Harris in the same town.

The Castle Theatre in Irvington has been closed and taken over on condemnation proceedings by the city. It is said it will be converted into a new City Hall. The house is only about two years old. Irvington, by the way, will inaugurate Sunday movies this week-end after many months of agitation.

The Sam Baker Circuit on Long Island is now part of the Wheeler & Case Circuit. The new Bell Rose Theatre at Bell Rose is the latest addition to the chain. Bell Rose is a new development on Long Island.

Jack Van Ipps, owner of the Fort Lee Theatre, is to go back into the directorial field. He leaves shortly for the Coast to direct for one of the big companies. He directs under the name of Jack De Lacey.

E. W. Gould, manager of the Morningside Theatre(Eighth Avenue and 116th Street, New York City, left Monday, July 25th, for his annual vacation. He planned to visit various places of interest in Nova Scotia.

Leonia, N. J., is to have a new theatre, which will be ready for opening about September 1st. It is being built by Schoen, Rothman & Kaufman, who also operate the Broadway in Woodcliffe and the New Bergen in Tenafly. The new house will seat about 1,000.

F. E. Backer, who operates the new Plaza Theatre at Englewood, N. J., expects to have his new house at Palisades Park ready for opening early in October. It will seat about 1,700. The name of the Palisades Park house has not yet been decided upon.

E. Thornton Kelly denies the printed report that he is to resign from the Grant-Lee Theatre at Palisade Junction, Palisade, N. J. He says he expects to be at the helm of this house for a long time to come. In addition to this house Kelly is directly interested in the Plaza Theatre at Englewood, the Palisades Park Theatre and the Westwood Theatre at Westwood, N. J.

Albany

RECREATION hall at Palenville, operated by F. Frankforter, has opened for the summer. The pictures shown are being booked from the Albany exchanges.

Mr. and Mrs. Tony Veiller left early Sunday morning by automobile for Virginia, where they will spend a two weeks' vacation with relatives. Mr. Veiller is manager of the Mark Ritz in Albany.

Alex Sayles, manager of the Leland in Albany, acting under the slogan of "bigger and better," bought a new car last week, although admitting at the time that his wife is the only member in the family who does the driving.

The pride of Harry McNamara's life is not his theatre in Valatie, but a six year old son who is a chip of the old block, and who is always on hand to greet the film salesmen, providing, of course, that they show up in the afternoon.

Alec Herman journeyed down to Philmont this past week, calling on Hector and Herbs, who run the house there. After Mr. Herbs had quoted a few golf figures that completely unnerved Mr. Herman's ambitions, he then proceeded to show him a brown trout that he had hooked the day before.

Jack Krause is the classiest looking exchange manager in Albany these days, appearing daily in knickers. Of course, in all fairness to Mr. Krause, it might be stated that he has just joined the Amsterdam golf club.

W. L. Foote, of Delanson, is spending a most enjoyable summer, for his son has been transferred from Pittsburgh to Springfield, Mass., and is thus able to spend each week end at the old homestead.

Sam Eckman, general sales manager for M-G-M, was in Albany during the week, and spent one morning with C. H. Buckley. Incidentally, Mr. Buckley was among those present at the Dempsey-Sharkey fight and had his money on Dempsey.

John Garry, manager of the Clinton Square in Albany, left the hospital last week and is now at his home recovering from his recent illness.

P. J. Herbert, of Dover Plains; Julius Byck, of Tannersville, and William Smalley, of Cooperstown, were among the exhibitors in town buying last week.

An addition is being built to the vault at the Pathe offices, now that Pathe and P. D. C. have combined forces. The moving of the P. D. C. exchange was effected without any disorder and everything is now functioning smoothly.

Evans Linton, of the Olympic in Utica, took his mother last week on a most enjoyable automobile tour of the New England states, leaving his father in charge of the theatre.

Mr. and Mrs. Morris Fitzer, of Syracuse, stopped over night in Albany during the week while on their way to New York to attend the Sharkey-Dempsey fight. Mr. Fitzer placed his money on Dempsey.

Len Garvey, of Clinton, is busily engaged in forming a company which will control seven theatres, the location of which has not yet been disclosed by Mr. Garvey. A new theatre being erected by Mr. Garvey in New Hartford will open around Labor Day.

All of the film exchanges in Albany have received a supply of tickets for the third outing of the Albany Film Board of Trade, to be held at Luther's, on Saratoga Lake, on August 8.

Grover A. Woodard, who recently resigned as local manager for Bond, has now embarked in the real estate field, and is engaged in selling lots at Sacandaga Lake.

Leon Herman, Universal salesman out of Albany, announced this week that he will be married in September after mysteriously hinting for several days that it would not be long now.

Miss Betty Taylor is the new organist at the Olympic theatre in Watertown, having been secured by Manager R. G. Wood as guest featured organist for the summer.

C. E. Taylor has taken over the Casino in Antwerp and has closed the house for a month or more during which time it will be enlarged. The name of the theatre will be changed to The Gateway.

Isaac Lyons, who runs the Palace theatre in Fort Covington, is also editor of the village paper. And the same holds true with Exhibitor Shafer, of Richmondville.

Miss Helen Schleiger, of the Pathe forces, has left on a two weeks' vacation, a portion of which will be spent at one of the New Jersey shore resorts.

Fred Elliott, former owner of the Clinton Square theatre in Albany, journeyed to New York with a party of friends last Wednesday and occupied a ringside seat at the fight.

New England

THOS. JENNINGS of the Fox sales force at Boston had a narrow escape from death while swimming at Marlboro, Mass., over the week end as the guest of Henry Burke of the Princess Theatre of that city. He dove from a spring board, striking his head a glancing blow on a rock. Had he struck the rock a little more to one side the result would probably have been fatal. As it is, he is back on the job but bears a large wound on his forehead as a memento.

Frank Grady, formerly assistant booker at the Pathe exchange who recently resigned, has been appointed in charge of the poster department at First National exchange, Boston.

The Rialto Theatre at Maynard, Mass., has closed and is scheduled to reopen Labor Day.

District Manager Harry F. Campbell of the Boston exchange of Fox has returned after three weeks' business and vacation trip to New York.

Dave Farrell on Onset, Mass., who runs the New Onset, Pastime and Colonial Theatres, is awaiting the return to Onset for a brief vacation of his son, Charles Farrell, who plays in Fox films.

The Bradley Theatre at Putnam, Conn., the largest theatre in that town, is closed for six weeks for extensive remodelling and redecorating and the entire house reseated. A new lighting system will be installed and the lobby enlarged. Charles Cray, who operates theatres at St. Johnsbury and Bellows Falls, Vt., was present during the week in Film Row making bookings.

J. Canastracci has purchased the Rome Theatre at Bridgeport, Conn.

The Star Theatre at East Greenwich, R. I., closed on Saturday for an indefinite period.

Phil Markel expects to open his new theatre, now under construction in Porter Square, Cambridge, Mass., about Oct. 1st.

The Broadway Theatre at Norwich, Conn., has been sold by A. Davidson to Levinson and Eldridge and added to their circuit.

Isaacson's Hall at Appanaug, R. I., formerly operated by Joseph Gorman, closed Saturday for an indefinite period.

Abe Spitz has taken over the Royal Theatre at Olneyville, R. I. The theatre was formerly operated by the Olneyville Theatre Operating Co.

The Rialto Theatre at New Britain, Conn., formerly operated by D. Weinstock, has been sold to Sol Ratner.

The State Theatre at Pawtucket, R. I., which has been operated by the Goldstein Brothers, has also been taken over by Abe Spitz.

Maple Hall at Mapleville, R. I., has been sold by Leo Auclair to A. Teegnan, who will continue to operate on the same policy.

It is understood that negotiations are under way by E. M. Loew interests in cooperation with Abe Goodside, Maine theatre operator, to take over the Colonial Theatre in Portland, Me., now operated by the State Theatre Corporation.

Mr. and Mrs. Van Schletz of Boston welcomed a daughter to their home during the week.

Two new Packard sedans have made their appearance in Film Row. Their owners are Abe Montague and Joseph McConville of Independent Films, Inc., the latter being president of the New England Film Board.

Louis Cohn was welcomed to Film Row during the week. He was in town to look after advance bookings for the Jefferson, Phillips, Strand and Garden Theatres in Springfield, Mass.

Fishman Brow has sold the Lyric Theatre at New Haven to L. Luippold.

The Broadway Theatre, Springfield, is undergoing alterations and will reopen about Labor Day.

One of the visitors welcomed to Film Row during the week was Joseph Rappalus of the Majestic Theatre, Easthampton, Mass.

Dave Daney has purchased the Town Hall at Poqunock, Conn. from A. Brodeur.

The Suffalk Theatre at Holyoke, Mass., has changed its policy to stock for the season, with program of pictures on Sundays. C. W. Rackliffe operates the theatre.

The Casino Theatre at New Bedford closed Sunday for alterations and will reopen Aug. 29.

A new theatre is to be built at Calais, Me., by capital furnished by business men in that city. Plans are now in preparation and work is to start on the building within two weeks.

The Israelson circuit, operating summer theatres at Kennebunk Beach and Kennebunkport, Me., has opened for the season.

The Jefferson Theatre at Portland, Me., has reopened with stock.

A. N. Graves has taken over the Opera House at Franklin, N. H.

Peter D. Latchis is now operating the Lyric Theatre at Bristol, N. H.

Arthur S. Friend's two new theatres are nearing completion and it is expected that one will be opened next month and the other in October. The Plymouth at Worcester, Mass., will be the first of the two to be opened according to present plans. It will seat about 3,000. The Massasoit at Springfield, seating 3,200, will probably be opened in October.

John Sanson, manager of the State Theatre, Manchester, Conn., plans to petition the selectmen for the right to open his theatre Sunday afternoons.

Extensive alterations are being made at the Princess Theatre, Hartford, which will be ready for reopening July 31. This was the first of the Hoffman circuit theatres and Henry L. Needles is manager.

The date for the reopening of Poli's Elm Street Theatre, Worcester, Mass., has been tentatively set for Sept. 1. Extensive alterations are being made to the interior.

The new Norwood Theatre, Norwood, Mass., is nearing completion and the opening date has been set for Aug. 10. The theatre cost about $300,000.

The building department at Waltham, Mass., this week issued a permit for the $250,000 Moody Street Theatre to be built at 234 Moody Street by the Moody Theatre Trust from plans by George Nelson Jacobs of Boston. The building will be 173 by 141 feet.

The New England Community Theatres, Inc., Boston, with capital of $250,000, has incorporated. Incorporators are James E. Rich, Warren, Mass.; Arthur M. Cripps, of Beverly, Mass., and Everett L. Rich, of Somerville, Mass.

Consolidation of Pathe and P.D.C. exchanges here took place recently. Oscar Hanson remains in charge at Pathe and Henry Zapp has assumed the management of feature sales. Upon the recommendation of Mr. Hanson, Elmer Peason was selected as general manager. A former booker, Ed Loye, is office manager and Gladys Cooper will be the chief cashier. Kelly Decker now takes care of the feature booking, while Lloyd Turel will be booker for short subjects. All local matters pertaining to either of these organizations should be addressed to the Pathe exchange, 2310 Cass Avenue.

Central Penn

ROBERT W. STEELE, of Chambersburg, has announced that he plans to sell his two picture theatres in that city—the Rosedale and the Strand—as well as the Strand in Carlisle and the Strand in Dry Run, and in the future to devote his entire time to the operation of several theatres he controls in Virginia. Mr. Steele in a report denied that he already had sold his Chambersburg houses to an exhibitor from Tyrone, adding that there were no negotiations pending and that the four theatres had been "offered for sale through the regular channels."

George H. Chapman has announced that work on the new theatre that he is erecting in Conshohocken, Pa., is nearing completion and that he expects to open it for business early in the fall.

Manager Stahl, of the Lyric Theatre, Oil City, which is now being enlarged from a house with seating capacity of 400 to one capable of seating 900, announces that one of the features of the enlarged house, when it is reopened, will be a permanent orchestra of six pieces. It is planned to have the improvements to the theatre completed by mid-September.

Two theatres in Ephrata, Lancaster county, have just undergone material improvements. They are the Capitol, which was recently leased by Joseph M. Brenner, of Lebanon, and the Grand, owned by J. M. Krause, of Ebhrata. D. M. Reddig is managing the Capitol, the improvements to which include a lobby extending across the entire front of the building, and two new projection machines. The Grand theatre, which had been closed while improvements were being made, was reopened on July 25.

Jack Culbertson, formerly known as "Keene," the magician, on the professional stage, has just purchased the Bellaire amusement park on the Conodoguinet creek, near Carlisle, from the Hays estate.

Isaac Marcus, who controls the Royal and the National theatres, Harrisburg, and who early in the fall will take over the operation of the new Rialto, which he recently purchased, was a recent visitor to the film exchange colony on Vine street, Philadelphia.

Donald Johnson, an organist, who was successively employed in motion picture theatres in both Lebanon and York, died in the first-named city on June 26. His last position was an organist in one of the houses controlled by the Jackson estate in Lebanon.

The operation of the Queen Theatre, at St. Clair, Schuylkill county, has been taken over by Milton Forman, a prominent Williamsport exhibitor, who recently purchased the house.

Charters of incorporation have been granted by the State of Pennsylvania at the capitol in Harrisburg to the following amusement concerns:

The Forum Amusement Company, of Philadelphia, capitalized at $300,000, of which $30,000 has been paid in, on the basis of $100 par value of shares. David P. Chabrow, Philadelphia, treasurer, and the incorporators are: Israel Grossman, Philadelphia; Penn Chabrow, Philadelphia, and Abraham Landow, Philadelphia.

The Eastern Artists, Inc., of Philadelphia, capitalized at $5,000, of which $500 has been paid in on the basis of $10 par value of shares. J. Rouse Bruns, of Marion, Pa., treasurer, and the incorporators, besides Mr. Bruns, are: John W. Fairies, Philadelphia, and Kenneth D. Action, Elkins Park, Pa

The Willow Grove Miniature Railway, Inc., of Philadelphia, capitalized at $10,000, of which $1,000 has been paid in on the basis of $100 par value of shares. The treasurer of the corporation is Richard F. Lusse, Philadelphia. He is also one of the incorporators.

While practically all the larger downtown picture theatres in Harrisburg announced the results of the Dempsey-Sharkey fight, on July 21, Manager Lee Levy, of the Victoria, featured the receipt of the returns in his theatre.

Canada

MANAGER I. SHULMAN, of the New Strand theatre, Uxbridge, Ontario, made special preparations for the Uxbridge Old Boys Re-Union which was held for four days in July. Mr. Shulman arranged a change of film programme for each day of the celebration. The re-union extended over Sunday and, as Sunday shows are not permitted in Ontario, Manager Shulman opened his theatre at midnight Sunday evening for a special performance. Uxbridge has a population of only 1,200 and it was the first time that a midnight show had been held there.

Two officials of the Fox Films in Los Angeles, Cal., had an exciting time of it when they flew in two airplanes to Calgary, Alberta, for the annual Calgary Stampede. The two were R. E. Goux, business manager, and A. Buchanan, and their pilots were former Royal Air Force flyers. They were forced down at Cardston, Alberta, by a storm and they were detained by the Royal Canadian Mounted Police for failing to have secured permits to fly in Canada under the International regulations. Instructions for their release were wired from Ottawa, the Canadian Capital, however, and they completed the flight.

Henry Nathanson, general manager of Regal Films, Limited, Toronto, has been married to Miss Lillian Lorie of Toronto, the wedding taking place at the home of the bride's parents. Previous to the ceremony, N. L. Nathanson, managing director of Famous Players Canadian Corp., and brother of the groom, and Mrs. Nathanson, gave a dinner and dance to Miss Lorie at the King Edward Hotel, Toronto.

The annual general convention of Western Canadian managers of Famous Players Canadian Corp., was held in Vancouver, B. C., July 21 to 23, when all the company's theatre mangers west of Fort William gathered to discuss plans for the coming year.

Regarding a comment that exhibitors of Ottawa, Ontario, had not reduced admission prices this summer, Ray Tubman, manager of the Regent theatre and Imperial theatre, Ottawa, took exception to the declaration by declaring that, instead of thinking about reduced prices, there was really a tendency toward raising them because of business activity.

A special coach load of moving picture men made the trip from Toronto for the event, these including Clarence Robson, Eastern Division general manager; H. M. Thomas, Western Division general manager; John Arthur, director of presentations for Famous Players; Harry Sedgwick and Sam De Pass, also representing the corporation; Clair Hague, general manager of Canadian Universal; P. C. Taylor of Toronto, general manager of the Film Booking Offices of Canada, Limited, and others.

The chairman of arrangements for the convention was Walter F. Davis, manager of the Metropolitan Theatre, Winnipeg, who arrived in Vancouver a week in advance to complete details.

Southwest

W. P. WHITE, manager of the National Theatre Supply Co., Charlotte, N. C., left Wednesday for a trip through the Western part of North Carolina.

R. C. Keller, owner of the Pastime Theatre, Marshall, N. C., and Mrs. Keller, spent Wednesday in Charlotte.

C. A. Peeler, owner of the Universal Theatre, Lenoir, N. C., had his screen destroyed several days ago when a carpenter fell through it.

The WBRC radio broadcasting station, which until recently was housed in the Age-Herald building, Birmingham, Ala., now occupies a position on the Mezzanine floor of Loew's Temple Theatre in Birmingham. The studio is completely enclosed in glass and is sound-proof. Patrons of the theater while in "Peacock Alley," the name given the mezzanine, can see the artists at work broadcasting, but would not be able to hear them except for a transmitter installed for that purpose.

Roth Bros., owners of the Eagle Theatre, Asheville, and Palace Theater, Greensboro, N. C., spent Wednesday in Charlotte.

E. L. Hearn, of the Alameda Theatre, Albemarle, N. C., visited Film Row during the week.

D. M. Eaves, of the Eaves Circuit in South Carolina, has purchased the Princess Theatre, Fayetteville, N. C., from D. W. Townsend.

Mr. and Mrs. Earl Shute, of the Pastime Theatre, Monroe, N. C., visited Charlotte Tuesday.

The Better Films Committee of Birmingham held its regular meeting last Monday at the Axis Club, with Mrs. J. L. Yancey presiding. Mrs. C. B. Yandle and Mrs. H. J. Ware were hostesses for the occasion. Of particular interest to the members was the report read by Mrs. J. H. Vann on the use of motion pictures in public schools. Mrs. Vann's survey brought out the fact that twenty-two schools in the Birmingham district are equipped with projectors, and use motion pictures regularly under the direction of the Department of Visual Instruction.

George P. Walker, of the Liberty Theatre, Attalla, Ala., visited Auburn during the past week, accompanying his son, George P., Junior, who entered the summer school of the Alabama Polytechnic Institute.

J. W. Peck, Sr., and his son, J. W., Jr., of Birmingham, have purchased the First National and American Theatres from F. W. Smith and Randolph St. John, of Sylacauga, and will probably remodel both houses.

It is reported that Roy E. Martin, of Columbus, Ga., is preparing to erect a 2,600-seat house in that city.

The Lyric Theatre, Anniston, Ala., is reported to have closed for the rest of the Summer.

A report from Bessemer, Ala., indicates that the Imperial Theatre closed last Saturday, with the date of its reopening not yet certain.

Thos. E. Watson, of the Strand Theatre, Montevallo, visited Birmingham during the past week.

T. F. Thompson, owner of the Palace Theatre, Cedartown, Ga., has purchased from W. W. Munday the building at present occupied by the Cedartown Hardwore Co., which he will convert into a 500-seat motion picture theatre.

Mr. Thompson will completely remodel the Palace, with a view to using the house for big special picture productions and vaudeville.

A. S. Junghans, of Cincinnati, has joined the sales force of First National Pictures at Louisville, Ky., and will cover the territory formerly made by Lee W. Moffitt, who resigned recently.

Fred J. Campbell, manager of B. F. Keith's Rialto Theatre in Louisville, is away on his vacation. Jack Boswell is in charge during Mr. Campbell's absence.

The Duncan Theatre, Falmouth, Ky., will be closed for two or three weeks while some repairs are being made.

W. E. Callaway, Southern Division sales manager for First National Pictures, spent last Thursday in Louisville.

The Gayety Theatre, Louisville, is undergoing decorative changes in order to be ready for the reopening of the burlesque season in August.

F. M. Holeman, Garrick Theatre, Madisonville, Ky., and John Long, of the Temple Theatre, Earlington, Ky., spent some time in Louisville last week.

J. P. Freeman has taken charge of the Cumberland Theatre at Cumberland, Ky.

The Lyric Theatre at Beattyville, Ky., is closed temporarily on account of damage to their machines caused by a fire at the theatre recently.

T. L. Grief, of Elizabethtown, Ky., is having a marquee added to his Masonic Theatre.

Lee L. Goldberg, upon his return from Nashville last week, left immediately for Chicago.

Karl Rohs, of the Rohs Theatre, Cynthiana, Ky., is on an extended tour through the West.

Miss Sara Goldberg, of the Big Feature Rights Exchange, is vacationing in New York and Atlantic City.

Mr. Kauffman's resignation takes effect on July 23. He is really returning to his "first love" in the independent field as prior to his association with Paramount for four years he owned Kauffman Film Specials at Memphis, Tenn., operating same for nine years. During that time Mr. Kauffman handled a number of pictures for Big Feature Rights Co., and the new deal brings Mr. Goldberg and Mr. Kauffman together again after several years.

J. H. Shear, head of scenery department, National Theatre Supply Company, spent several days in the Carolinas the past week.

R. D. Craver, Frank Bryan and A. B. Cheatham returned to Charlotte Thursday after spending several days in Western North Carolina.

Paul Schmuck, formerly manager Pathe exchange, Charlotte, left Thursday, to take charge of the St. Louis office for the same company.

W. P. White, Charlotte manager of the National Theatre Supply Company, spent the week-end in Charleston, S. C.

B. F. Southern, owner of the Ideal Theatre, Winston-Salem, N. C., spent Wednesday in Charlotte.

Stanley Wolf, district representative, and Joe Kushner, booker-inspector for Pathe exchange, are spending several days in the Charlotte office.

Julian Streed, manager of the Capitol Theatre, Salisbury, N. C., was in Charlotte during the week.

A. H. Kaufman has resigned as branch manager of the Paramount exchange in Louisville, Ky., to accept the management of the new exchange being opened in Indianapolis by Big Feature Rights Corporation, the independent distributing organization owned by Col. Fred Levy and Lee L. Goldberg, both of Louisville. Establishment of an exchange in Indianapolis is an expansion move on the part of Big Feature Rights Corporation, which heretofore has confined its operations to the Louisville territory.

Bush Theatres, Inc., operating a chain of theatres in this city, Coronado, Chula Vista and Escondido, are making extensive improvements to the Vista, their East San Diego house.

Atlanta

THE Carlinan theatre, at Orangeburg, S. C., which is being built by the City of Orangeburg, is expected to be completed for opening early in October. It is to be operated by Messrs. Wannamaker, Jennings and Seigneus, representing the municipality. G. Lloyd Preacher, of Atlanta, is the architect.

G. D. Jackson, booker for Eltabran Film's Charlotte branch, accompanied by Mrs. Jackson, spent last week in Atlanta.

Mrs. F. A. English, secretary to Southern Division Manager H. G. Ballance of Paramount, left Monday for Wrightsville Beach.

R. B. Wilbanks, manager of the Charlotte exchange of Paramount, accompanied by Mrs. Wilbanks and Henry Owen, spent last week-end in Atlanta.

George F. Lenehan, who served as district manager for P. D. C. in the Southeast until the merger of that company with Pathe, was effected through the consolidation of their exchanges two weeks ago, left Atlanta last Saturday for Washington, D. C., where early this week he assumed the managerial post for his company in the Washington branch.

A wedding of interest to Film Row is that of W. F. Gann, accessory manager of First National's local branch, to Miss Edna Nabers, of Atlanta, which was solemnized at the bride's home last Saturday evening at 6:30 o'clock. After the ceremony, the couple left for Key West, Fla., where they will take the boat for Havana, Cuba. They will be in Cuba for two weeks.

Universal's Atlanta branch is vigorously pushing forward in the company's national Gold Star sales contest, which is being held during the months of July, August and September.

Lionel H. Keene, Southern Division manager of Loew's, Inc., with headquarters in Atlanta, announced last Tuesday that work of repairing the damage to the Melba Theatre would begin immediately. He voiced his appreciation and that of his company for the very friendly spirit displayed by the Saengers in putting their Old Mill Theatre at the disposal of Loew's, thereby insuring a continuance of the Melba shows.

A. C. Cowles, district booker of the Publix Theatres Corporation for Georgia, Alabama and Tennessee, received this week a handsome silver service as a first prize reward in the national drive held by more than 500 Publix houses during the week of April 25.

Mr. Cowles' district also won second and third prizes in the manger's contest, and six theatres in this district won honorable mention out of a possible seventeen.

W. T. Murray, manager of the Rialto Theatre, Atlanta, received a wrist watch for second prize, and Sidney Dannenburg, manager of the Strand Theatre in Birmingham, Ala., received a watch for third prize in the manager's contest.

Mrs. J. G. Attaway, of the office of Atlanta Bromberg Attractions, underwent an operation for tonsils this week. Her friends will be glad to learn she is rapidly recovering.

George Jackson, booker in Eltabran's Charlotte, N. C., office, was in Atlanta last week.

Charles P. Lester, manager of Universal's Jacksonville branch, visited the Atlanta exchange this week.

J. E. Long, manager of the Grand Theatre, Cedartown, Ga., visited Fim Row last week.

W. B. Wood, of the Belle Theatre, Gadsden, Ala., spent several days on Film Row last week.

Dan Clarey, of the Sparta Theatre, Sparta, Ga., was a visitor on Film Row last week.

George P. Montgomery, of the Wells Theatre, Anniston, Ala., visited Film Row last week

Major J. W. Quillian, president of Enterprise Film Corporation, is expected home shortly after making a trip through the Tennessee territory.

L. S. Hollingsworth, Georgia territory representative for Warner Bros., visited Film Row last week.

John P. Ezell, manager of Warner Bros.' Atlanta branch, spent last week in Birmingham, Ala.

Jerry Jernigan, booker in the New Orleans office of Warner Bros., was a visitor on Film Row last week.

Nathan Morgan, manager of Roy Martin's chain of theatres, columbus, Ga., visited Film Row last week.

Carl Cape, of the Colonial, Buford, Ga., spent part of last week in Atlanta.

At the meeting of the Atlanta Joint Board of Arbitration, held last Tuesday, July 19, eight cases were considered and disposed of, several going over until the August session.

When George P. Montgomery, manager of the Wells Theatre, Anniston, Ala., reached Atlanta Tuesday for a short visit to attend to several business matters, he was immediately pressed into service by the Arbitration Board, serving thereon to alternate for O. C. Lam, of Rome, Ga.

C. T. Jordan, Universal's Atlanta branch salesman, is the proud possessor of a Carl Laemmle gold button for having held first place in Atlanta's sales for four consecutive weeks.

Joe Wheeler, who operates the Capitol Theatre at Montgomery, Ala., and the Grand at Cedartown, Ga., visited Film Row last week.

George P. Montgomery, of the Wells Theatre, Anniston, Ala., was a guest on Film Row last week.

T. F. Thompson, of the Palace Theatre, Cedartown, Ga., was on Film Row last week.

Ben Joffe, of the Palace Theatre, Ensley, Ala., visited Film Row last week.

Roy Martin, who operates a chain of theatres in Columbus, Ga., was seen on Film Row last week.

John Evins, of the Lucas Theatre, Savannah, Ga., visited Film Row last week.

Minneapolis

THE Minneapolis Arbitration Board set a record last week by settling 38 cases in one meeting and thus cleaning up its calendar almost entirely.

A Minneapolis visitor last week was Dan Barton, general manager of the Barton Organ company, who had just concluded a deal with the American Amusement company for the installation of an organ in the Broadway theatre, Albert Lea, Minn.

A deal between F. & R. and the Delft Theatres company, a northern chain, has been denied by a high official of the Delft company. It was admitted, however, that an offer had been made by F & R.

The Sandon theatre at Mankato, Minn., has been closed until September by the American Amusement company.

A. M. Heiter has sold the Blue Star theatre at Grenada, Minn., to Hiatt and Tomlinson.

John Konz, an exhibitor at Lake Crystal, Minn., was in Minneapolis last week buying pictures for his theatre.

The American Amusement company has let the contracts and started work on the remodeling of the Broadway theatre at Albert Lea Minn. The seating capacity of the house will be raised to 1,200 through the addition of new seats. A giant organ will be installed by the Barton Organ company and a new ventilating system is already in place. The work which will cost about $50,000 will require most of the summer.

When the Tenth District Federation of Women's Clubs was in session at Cambridge, Minn., they requested Miss Blanche R. MacDonald, head of the F & R public relations department, to speak at one session. The topic of the meeting was "Better Homes" and Miss MacDonald pointed out the opportunity the clubwomen have to make the neighborhood theatre an asset to the homes of the commnity through special children's matinees and tie-ups with gardening and clean-up projects.

The State theatre, Sioux Falls, S. D., now boasts one of the largest and finest cooling systems on the F & R circuit. When the plant was set in motion much interest was aroused through an extensive advertising campaign put on by Jay Dundas, manager of the State, and Charlie Winchell, of the Key City department of F & R.

The new Iris theatre at Deadwood, S. D., was recently opened by Alvey Brown

The progress that Finkelstein & Ruben had made during the past year and their hopes for the future were discussed at the annual convention of F. & R. theatre managers, which was held last week in Minneapolis at the Curtis hotel. Some 200 managers and firm executives attended the sessions, which were presided over by Hal Daigler, supervisor of St. Paul theatres, and which were marked by many constructive addresses. Speakers included Mayor George E. Leach of Minneapolis, the Rev. W. C. Sainsbury of the Central Park Episcopal church of St. Paul, M. L. Finkelstein, I. H. Ruben and William Hamm, all high executives of F. & R.; and a number of other prominent officials, including Edmond Ruben, associate manager, Theodore Hays, chairman of the board of executives and director of the department of public relations; Herman Fields, director of the department of construction and maintenance; J. H. Haupp, manager of the Capitol, St. Paul; Frank Lemke of the accounting department, and Ben Friedman, general manager of the American Amusement company, an affiliated organization.

The managers were royally entertained during their three-day stay in the city. Recreational features included a golf tournament at the Oak Ridge club, followed by a dinner given by the firm; a special midnight program at the State theatre in Minneapolis in which the manager stook part in the entertainment; a dinner given by William Hamm to winners of the yearly box office contests, and a consolation dinner given to the losers; and a picnic held at the country home of M. L. Finkelstein at Lake Minnetonka.

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Cleveland

HARVEY SHEAHAN, former United Artist representative in Mexico City, and now connected with the Cleveland United Artist office, addressed the members of the Medina, O., Kiwanis Club on the subject of "How much pictures mean in the general good will between Mexico and the United States."

Otto Horwitz has changed his address from the local M-G-M exchange to the United Artist exchange. He's in the selling field.

Louis Israel, prominent Cleveland exhibitor, believes in the jinx of "No. 13." On the 13th of this month he collided with a truck. And now he is wearing his arm in a bandage and walks with the aid of a cane.

Jack Flynn, M-G-M division manager, spent the week in the Cleveland office and the surrounding territory.

W. C. Bachmeyer, Fox district manager, was in town all last week. He took Local Exchange Manager Ward Scott back to Cincinnati with him.

Nat Lefton, manager of the Cleveland exchange of the Standard Film Service Company, and Sam Gorrell, of the sales force, paid a visit to Akron last week.

Al Mertz is now manager of the Detroit office of the Standard Film Service Company. He succeeds A. M. Goodman, who has resigned.

Jack Greenbaum has sold his Royal theatre, Mansfield, to Sam Deutch of Cleveland. Deutch also has the Sun theatre, Cleveland.

A. H. Abrams of the Mozart and Odeon theatres, Canton, is spending a few weeks at his summer home in Michigan. W. S. Halbert, who is associated with him, was seen around the film bldg. last week.

John Griebel is keeping his Marvel theatre, Cleveland, closed five days a week so as to give him an opportunity to redecorate the house.

Henry Greenberger, local circuit owner, is spending a few weeks in Trenton, N. J., visiting his brother.

H. Hirsch, very well known film salesman in the Ohio territory, has joined the local F. B. O. exchange. He will cover the Canton district.

Joseph DiLorenzo, general representative of the Italian Pictures Corporation, was in town last week.

The Cleveland Public Library has installed a special file listing magazine reviews of the outstanding motion picture productions. It is in the periodical division. This is a distinctly new honor to be accorded the photoplays. Announcement of this service was made in the newspapers.

J. E. Beck, who was manager of the local P.D.C. exchange, has been appointed local sales manager for the DeMille Metropolitan product released through Pathe. Oscar Ruby, Pathe exchange manager before the amalgamation, now wears the title of sales manager for short subjects. Robert Cotton is division manager covering Cleveland, Buffalo and Detroit. Dan Cowhig has been appointed Pathe office manager in charge of the physical operation of the branch, and Lester Dowell of the P.D.C. organization is head broker.

Chicago

A THIRD motion picture house has been announced for Lombard, Illinois, the Lynch Theatres Company having purchased a site on which, according to authentic reports, will rise a $120,000 structure, which is being designed by Architect Elmer F. Behrens. The house is to contain 970 main floor seats and the design provides for a 220 seat balcony which may be added later. The opening date is set for next February. This town already has one motion picture theatre and some time ago it was reported that a second house was to be erected in that city, which will be operated by Fischer's Paramount Theatre Company.

Clark and Son have sold their Castle Theatre in Havanna to Manager Wright, who operates the Lawford of that city.

The Gem Theatre at Peoria, Illinois, has been sold to Adolph Szold of the Apex Theatre. O. Murdock was the former owner.

On August 15th, the Balaban and Katz Norshore Theatre will inaugurate a Paul Ash policy with Al Kvale, Mr. Ash's first lieutenant at the Oriental, leading the band.

Rose Anderson has selected a name for the 800-seat theatre now in the course of construction at Rockford, Illinois. It will be called the Capitol and will be a second-run house.

Frank Levine, formerly of the Adams Theatre, is taking over the Randolph on August 1st, as previously announced, and will put a fifteen-cent policy into effect immediately. The large State street entrance will be done away with.

It is reported that Richard Salkin, who has been selling pictures for the Gotham Exchange, has been appointed manager of the Jackson Park Theatre, to take the place of Nat Wayne, resigned.

Earle Johnson has withdrawn the Strand Theatre in Brookfield and the Auditorium in Berwyn, from the Coston Booking Circuit and, hereafter, will personally buy pictures for these houses.

Harry Greenman, who several years ago managed Fox's Monroe Theatre, this city, has been transferred from Pittsburgh to Loew's State Theatre, St. Louis, where he has already taken charge.

Manager H. C. Young of National Screen Service, is opening a branch office in the Loeb Arcade Building, Minneapolis, on August 1st. Joseph Kreveling will be in charge of the branch.

Former Manager Pearlberg of the State Theatre, Hammond, Indiana, and who is well known in Chicago as manager of L and T houses, has been appointed manager of Lieber's new ball room in the Indiana Theatre Building, Indianapolis, Indiana.

John Semedalas of the Regent and Home Theatres and J. Van Nokomis of the Wabash, New Regent and Rex Theatres, postcard that they have arrived in Paris, France, en route to Athens, Greece.

President Jack Miller of the Exhibitors Association of Chicago, who last week attended the administrative committee meeting at the New York headquarters of the M. P. T. O. A., stayed over for the Dempsey-Sharkey boxing match.

Abe and Phil Tague of the Milford Theatre, Mike Siegel, popular theatre man, and R. Stitsberg of the Monarch Theatre Supply Company, comprise a party which is enjoying an automobile trip to New York City and return.

Bill Hollander, B and K publicity and advertising manager, who has been vacationing at Far Rockaway, near New York City, his first real respite from work in several years, is expected back at his Chicago headquarters on August 1st. He has been appointed regional director for Publix, with supervision over Publix theatres in Omaha, Indianapolis, Kansas City and Des Moines.

Milwaukee

MILWAUKEE exchanges welcomed many visitors this week and welcomed them heartily for exhibitor-visitors have not been very numerous in the past few weeks.

Al Robarge came down from the North, where he manages the Cosmo at Merrill and the new theatre at Minocqua.

Messrs. Louis and Walter Rossa, of the Douglas theatre, were visiting the exchanges on Thursday.

Paul Schultz, manager of the Orpheum theatre at Hancock, was in the city early in the week.

Dan Kelliher, of Elkhorn, Lake Geneva and East Troy, was here on business. His new theatre at Burlington is progressing rapidly.

George Huebner of Oconomowoc was in to arrange bookings for the Strand.

E. H. Brechner, manager of the Opera House at Fennimore, made one of his infrequent visits to the exchanges.

C. L. Roser, also seldom seen along film row, came down from Baraboo, where he manages the Al. Ringling theatre, for a brief visit.

A. Brungraber, manager of the Opera House at Jacksonport, was also a recent Film Row visitor.

L. Thurwachter, of the Park at Waukesha, was in the city on Wednesday for a few hours.

William Loibel, of the Chimes theatre at Cedarburg, was a visitor on Monday.

Francis Kadow, of the Mikado theatre at Manitowoc, visited at the exchanges early in the week.

S. Olson, manager of the Pastime theatre at Delavan, was also in the city this week.

Cecil Maberry, district manager for P. D. C., accompanied "Doc" Honeck, manager of U. D. C., up North into the copper country on a week's trip.

The Hollywood theatre, under management of Sam Pylet, is being enlarged. Four hundred seats have been removed in order to facilitate the building, but the theatre continues to show pictures. The house is being enlarged to about 1,300 and will be completed about October 1st.

The Milwaukee Branch of Educational won the Educational Monthly Prize Contest of $1,000 for June, according to word received here early in the week. Needless to say, the Milwaukee office is elated.

Saze's Uptown theatre is scheduled for opening on September 1st.

Sam Miller, of the Fischer Paramount theatres, Chicago, was in the city during the week.

F. G. Sliter, Fox manager, left on a ten-day trip to Northern Michigan.

Otto Meister, of the Whitehouse theatre, gave another of his royal picnics on Friday at his summer home on the river. About fifteen of his friends attended.

Irving Melcher resigned his position as salesman for the Fox organization on July 17th.



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Kansas City

THE following improvements and new theatres in the Kansas City territory have been announced: Pastime theatre, Medicine Lodge, Kas., being erected, to be managed by Roy Culley, the new theatre replacing the present theatre of the same name; new cooling system installed in the Gem theatre, Richland, Mo.; new cooling system installed in the Palace theatre, Anthony, Kas., according to F. C. Schmidt, manager; Miller theatre, Manhattan, Kas., closed for summer to undergo repairs; Boller Brothers, Kansas City architects, have been retained to draw plans for a new theatre of J. D. Stone at Columbia, Mo.

Among the out-of-town exhibitors in the Kansas City market this week were: W. D. Fite, Wichita, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; S. E. Wilhoit, Springsfield, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Glenn Dickinson, Dickinson circuit of theatres, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

J. C. Jossey, vice-president of Enterprise Film Corp.; Louis Brager, head of Warner Bros., accessory department, and Ed Alperson, division manager of Warner Bros., were Kansas City visitors.

Eph Rosen, Tiffany branch manager, was out in the territory after more business this week.

J. Slaughter is the new booker at the Fox exchange, M. G. Shackleford being a newcomer in the same capacity at the Universal exchange.

J. J. McCarthy, of the First National sales force, is confined in St. Mary's hospital, suffering from influenza.

Sidney Dickheiser, sent from New York to Kansas City as a student salesman, is working in the territory with Joe Rosenberg.

Louis Forbstein, former director of the Royal theatre orchestra, Kansas City, and now director at the Palace, Dallas, Tex., was a Kansas City visitor, as was Milton Feld, home office representative for Publix, who formerly managed the Newman theatre, Kansas City.

Detroit

LEON KRIM, who operates two houses in Mt. Clemens, will leave for Europe in August with his wife and daughter. They have planned to visit a number of Eastern cities, going as far as Palestine.

Al Ruttenberg and his wife leave July 29 to vacation around the Muskoka Lake region.

Work has been resumed on the Loyal which was started four years ago. For a while the owners planned to build a garage instead. However, the latest plans call for an opening some time in September. The owners, Sam Dworking and Sam Kutnick, have already leased it.

Jack Saxe of the Faxorite Film Co., returned Monday from a two weeks' motor trip to Minneapolis, Duluth and Mackinac Island. Louis Wisper accompanied him on the entire tour.

Graphic Exchange has opened a Detroit branch at 610 Film Bldg., Joseph O'Donnell is the manager and Favorite films will handle the physical distribution.

The Detroit Film Board of Trade will hold its outing Friday, August 5th. Jim Allen, Art Elliott and Al Moritz constitute the committee in charge and they are preparing an elaborate program for the day.

Henry Zapp, Pathe's new feature sales manager, traveled by plane to the new State theatre in Kalamazoo which opened last week with Ross Judson of Continental Motors and Mr. Kendricks of the Butterfield office.

St. Louis

THE St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar, has closed a deal whereby they will take over the management and control of the new theatre that the Rupert Levine interests are now finishing at Gravois avenue and Ellenwood avenues, St. Louis.

The new house has not been named. Its title will be selected through a public contest, a suitable prize being offered by the owners for the best name. It will open about September 1, Harry Koplar, vice-president of the St. Louis Amusement Company says.

St. Louis films stock closed on the St. Louis Stock Exchange on July 23 as follows: Skouras A $38 asked, one year ago $51.25; St. Louis Amusement A, $43 asked.

Ross Garver, who managed the Rialto Theatre in St. Louis back in 1920, has returned to St. Louis to assume the management of the Orpheum Theatre, Ninth and St. Charles streets. He succeeds William A. Hartung, who has gone to Omaha, Nebr., to manage the new Orpheum Theatre there. The Orpheum in St. Louis will reopen on August 28.

The West End Lyric Theatre baseball team, leaders of the Skouras Brothers League, defeated the Missouri theatre nine at Forest Park, July 21, score 12 to 7.



Des Moines

R. E. SHREMPS, manager of the Family Theatre at Davenport, one of the A. H. Blank-Publix chain of houses, suffered a loss last week with the death of his mother. The sympathy of the trade is extended to Mr. Shremps and his family.

George C. Nalor, manager of the Universal office, seems to be the chief representative of this office in the coming golf contest which the Des Moines Film Board of Trade is sponsoring. The dates of the Film Board picnic has been scheduled for August 22 and August 23. The entries for the golf tournament are being sent in to Les Phillips, who has charge of the general arrangements for the get-together. Exhibitors of Iowa and Nebraska are urged to join the exchange men in putting over a big contest. The Iowa exhibitor who seems to be the best bet is Jess Collins of Perry. He has several times been a finals man, but has not yet held out to receive the champion's cup.

Two surprise weddings took place over the Fourth, in which two girls of the film exchange staffs changed their names. Both are romances of the film exchange offices. Ella Garness, formerly stenographer in the booking department at the office of Paramount, married R. A. Loomer, booker of that office. At the Universal exchange, Dorothy Gotterman, who has been cashier of that office, was married to Clifford Richey, Universal salesman.

Rose Kaplan, who used to be biller for Producers, is now stenographer of the Educational exchange. Katherine Hiller, who was previously stenographer of the office, succeeds Mrs. Davidson.

A. G. Stolte, manager of the Riviera at Omaha for the A. H. Blank-Public chain, will spent his vacation at the Minnesota lakes.

Jess Day, manager of the Strand Theatre of the A. H. Blank-Publix chain in Des Moines, will be away for several weeks on a motor trip. During his absence, Lionel Wasson will take the management of the Strand.

Lorenz Wegener, who is managing the Rialto Theatre at Fort Dodge, one of the Blank independent houses, was in Des Moines last week to see Harry Weinberg and Mr. Denman of the Blank offices.

George M. Watson is the manager of the Spencer Theatre at Davenport. The theatre has just been redecorated and a new ventilating system has been added.

C. O. Lacey sold the Palace Theatre at Exira to LeRoy Henry. He has bought the Unique Theatre at Anita, Iowa.

Wesley Mansfield, who has been an exhibitor at Tama, Iowa, for several years, is adding several theatres to his string. He has bought the two houses at Belle Plain owned by Bob and Wes Booth and is planning to add several more houses. Mr. Mansfield has been operating the Weeting Theatre at Toledo which comes in as opposition to the house operated by Mr. and Mrs. Regan, who closed their theatre during a Sunday closing controversy.

The offices of Educational, which have been with the Producers exchange on the first floor of the Film Exchange Building, will be moved to the offices above, formerly occupied by Pathe, as soon as the official O. K. is received from the main office.

The new Venetian Theatre at Waterloo, a $45,000 house, which will be one of the A. H. Blank-Publix chain of houses, is to be rather unusual in design and especially decorative. The theatre will have a tower decorated with colored lights. The reflection of the building and tower in the river which it overlooks will add much to the effect of the construction and to the effectiveness of its name. The theatre is now under construction and is being rapidly advanced. The opening is set for near the end of the year.

Port Stephenson and Walter Ferney, who will manage the Portel Theatre at Thurman, Iowa, received the name for the theatre through a contest of names. The theatre has just recently been opened.

Mr. and Mrs. Leitsch are planning to operate a number of Iowa houses and are now negotiating with a number of theatre men to take over their houses. The theatre which they previously owned at Laurel, Neb., has been bought by A. G. Hudson of Tipton, Iowa.

Mr. Ireland, who had the Strand Theatre at Griswold, has sold the house to P. H. Hold.

Rodney, Iowa, now has motion pictures, under the management of Clyde Barber, who also operates the Owl Theatre at Herning, Iowa.

Visitors in Film Row were Mr. Watson of Knoxville, Lee Moore from Centerville, Mr. Wolcott of Eldora, Mr. West of Grinnell, Mr. Headley of Garden Grove, and Mr. Sterns of Corydon.

The Palace Theatre at Mason City has been closed for a period of remodeling. The house was closed on July 17 and will be ready for reopening on July 28. The theatre has been redecorated and new seats have been added as well as a number of smaller changes in equipment. The Palace is one of the independent houses of the A H. Blank chain.

Harry David of the Publix Theatres was in Omaha most of last week on business.

Newman Grove has a new theatre. The Douglas Theatre there has just been completed by H. Douglas. The new theatre replaces the theatre formerly under the management of Mr. Douglas which burned down several months ago.

With the consolidation of Producers Distributing Corporation with the office of Pathe, a number of changes in the lineup of the office staff are noted. Les Phillips, who was head of the Producers office in Des Moines, is now in charge of features for Pathe, and H. A. Kauffman, who was the executive of the Pathe office, is the branch short subjects man. R. A. Wagel, who was Producers' booker, is now office manager of the Pathe exchange. Grace Gannon is secretary for Mr. Phillips and Helen Wallace remains as secretary for Mr. Kauffman. Will Beale is now booker of the Pathe office and his assistant is Ralph Miller, who used to be biller of the Pathe office. Rose Browder, who is cashier, was former cashier for Pathe, and Gretchen Kelleher remains bookkeeper as formerly. Francis Miller, who is the Pathe biller, is a recruit to the film game. On the stenographic staff are Blanche Ridge, Francis O'Hearn, Anna Johnson, Thelma Washburn. Keith Roy, who is shipping clerk for Pathe, used to be in charge of the ad sales for that office. Maurice Burkhalter, who was formerly handling ad sales and shipping for Producers, is now in charge of the ad sales department for Pathe. The inspectors for the office are Famie Steele, Florence Harris, Edith Jones, Rena Gannon, Daisy Yant and Florence Rosenberg. The Pathe offices are being changed and enlarged so that when they are complete the Pathe office will be the largest in Des Moines, executives state.



Seattle

FRANK GRAPHENBACH, former manager of John Hamrick's Blue Mouse theatre in Tacoma, returned to his home in this city last week and is again connected with the local Blue Mouse theatre. The Tacoma Vitaphone opening is scheduled for the latter part of August.

W. R. Zinn, house manager of Joe Danz's Embassy theatre, leaves within a short time for Chicago, where he will accept a position with the Publix organization.

Norman Boasley, booker at Manager Ben Fish's Metro-Goldwyn-Mayer exchange, resigned his position last week and has left for Los Angeles to assume another film position. He has been succeeded in this city by Cecil Gruwell.

Eddie "The Great" Hitchcock, associated with Manager James Q. Clemmer's local Fifth Avenue theatre as publicity director, has returned to his desk.

Advice received on Film Row last week indicated that the Lark theatre at McMinville, Oregon, has been reopened by Guy Mattecheck of Kennewick, Washington. The house has recently been entirely remodeled, redecorated and re-equipped.

John Danz, progressive showman of Seattle, last week added another local house to his rapidly-growing chain. The Palace Hip theatre, formerly operated by Ackerman and Harris, has been acquired by Mr. Danz on a long time lease and will be run as a musical comedy-feature picture house.

William Lamont, booker at Manager Jack Lannon's Greater Features exchange, Seattle, has returned from his recent vacation trip to California.

Charles A. Caballero, of the purchasing department of Pacific Northwest theatres in this territory, left last week for Los Angeles, where he will be located at the home office of West Coast theatres in the future.

George P. Endert, manager of Paramount-Famous-Lasky in this city, left last week for Los Angeles on a business trip. He was to be joined in Portland by Neal East, Oregon manager, who would complete the trip with him.

Ed Dolan's Hoquiam Amusement Company, a Gray's Harbor organization, last week announced the acquisition of the Capitol theatre in Hoquiam from See and Pierson. The Dolan group contemplate the erection of a new 1,800 seat house, to be ready for opening next winter.

Two new houses served out of Seattle were opened to the public last week. They were Neil MacGregor's new theatre in Petersburg, Alaska, which he calls The Show.

The first Victor phonograph record made by Eddie Peabody, "banjo-maniac" and musical director of the Fifth Avenue theatre, was released for public sale this week, and 1,500 copies in Seattle music stores have sold within the first few days.

Clarence M. Hill, manager of the newly opened Cooperative Film Exchange in Seattle, last week announced the appointment of L. W. Patrick as a local film salesman.

And now the P.D.C. exchange in Seattle is no more. Last week the film, accessories, etc., were moved from 308 Virginia Street to the Pathe office at 2025 Third Avenue, and Manager Dave Frazer will join with Manager L. A. Samuelson of Pathe in the sales management of the enlarged branch. The former P.D.C. product will still be handled by the P.D.C. staff, but Pathe will take care of physical distribution, booking, accounting, shipping, etc.

Studio Briefs

Richard Dix will play a dashing caballero of the early California days in his next starring vehicle for Paramount entitled, "The Gay Defender" from an original story by Grover Jones, dealing with the career of Joaquin Murrieta, one of the most colorful fixures in Californian history. John F. Goodrich and Ray Harris are preparing the adaptation and continuity. Production is to begin about August 15.

Jesse J. Goldburg, president of First Division wires from Hollywood that Marguerite de la Motte has been signed to play the lead with John Bowers in "Ragtime," a Joe Mitchell story. Betty Blythe, Robert Ellis and Bodil Rosing are also in the cast.

Josephine Dunn has been replaced by Shirley Dorman in the cast of Florence Vidor's current Paramount picture, "A Celebrated Woman." Miss Dorman recently signed a new five year contract as a featured player with Paramount.

Leo Maloney's next Pathe Western feature will be "Border Blackbirds," an original story by Ford I. Beebe. It is a story of the Canadian-United States border and is based on the friendly understanding and mutual co-operation between the Royal Canadian Mounted Police and the United States authorities.

Production has been started by Metro-Goldwyn-Mayer on Jackie Coogan's "Buttons," which George Hill is directing. This is the second vehicle for the juvenile star under his new M-G-M contract, the first, "The Bugle Call," having been recently completed. Lars Hanson has a leading role and Gertrude Olmsted is the feminine lead. Coy Watson, Paul Hurst, Roy D'Arcy and others are in the support.

Hayden Stevenson, Knute Erickson and Patricia Carron have been added to the cast of the Universal-Jewel production, "The Fourflusher," now being filmed under the direction of Wesley Ruggles. "The Fourflusher" is an adaptation of the New York stage success of the same name by Caesar Dunn.

Jack Luden's first starring picture for Paramount, "Shootin' Irons," will have a strong supporting cast. Sally Blane, Paramount contract player, will make her debut as a leading lady and Fred Kohler will enact a heavy rôle. Guy Oliver and Richard Carlyle will also have important parts.

Katherine Hilliker and H. H. Caldwell have gone to work on the Fox screen version of "East Side, West Side," which Director Allan Dwan is finishing. This will be the fifth production of the new season to come under the eyes of this team of production editors. In addition to "7th Heaven" they have already edited and titled "Sunrise," "Loves of Carmen" and "The Joy Girl." Only a few scenes remain before the completion of "East Side, West Side."

Neil Hamilton has been added to the cast of "The Shield of Honor," the Emory Johnson production being made for Universal. Clair McDowell also has joined the cast, which includes Thelma Todd, Fred Esmelton, Harry Northrup and Joseph Girard. Hamilton won a place on the new Universal special by reason of his work in "The Grip of the Yukon." Both "The Grip of the Yukon" and "The Shield of Honor" are to be Universal's Big Gun Group of Universal Jewels.

Estelle Bradley, who has been playing opposite Lloyd Hamilton most of the past season, is cast in the leading feminine rôle in "Monty of the Mounted," a new Educational-Lupino Lanè Comedy released this month.

Eulalie Jensen replaces Blanche Payson in the cast of Esther Ralston's current Paramount picture, "Heaven Help the Working Girl." Miss Jensen's last work was in "A Kiss in a Taxi."

After a ten weeks' vacation, which he utilized to superintend the building of his new home in Beverly Hills, Edward Connelly, character actor, has returned to the M-G-M studios to play the part of a priest in "Love," M-G-M's filmization of Tolstoi's "Anna Karenina," with John Gilbert and Greta Garbo co-starred.

A baptism of fire was experienced by the ten lucky college men who were winners of First National Pictures contest, when they took part in the football sequences of Richard Barthelmess' new starring picture, "The Drop Kick," at Pasadena Rise Bowl. The ten huskies sweltered in their heavy togs, and they enjoyed it. Dick Hyland, Stamford football end, coached Barthelmess on this none too easy stunt, the drop kick, until he mastered it.

Lon Chaney will have the part of a Scotland Yard detective in his next M-G-M starring picture, "The Hypnotist," which Tod Browning will direct from an original story. Waldemar Young, M-G-M writer, is now putting the finishing touches on the script of the story. Chaney has just completed "Mockery."

William Cavanaugh has been signed for the part of Steve in the Pathe serial "The Masked Menace," now in production at the Cosmopolitan Studio in New York and on location in New Hampshire. Cavanaugh is one of the pioneer leading men of the picture business, and has played characters of every type imaginable.

The task of writing the scenario of "The Private Life of Helen of Troy," from John Erskine's novel, has been allotted to Carey Wilson, who will also produce the picture for First National. "The Private Life of Helen of Troy" will feature Maria Corda in the title rôle, while her husband, Alexander Korda, will direct. "We intend to make this picture something distinct and novel in picture production," explained Wilson. "It will be ancient in costume and setting, but will be modern in its satire and thought." Production is to start this week, with Lewis Stone in the rôle of Menelaus, Helen's husband. The rôle of Paris has not yet been cast.

Paul L. Stein, European director, who was recently signed by the Pathe-De Mille Studios, will direct as his first picture, "The Forbidden Woman," Jetta Goudal's initial starring vehicle on the 1927-28 program for Pathe Exchange, Inc.

Pauline Neff has been selected for the part of Mrs. Delafield in Janet Gaynor's first starring picture for Fox Films, "Two Girls Wanted." Other members of the cast are Glenn Tryon, Ben Bard, Marie Mosquini, Joseph Cawthorn, Doris Lloyd, Alyce Mills, William Tooker and William Bletcher.

Burr McIntosh, character actor, has been signed for an important rôle in the Universal-Jewel production "The Fourflusher," which Wesley Ruggles will direct. "The Fourflusher" is an adaptation of the stage play by Caesar Dunn, and features Marian Nixon, George Lewis and Eddie Phillips.

Universal announces that Fred Newmeyer, director, has been re-signed for six months and will do another Reginald Denny picture. He just completed "Ask Me Another," Denny's latest work. Universal announces that Denny will have a temporary variation from farce-comedy roles. The new picture will present the star in a he-man role. "Ask Me Another" is just emerging from the cutting stage, and has not yet been shipped East.

Lois Moran, who was signed recently by Fox Films, started work this week in her first picture under her new affiliation at the Hollywood studios of the company. It is "Publicity Madness," adapted from an original story by Anita Loos. Albert Ray is directing. It was originally announced that Miss Moran's first picture would be "I Don't Want to Marry," but this was changed due to delay in the arrival from Europe of Dr. Ludwig Berger, who is to direct that picture. Edmund Lowe will have the male lead in "Publicity Madness." Others in the cast are E. J. Radcliffe, James Gordon, Arthur Housman, Byron Munson, Norman Peck and J. Farrell Macdonald.

Diane Ellis is seen portraying the leading feminine role opposite Buck Jones in his new starring vehicle, "Chain Lightning." Miss Ellis received her first chance in a feature production in "Cradle Snatchers" and "Is Zat So?"

Joseph Cawthorn was the first to introduce Janet Gaynor to an opening night audience when "7th Heaven" opened for a run in Los Angeles. It was, therefore, fitting and proper that he should be cast as her "boss" in her first starring vehicle "2 Girls Wanted," which is nearing completion at Fox Films West Coast Studios under direction of Alfred E. Green. This is Cawthorn's second motion picture role.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C. Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Pathe-De Mille		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L. Maloney-E. Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F B O	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	

Feature	Star	Distributed by	Length	Reviewed
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Pals and Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Parffiount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6 reels	July 29
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
Last Outlaw Th e(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebran d, The	E. Thornton-J. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet	
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Skedaddle Gold	Wally Wales	Pathe-De Mille	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M		
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	6 reels	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	5 reels	
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	Julv 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	6 reels	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stranded	S. Mason-Collier, Jr.	Sterling Pict.		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	5 reels	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	6751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 29
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	5 reels	
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Painted Ponies	H. Gibson-E. Claire	Universal		
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	6 reels	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		

Feature	Star	Distributed by	Length	Reviewed
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Fair Co-ed, The	Marion Davies	M-G-M		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
In Old Kentucky		M-G-M		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers	United Artists		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Woman on Trail, The	Negri-Cortez	Paramount		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
Hypnotist, The	Lon Chaney	M-G-M		
Lovelorn, The		M-G-M		
Rebecca O'Brien	May McAvoy	Warner Bros		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Romance	R. Novarro-M. Day-R. D.'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

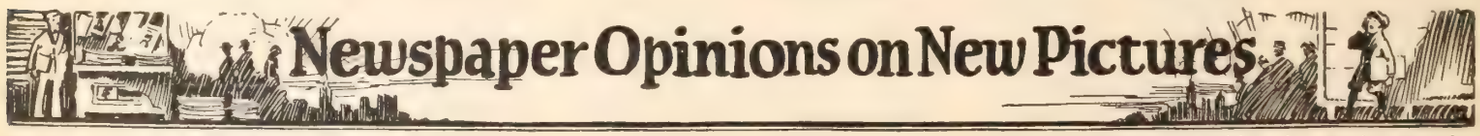
MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Boy Rider, The		F. B. O		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Breed of Courage, The		F. B. O		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Buttons	J. Coogan	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Cossacks, The	John Gilbert	M-G-M		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flushers, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The	C. Murray	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heaven Help the Working Girl	E. Ralston-R. Arlen	Paramount		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King o Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		

Feature	Star	Distributed by	Length	Reviewed
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Rose of Monterey, The (tentative)	G. Roland-M. Astor	First National		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds,	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Barrie	Universal		
Show Boat		Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
South Sea Love		F. B. O.		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Times Square		Tiffany		
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
	Tello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		



"The Blood Ship"—Columbia, Roxy Theatre, New York City

Times: "Vivid characterizations give vitality to 'The Blood Ship.' Spectators at Roxy seemed to enjoy it all. Vigorous, unalloyed melodrama. All characterizations effective. Perhaps those that go deepest and longest in imagination are Hobart Bosworth's Newman, Jacqueline Logan's Mary, James Bradbury's 'Knitting Swede,' Fred Kohler's Fitzgibbons and Blue Washington's negro seaman."

Morning World: "As bulging with menace as anything that has been unveiled here all season. Columbia set out to do good thriller . . . and succeeded. All worked out with proper obbligati."

Daily News: "Well conceived. It's of stuff that gets you. You'll like cast."

Daily Mirror: "Worthily reminiscent of 'The Sea Wolf,' but worthily capable of capturing box office prizes without comparison. Good picture, as intense, dramatic and ofttimes as gory a slice of shipped passions that ever floated into cinema range. Mr. Bosworth enacts sea role so splendidly suited to his talents. Cast collectively and individually contributes sterling performances. Welcome antidote after mollycoddle rush of celluloiders."

Herald Tribune: "Much best thing of week . . . epic qualities. . . . Worth seeing."

American: "If you like tales of sea . . . you will find much in 'The Blood Ship' to intrigue you."

Evening World: "It is all very realistic and audiences . . . will like this very much. Photography is excellent and direction is good."

Telegram: "Unexpected excellence . . . you will like this one."

Graphic: "Excellent direction . . . rates first place with any sea tales which have been transferred to screen this year."

Sun: " . . . Excellent thriller, cleverly acted and directed, intense in general atmosphere. Acting splendid. One held throughout six reels . . . variety of marvelously chosen types . . . that sought for but rarely projected quality of illusion coats the film. Photography, continuity and grouping and camera placements admirable, too. Worth seeing."

Enquirer: "Refreshingly different. Roxy undoubtedly has best picture since theatre was thrown open to public. Full of action. Builds up steadily to striking thrilling climax. Remarkable acting and perfect characterization."

"The Great Mail Robbery"—F B O, Hippodrome, New York City

American: "Will give thousands thrills."

Times: "Crashing melodrama. Audiences still like . . . melodrama done in up-to-the-minute way, according to testimony of those at the Hippodrome yesterday afternoon."

Herald-Tribune: "Great melodrama!"

Daily News: "This has real thrill stuff in it."

Evening Graphic: "Fighting and riding and moments of suspense that are real highlights of dramatic effort."

Evening World: "It is far too thrilling."

Journal: "It's good. Shumway does very good work, and there's plenty of action."

Evening Telegram: "Those who have been yearning for good old fashioned thriller urged to drop everything and dash to Hippodrome. In that huge auditorium is currently hottest, reddest melodrama in these Eastern parts for many a year. We confess that we enjoyed it immensely."

"The Callahans and the Murphys"—M-G-M, Madison Theatre Detroit

Times: "Comedy masterpiece as funny and true as life itself. . . As truly American as Statue of Liberty. . . Hilarity from beginning to end. . . Brawling, merry-making, love and generosity and occasional tear all mixed together into luscious bit of screen comedy. . . Sprinkled with uproarious gags that add to laughter. . . . Will live forever as screen masterpiece of comedy. . . ."

Press Press: "Guaranteed to tantalize your sense of humor even in hottest weather. . . Is real comedy. . . May momentarily draw a lump to your throat but drives it away next moment with hearty laugh."

News: "Source of constant laughter. . . Filled to brim with merry-making and wise-cracking."

"Naughty But Nice"—First National, Washington Street Olympia Theatre, Boston

Traveler: "Colleen Moore displays to fine advantage box office popularity. Role should delight her fans and add more to her list. Made refreshing by star's spontaneous talents for humor."

Advertiser: "Merry scenes enliven star's newest farce. Lives up to title. Exceedingly amusing . . . excellent comic acting. Direction by Millard Webb contains an astonishing assortment of novel touches."

Herald: "Gives Miss Moore opportunity for characterization equaled only by memorable 'So Big.'

Roy Press Printers

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Theatre patrons are entitled to the best screen quality—which means Eastman quality.

Give them the best. Most productions are made on Eastman Negative. Specify prints on Eastman Positive and you get the film combination that first made movies practicable—that has maintained its superiority from the beginning of the industry.

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The Morgan Lithograph Co.

CLEVELAND, O.

August 12, 1927

Motion Picture News



FROM SOUP TO NUTS—

what a feast!

M-G-M News is here
AUGUST 15th first issue
YOUNG Blood
NOW gives you an
ENTIRE program of
M-G-M quality.

The Top of the Industry!

3 CHANEYS 2 COOGANS
4 HAINES 2 GILBERTS
3 DAVIES 3 SHEARERS
1 NOVARRO 1 SYD CHAPLIN
1 GISH 2 GARBOS
6 McCOYS 2 DOG STAR
3 CODY-PRINGLES
3 DANE-ARTHURS
5 COSMOPOLITANS

And Important Specials

GARDEN OF ALLAH (*Rex Ingram*)
THE CROWD (*King Vidor*)
THE COSSACKS (*John Gilbert*)
ROSE-MARIE—NAPOLEON
MLLE. FROM ARMENTIERES
IN OLD KENTUCKY
BODY AND SOUL

And Great Junior Features

HAL ROACH COMEDIES
OUR GANG—MAX DAVIDSON
CHARLEY CHASE — ALL-STAR

M-G-M NEWS
Twice Weekly—Starts August 15th

M-G-M GREAT EVENTS
Entirely in Technicolor

M-G-M ODDITIES
Produced all over the world by UFA

METRO-GOLDWYN-MAYER

Vol. XXXVI No. 6

PRICE 20 CENTS

Los Angeles New York Chicago

Give Them the Best

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Give them the best. Most productions are made on Eastman Negative. Specify prints on Eastman Positive and you get the film combination that first made movies practicable—that has maintained its superiority from the beginning of the industry.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

august 1st 1927

a red letter day in film history

¶ August 1, 1927. First release of Paramount's 100% Program. Start of the greatest of Greater Movie Seasons for Paramount exhibitors. Debut of the modern super-type of feature picture and short feature. Everywhere the public is celebrating, with box office dollars. From everywhere pour in congratulations from exhibitors and others hailing the new day. ¶ From Chicago:  "'Metropolis' capacity business first week. For first time in history of Roosevelt Theatre, second week bigger than first. Had intended playing the picture two weeks. Have extended run four weeks, with possibility of more. Max Balaban." ¶ From Los Angeles:  "'Way of All Flesh' triumphant run at Criterion Theatre. Audiences thunder approval. Congratulations to Paramount. Harold Franklin, President West Coast Theatres." And at the Rialto, New York, "Way of All Flesh", now in its 6th week, will run beyond Labor Day! ¶ Also from Los Angeles:  "'Chang' and  'Barbed Wire', playing within a few blocks of each other, the talk of the town. Arch Reeve." From Duluth: "'Chang' getting wonderful business and comment. Duluth Herald devotes editorial to picture, saying 'it is more thrilling than a dozen westerns, more absorbing than a thousand sex dramas, funnier than a hundred comedies and one of the few pictures it is possible to commend utterly without reservation.' Clinton Meyers Co." And at the Rivoli, N. Y., "Chang" ran 9 weeks to 301,000 people! ¶ From Glenwood, Minn.:  "'Beau Geste' played to best business in our entire history. Picture very satisfac-



a red letter day in film history

tory in every respect. A. E. McCauley, Opera House." New York, Chicago, Los Angeles, Glenwood—"Beau Geste" takes them all! ¶ From Omaha:  "'Firemen, Save My Child' opened big at Riviera Theatre against strongest possible opposition. Audiences in continuous roars of laughter. A. Mendenhall." ¶ Just a few random samples of wires received. Flashes from a nation responding because their chief source of entertainment has taken a giant leap forward in quality. And the beauty of it is that this is only the start! Coming from Paramount are such jewels as Harold Lloyd's big new comedy, Clara Bow in "Hula",  "Underworld", Richard Dix in  "Shanghai Bound",  "Gentlemen Prefer Blondes", Adolphe Menjou in  "Service for Ladies",  "The Rough Riders", Bebe Daniels in  "Swim, Girl, Swim",  "Beau Sabreur", Fred Thomson's  specials, "Jesse James" and "Davy Crockett", and more, more, more! 80 of them in all!

birth of the modern short feature

¶ August 1, 1927. First release of Paramount short features. Sparkling gems of entertainment supplanting the old fashioned filler type of shorts. The modern Paramount spirit in shorts as well as longs. That was our aim when we planned the Paramount "whole show" policy. We've won—100%! Paramount News, just out, under the editorship of Emanuel Cohen (13 years head of Pathe News), shows what heights a news reel can reach when experience unites with unbounded resources and organization! More speed, more coverage, better service. That's what our mighty army of Paramount News accounts are getting. ¶ A new spirit in Paramount comedies too! We knew that in Christie Comedies we had the best. Exhibitors told us so. Box office figures proved it. Our own eyes confirmed it. The Christie brothers—Al and Charles—first to build a studio in Hollywood. First to advertise short comedies nationally and establish their brand name nation-wide. Famous as star pickers. Wide awake, progressive showmen. Producers of the kind of clean, swift, smart comedy that audiences of today demand. ¶ Clock the roars at

Bobby Vernon in "Short Socks", Jimmie Adams in "Dr. Quack", Billy Dooley in "Row, Sailor, Row." Treat your eyes to the luscious Christie girls. Watch the 36 de luxe Christie Comedies for 1927-8 as they trip merrily forth from the finest comedy studio in the world. Paramount-Christie Comedies. Laugh leaders. ¶And Paramount-Edward Everett Horton Comedies too. 6 of them on the industry's only new-era short features program. A brand new style of comedy. 2-reelers made with the care and class of features. Horton, of "Poker Faces" and "Taxi! Taxi!" fame. Well known star and very droll. Popular names in the casts of these Hortons too. A quality product in every way. First release August 1, called "No Publicity." 5 more coming. ¶Then, to lend even more spice, Paramount Novelties. Already the Paramount Theatre, New York, has shown one—"The Elegy." Which hard-boiled Variety says "marks a new era in short features." More Paramount Novelties on the way. Together with 26 Krazy Kat and 26 Inkwell Imps Cartoons. Cream of the pen and ink comedy product.

has the new day dawned for you?

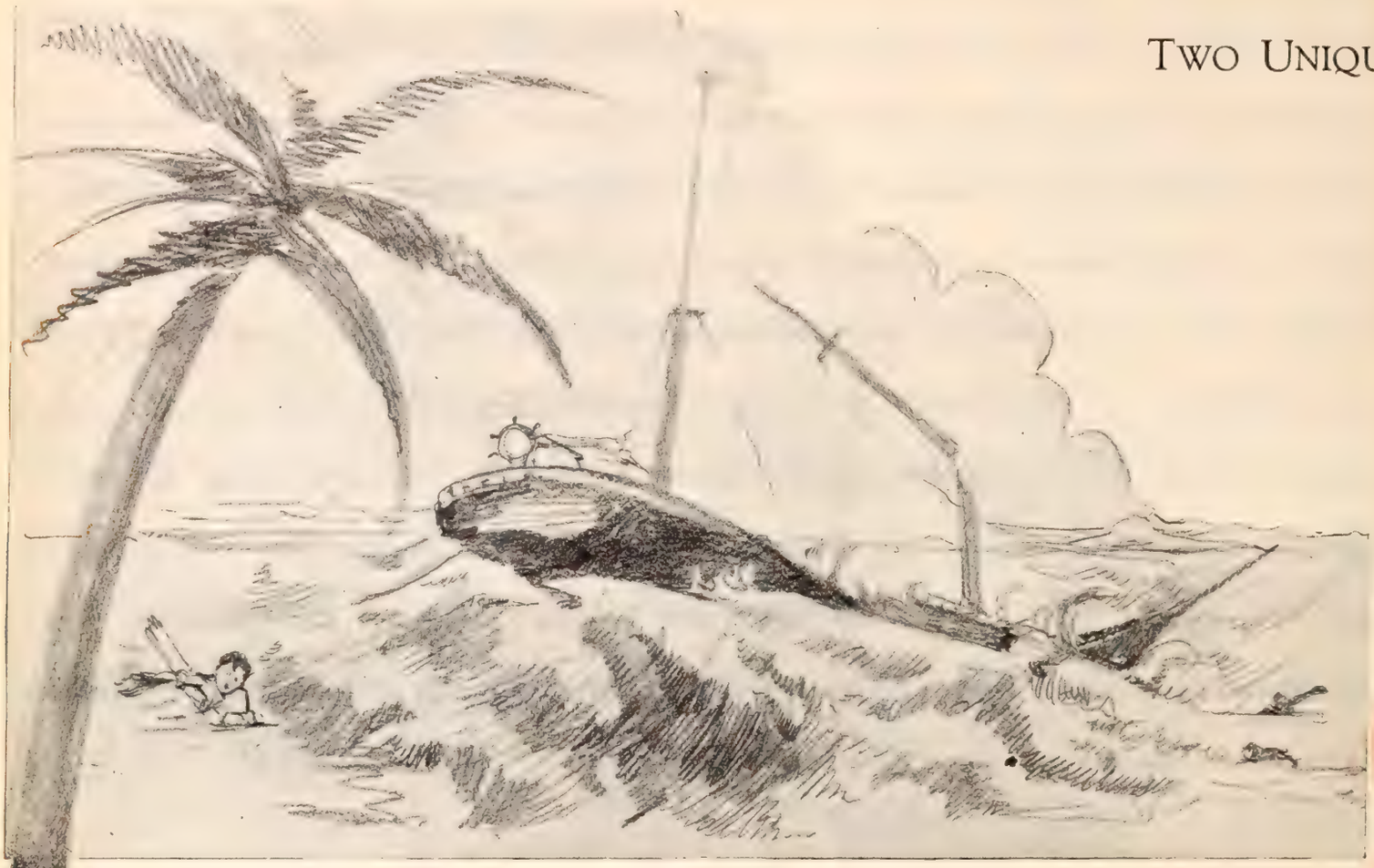
¶ August 1, 1927. A new era in feature pictures. In short features. In the whole show. All because Paramount heeded the demand of this changing, modern world for a higher type of screen entertainment. Because Paramount geared up its production to the spirit of the times. Producing daring, "different" pictures—the only kind that will roll up big grosses and get back liberal returns on theatre investments today. Reports from the field prove it. You've read them. Has the new day dawned for you? Are you set for a year of unprecedented grosses with Paramount's 100% Program? Or are you trying to buck the tide of public demand by sticking to old-fashioned movies?

for showmen of today



THE ONLY RESULT OF SERIAL

TWO UNIQUE



ANITA STEWART
IN
"THE ISLE OF SUNKEN GOLD"



THE LAST WORD
IN SOUTH SEAS THRILL!

Featuring

"THE DEVIL-APE OF BOMO"
(MYSTERIOUS MISSING LINK)

AND

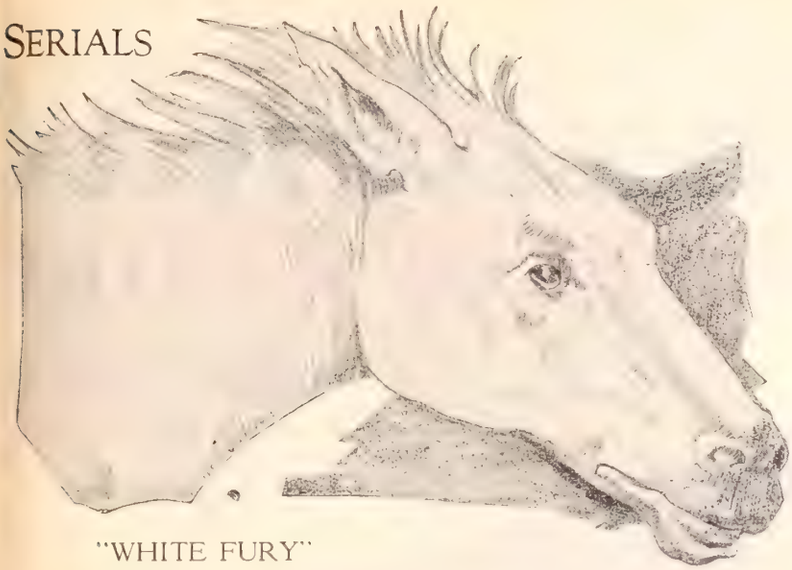
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**THE YEAR'S
OUTSTANDING SERIAL!**



CONCENTRATION---EXCELLENCE!

SERIALS



"WHITE FURY"

Combines?

HERE'S THE GREATEST
OF THEM ALL!



JACK HOXIE

A WILD HORSE—A WONDER DOG AND A HE-MAN STAR!

TO-GETHER! COMBINED! IN ONE SERIAL!

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Ten Episodes of Tremendous Thrills—
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NEW YORK CITY

DIRECTED
BY
HARRY WEBB

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Educational

MAKE A NON-STOP FLIGHT



26
One-Reel
Felix the Cat
Cartoons
by Pat Sullivan

IN these jazz-mad days of speed, speed, and more speed, people want laughter and amusement as never before. And they want it quick and snappy, and in *endless variety.* That's one reason for the great growth in popularity of *Educational Pictures.*

In its eighth year of specialization in "The Spice of the Program," *Educational* offers you for 1927-1928 a program of Short Features that, through sheer merit, is establishing even more firmly its position as the leader in its field.

And they're backed up with a campaign of magazine advertising that's bigger and more helpful than any you've ever seen before!

12
One-Reel
LYMAN H·HOWES
HODGE-PODGE

8
Two-Reel
Larry Semon
Comedies

8
Two-Reel
HAMILTON
COMEDIES



6
Two-Reel
DOROTHY
DEVORE
COMEDIES



16
Two-Reel
MERMAID
COMEDIES
JACK WHITE PRODUCTIONS

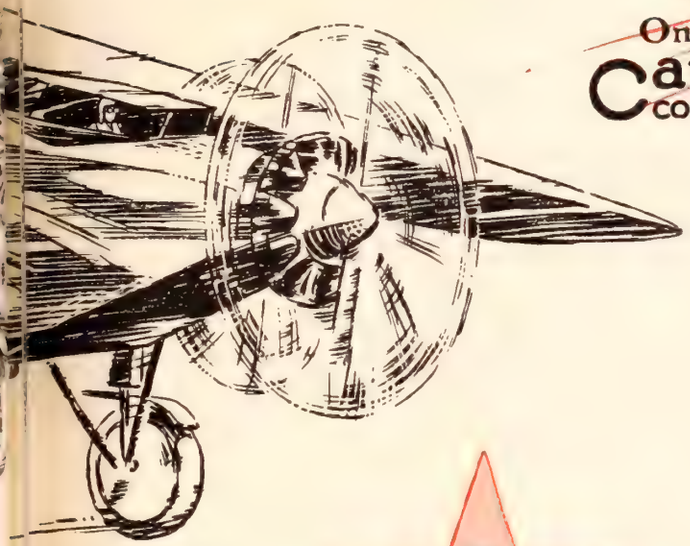
EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons
President

The Spice of

Pictures
AMONG THESE STARS,

START this week! And don't stop! Keep featuring *Educational Pictures* week after week and watch your business grow.

When you harness these stars to your box-office it's like adding another pair of motors to your airplane. They give added power; and a big added factor of safety. One motor *may* get you there. But add these extra motors; give them the fuel of local advertising, and you're safe—every week!



8
Two-Reel
Lupino Lane Comedies



26
One-Reel
Cameo Comedies

13
One-Reel
OUTDOOR SKETCHES
BY ROBERT C. BRUCE

8
Two-Reel
BIG BOY Juvenile -COMEDIES-



KINOGRAMS
The News Reel Built Like a Newspaper Twice-a-Week

6
Two-Reel
Tuxedo Comedies
WITH JOHNNY ARTHUR



12
One-Reel
Curiosities
The Movie Side-show
PRODUCED BY WALTER FUTTER

the Program

Member, Motion Picture Producers and Distributors of America, Inc.
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Educational Pictures
THE SPICE OF THE PROGRAM

A National Institution

$319,970.66 SAVED

THEATRE OWNERS IN 8 MONTHS

The Result of
CENTRALIZED MANAGEMENT
CENTRALIZED OPERATION
of
National Theatre Supply Company Stores

In plain English: During the first eight month's period of its operations, National Theatre Supply Company has saved to exhibitors a total of $319,970.66; based on prices formerly paid by them for the same merchandise and service.

We are proud of this record!

National Theatre Supply Company

Offices in all Principal Cities


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AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
A Star For Every Week of The Year!
Your Weekly program for 1927-1928
JACKIE COOGAN
LON CHANEY
NORMA SHEARER
CODY AND PRINGLE
TIM Mc COY
THE BIG PARADE (GILBERT)
ANNIE LAURIE (GISH)
RAMON NOVARRO
MARION DAVIES
BEN-HUR (NOVARRO)
BODY AND SOUL (SPECIAL)
WILLIAM HAINES
IN OLD KENTUCKY (SPECIAL)
THE GARDEN OF ALLAH (SPECIAL)
COSMOPOLITAN PRODUCTION
DOG STAR
MARION DAVIES
SYD CHAPLIN
LON CHANEY
COSMOPOLITAN PRODUCTION
JACKIE COOGAN
NORMA SHEARER
RAMON NOVARRO
GRETA GARBO
WILLIAM HAINES
JOHN GILBERT
NAPOLEON (SPECIAL)
DANE AND ARTHUR
LON CHANEY
LILLIAN GISH
COSMOPOLITAN
ROSE-MARIE (SPECIAL)
CODY AND PRINGLE
GRETA GARBO
WILLIAM HAINES
THE COSSACKS (GILBERT SPECIAL)
COSMOPOLITAN
DANE AND ARTHUR
THE CROWD (VIDOR SPECIAL)
RAMON NOVARRO
LON CHANEY
NORMA SHEARER
DOG STAR
COSMOPOLITAN
MARION DAVIES
JOHN GILBERT
MADEMOISELLE from ARMENTIERES (SPECIAL)
WILLIAM HAINES
TIM McCOY
MARION DAVIES
CODY AND PRINGLE
NORMA SHEARER
DANE AND ARTHUR
~ and the Big Parade of Shorts



NORMA SHEARER
in 3 Audience Delights

LON CHANEY
in 3 Big Hits





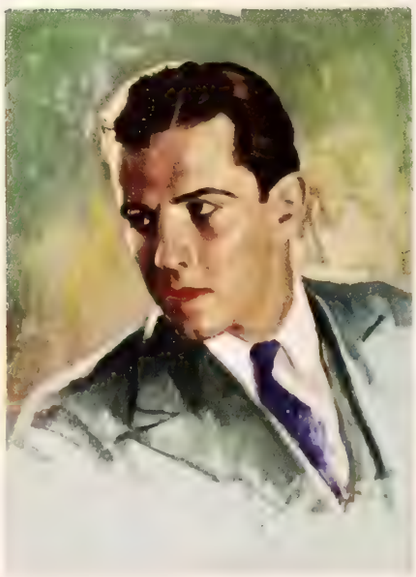
WILLIAM HAINES
in 4 Record Breakers



LILLIAN GISH
in her Greatest



GRETA GARBO
in 2 Wonder Pictures



RAMON NOVARRO
in his Biggest

The BIG
of



MARION DAVIES
in 3 Joy Pictures

JOHN GILBERT
in 2 Sure-Fires!





TIM McCOY
in 6 Thrilling Successes

JACKIE COOGAN
in 2 Big Winners





Lew **CODY-**
Aileen **PRINGLE**
in 3 Smart Comedies



Karl **DANE-**
Geo. K. **ARTHUR**
in 3 Hysterical Hits

SYD CHAPLIN
in the Season's Surprise



PARADE STARS

A STAR FOR EVERY WEEK OF THE YEAR

THE BOX-OFFICE ANALYSIS

of the Greatest Product M-G-M ever released!

(Look up your books—consult other exhibitors—and see what M-G-M stars have been doing at the box-office—then you'll know exactly what you can expect to do each week with M-G-M in 1927-28)

3 LON CHANEYS
You know that Chaney always does the business!

4 WILLIAM HAINES
This boy is all set to turn in record receipts for you.

1 SYD CHAPLIN
Better than his best.

2 JOHN GILBERTS
We don't have to tell you. You know what to expect when handsome John Gilbert is on your screen.

2 GRETA GARBOS
The name that has a greater natural draw in theatres today than any other you could mention.

1 RAMON NOVARRO
His popularity is the kind that any bank would lend money on. It's a gilt-edged proposition!

3 NORMA SHEARERS
Your box-office figures tell you that she is to be depended on to bring in real money every time!

1 LILLIAN GISH
One of the truly greatest of the screen. Audiences love and admire her. And pay heavy to do it!

3 MARION DAVIES
Her reputation as a comedienne has built this star into a real drawing card. And what publicity!

2 JACKIE COOGANS
"Johnny Get Your Hair Cut" started a new money-making era for this ever more popular young star.

6 TIM McCOYS
His clean-cut American personality has made him a national favorite. McCoy's future is unlimited.

5 COSMOPOLITANS
This name means a great story, big production, all-star casts, plus the million dollar Hearst promotion.

2 DOG STAR
Ever since "The Silent Accuser" exhibitors have demanded other Dog Star hits. They'll get Two great ones in '27-'28.

3 CODY-PRINGLES
Their first completed picture "Adam and Evil" confirms M-G-M in its belief that this comedy pair is a clean-up.

3 DANE-ARTHURS
"Rookies" started these boys off to fame—and your fortune! They've got equally funny stories for '27-'28's harvest.

JUNIOR FEATURES
HAL ROACH *Comedies*
OUR GANG
CHARLEY CHASE
MAX DAVIDSON
ALL-STAR
M-G-M NEWS *Twice Weekly*
M-G-M GREAT EVENTS *in Technicolor*
M-G-M ODDITIES *Produced by U.F.A.*

AND THESE BIG SPECIALS

IN OLD KENTUCKY—*the famous hit.*
THE CROWD—*King Vidor's New One.*
THE COSSACKS—*John Gilbert Special.*
ROSE-MARIE—*the celebrated stage-play.*
GARDEN OF ALLAH—*Rex Ingram's biggest.*
NAPOLEON—*Europe's sensation.*
BODY AND SOUL—*from the great novel.*
MADEMOISELLE FROM ARMENTIERES *"England's Big Parade."*

THE BIG PARADE

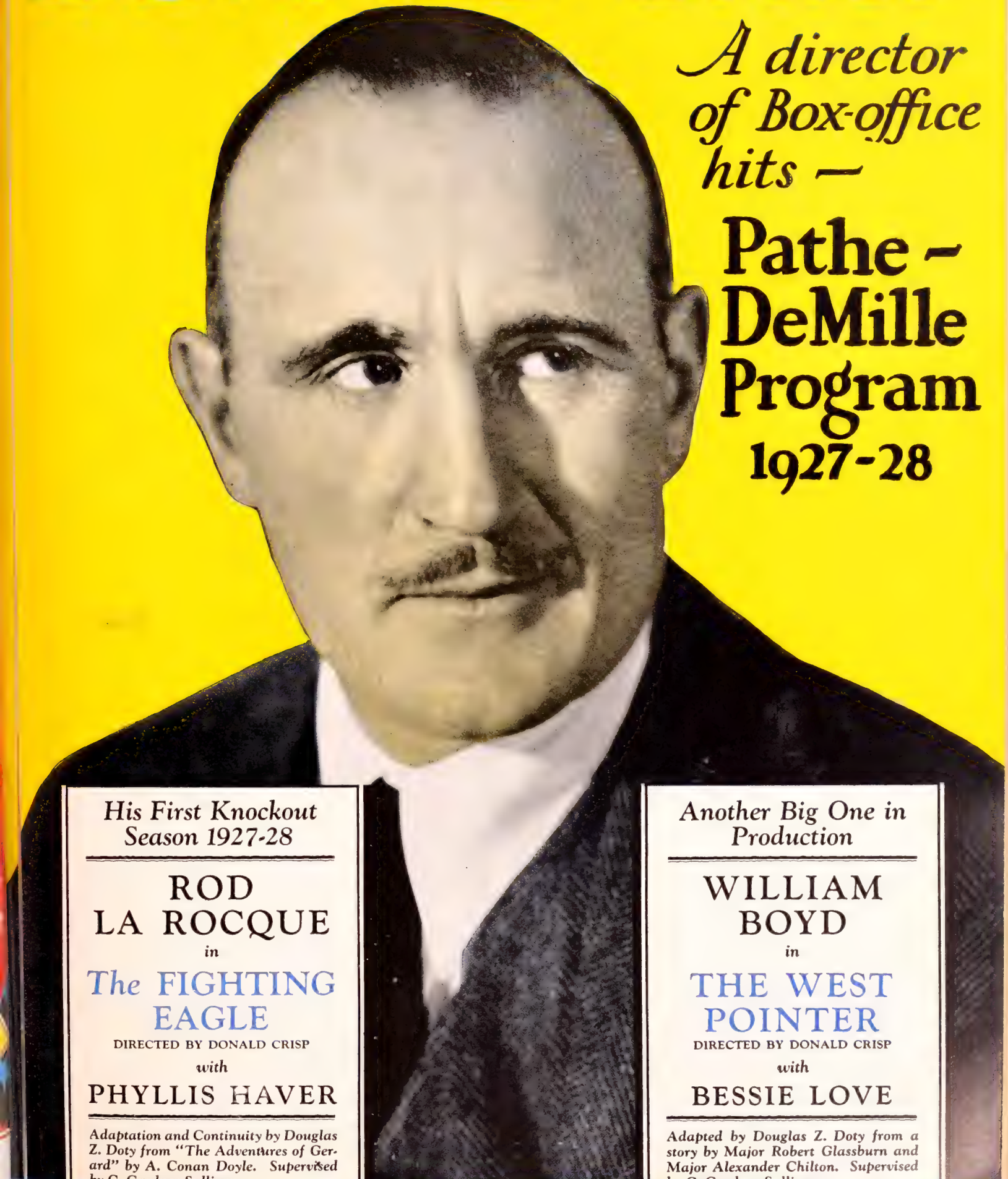
BEN-HUR

METRO-GOLDWYN-MAYER 1927-1928

DONALD CRISP

A director of Box-office hits —

Pathe – DeMille Program 1927-28



His First Knockout Season 1927-28

ROD LA ROCQUE

in

The FIGHTING EAGLE

DIRECTED BY DONALD CRISP

with

PHYLLIS HAVER

Adaptation and Continuity by Douglas Z. Doty from "The Adventures of Gerard" by A. Conan Doyle. Supervised by C. Gardner Sullivan.

Another Big One in Production

WILLIAM BOYD

in

THE WEST POINTER

DIRECTED BY DONALD CRISP

with

BESSIE LOVE

Adapted by Douglas Z. Doty from a story by Major Robert Glassburn and Major Alexander Chilton. Supervised by C. Gardner Sullivan.

POWERFUL UNITS

in the Pathé complete-perfect program



FROM the time, sixteen years ago, when Charles Pathe first gave *Pathe News* to the screen, it has steadily grown in public favor, until today it stands not only as the leading newsreel of the world, but a veritable national institution. Many thrilling and momentous events are encompassed in the sixteen years of its history, and *Pathe News* cameramen have been first on the scene recording every important happening in every part of the world. Today, with the cumulative experience and knowledge of 16 years of endeavor, *Pathe News* stands pre-eminent. Millions of motion picture fans who expect the best demand PATHE NEWS.

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PATHÉ REVIEW

The Magazine of the Screen

HERE is the most satisfying Big Little Feature you can add to your program. Entertaining trips into far corners of the world—strange people—strange animals—intimate sidelights on famous personalities—wonders of science, and a great variety of other fascinating subjects are embodied in this distinctive one reel feature.

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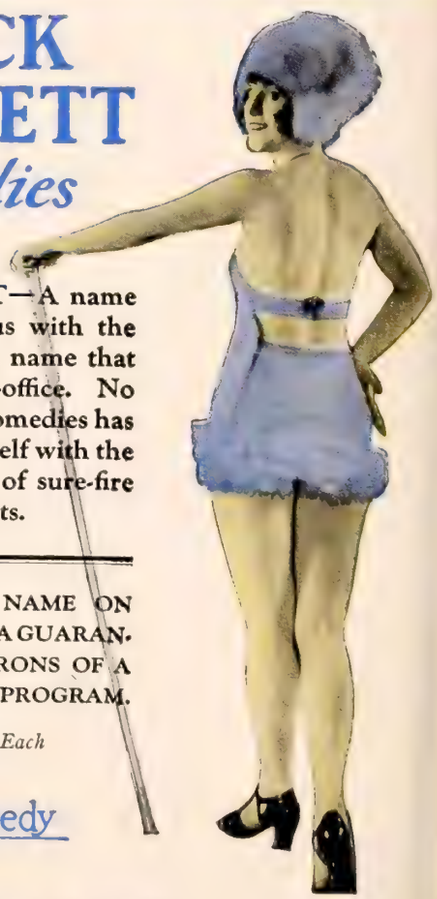

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MACK SENNETT—A name that is synonymous with the best in comedy—a name that is magic at the box-office. No producer of short comedies has so entrenched himself with the public as a creator of sure-fire comedy hits.

MACK SENNETT'S NAME ON YOUR MARQUEE IS A GUARANTEE TO YOUR PATRONS OF A PERFECT COMEDY PROGRAM.

36 Hits, 2 Reels Each
1927-1928

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PATHÉ EXCHANGE INC.

DEMILLE STUDIO PICTURES · PATHE NEWS · PATHE WESTERNS · PATHESERIALS · PATHECOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

The Art that Preserves Your Art



THE ART of the Armourer was highly perfected during the Middle Ages.

The Art of superior film printing has been perfected by the Consolidated.

Science and revolutionary methods exclusively in our laboratories reproduce the artistry of your productions with amazing accuracy.

Certified prints

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK

LOS ANGELES



THE SEASON OPENS IN TWO WEEKS!

What Season?

Your season, for assured and sustained *profits* through playing — Fox Profit Pictures.

There's been a lot of hullabaloo: you've heard from the Big Noise and the Big Cheese and the Big Bluff (and the So On). Now attend on the one sweet strain that really counts — BIG PROFITS, profits made possible by thorough, business-like preparation! You can discount the rest — what you seek is profits!

Are you set?

Opening date August 14th — for sustained schedule of money-making attractions that constitute the FOX PROFIT PICTURES FOR 1927-1928.

It is no gamble.

A little clear vision will show you why there are *assured* profits ahead. Take the three FOX has named for August — one is an outstanding achievement in picture production proclaimed by leading critics "the world's greatest motion picture"; another brings George O'Brien and Virginia Valli to the screen in a pulsating red-blooded romance; the third is a cracking, well-acted melodrama, starring Blanche Sweet. a strong favorite with the public.

All have been proven in pre-releases.

You have only to play them — and profit!

FOX

F O X P R O F I T P I C T U R E S



HERE THEY ARE!

"PAID TO LOVE"

With GEORGE O'BRIEN and VIRGINIA VALLI

Says the *New York American*, reviewing this Howard Hawks Production at its pre-release at the Roxy Theatre: "Paid to Love is full of the stuff women love to see on the screen and, therefore, will undoubtedly hit the bull's-eye at the box-office."

BLANCHE SWEET IN "SINGED"

Every New York newspaper commented on the popularity and strength of this star, in reviewing the pre-release at the Roxy of this J. G. Wray Production. "Miss Sweet holds on" concludes the *Times*.

"WHAT PRICE GLORY"

With VICTOR McLAGLEN, EDMUND LOWE, DOLORES DEL RIO

There is no need to quote anyone on this Raoul Walsh masterpiece. If you are a showman you know all about it. If you are not a showman you are not playing it! Just—by common consent of critics on both sides of the Atlantic—"the world's greatest motion picture!" That's all.

Speaking of profits—your season opens in two weeks!

FOX

FOR MONTH OF AUGUST

ROXY KEEPS HIS FINGER ON THE PUBLIC'S PULSE



AFTER

at the WARNER THEATR

JOHN

BARRYMORE

in "DON JUAN

with

MARY ASTOR

AND TREMENDOUS CAST INCLUDING

ESTELLE TAYLOR	WARNER OLAND
MONTAGU LOVE	HELENE COSTELLO
HELEN LEE WORTHING	MYRNA LOY
PHYLLIS HAVER	JUNE MARLOWE
SHELDON LEWIS	JOSEF SWICKARD

DIRECTED BY ALAN CROSLAND

SCENARIO BY BESS MEREDYTH

Accompanied

VITAPHONE

on the

WARNER

GREATER EXTENDED

Their love burned like the Coals of Hell!



WEEKS
NEW YORK *at* $2 *top*

ROXY

OPENS AT THE

7th AUG. 6

complete
SCORE
Vitaphone

BROS.
IN PRODUCTIONS

OTHER EXTENDED RUN PRODUCTIONS

THE BETTER 'OLE **WHEN A MAN LOVES**
THE MISSING LINK **OLD SAN FRANCISCO**
THE FIRST AUTO....

facts!

NEVER in screen history has a two-reel series received the unanimously enthusiastic praise of exhibitors in trade paper box-office reports that has been accorded "THE COLLEGIANS," Universal's Junior Jewel Series. ****That's FACT, bluntly stated.****Never in screen history have exhibitors discovered such terrific, pull-'em-back drawing power as they have found in "THE COLLEGIANS," Carl Laemmle Jr.'s great two-reel series.**** That's FACT, plainly stated.****AND HERE'S THE BIG FACT: THE EXHIBITOR WHOSE AUDIENCES HAVE NOT YET SEEN THE FIRST SERIES OF TEN "COLLEGIANS" IS DEFINITELY AND ABSOLUTELY THROWING AWAY COLD, HARD CASH! **** It's waiting there—ten weeks of certain money-making, and ten more weeks of greater profit when he books the second series of "Collegians," AS EVERY EXHIBITOR INEVITABLY WILL WHO HAS PLAYED THE FIRST! **** FACTS, man, business facts, pocket-book facts, bank-balance facts, box-office facts! **** GRAB THOSE "COLLEGIANS" NOW AND SET YOURSELF FOR A CLEAN-UP! **** FACE THESE FACTS!

"First Collegians"
10—2 reels each
Directed by Wesley Ruggles

Starring
George Lewis & Dorothy Gulliver
with Eddie Phillips, Churchill Ross, etc.

"Second Collegians"
10—2 reels each
Directed by Nat Ross


First National Pictures
for the LOVE of MIKE
GRAB
This ONE while the News lingers.
One Million $$$ Publicity Cash-In and of course First National times it to Hit just RIGHT!
ROBERT KANE presents
FOR THE LOVE of MIKE
with BEN LYON
GEORGE SIDNEY
FORD STERLING
CLAUDETTE COLBERT
AND
HUGH CAMERON
Directed by FRANK CAPRA
First National Pictures

FIRST PROOF!

"The Poor Nut" is one of the most worthy comedies to reach the screen. —*N. Y. Evening Telegram*

"The Poor Nut" is real bright. —*The Morning Telegraph*

. . . . can be named among the best. —*N. Y. Evening World*

There is no better entertainment than a college story when it is well done and "The Poor Nut" is surly that. —*New York American*

. . . . the piece is one big laugh without cessation. —*N. Y. Daily Mirror*

Should be a strong draw. —*Variety*



thats the *lowdown* on the SHOWMAN'S GROUP and they're all like

THE POOR NUT

Presented by Jess Smith
with
Jack Mulhall *and* Charlie Murray
Adapted by Paul Schofield. *From the play by* J.C. *and* Elliott Nugent
A Richard Wallace Production

A First National Picture

First National Pictures

Motion Picture News

Volume XXXVI NEW YORK CITY, AUGUST 12, 1927 No. 6

Move the Goods!

Are the "High-Ups" Fifty Years Behind the Times?

By William A. Johnston

I HAD an interview the other day with a man-higher-up-than-the-advertising-manager of a certain company.

And the interview may be of interest to a number of people—other men higher up, other advertising managers, sales managers, division managers, branch managers, salesmen, and finally the army of exhibitors who, many of them tell us, are not buying today, as they would and should, *because they get so little definite information about pictures.*

Quite a big subject, this: the buying and selling of merchandise running into the hundreds of millions of dollars.

Looks like these men-higher-up-than-the-advertising-managers could afford to do quite a bit of thinking about it.

* * * * *

I SHOWED the executive I refer to all the advertising on his pictures that had appeared in *Motion Picture News* since his company's selling season opened.

It was a sorry-looking display. It hit a few minor notes here and there on the keyboard of a large and ambitious program. But it told nothing, and it was sadly, flagrantly, misrepresentative of a well-planned lot of pictures upon which millions of dollars have been spent. It conveyed the impression that a trade paper was down in a schedule for a certain number of advertising pages and that for this reason only someone had picked out some plates to fill the space.

"Let's," I suggested, "put ourselves in the place of the buying exhibitor. What on earth does this advertising mean to him?"

"Here's a page on comedies, another on a newsreel, some scattering pages on Broadway openings, some more exceedingly optimistic but indefinite comparisons between your product and your competitors, etc. There are no facts about your program, its aggregate strength, its A series and B series of features, why and what story material, casts, directors were selected, etc., etc. When I was in Hollywood I heard your whole production story. It was impressive. But your exhibitor hasn't been in Hollywood, nor will he call at your office for a two-hour talk with you.

"How, therefore, is he to decide just what your program means to him or to his competitors? Who is going to tell him? How is he going to buy?"

* * * * *

THIS executive's defense was that his advertising to the exhibitor—via the trade paper—was limited by a budget.

And, in reply to my questions as to just what determined his advertising budget, he finally in good-natured candor admitted that it was wholly and especially designed to please the boss, who regarded all advertising budgets as a vague but irritating expense.

* * * * *

SO there, Mr. Exhibitor, is the reason why you get no information from this company about its pictures. You don't know why you should buy them for your public; and you are unable to tell your public why you did buy them—if ever you make up your mind to do so.

The same boss who okayed a production expense of many millions, who has an annual distribution cost of several millions

(Continued on Next Page)

An Editorial *By William A. Johnston*

more, doesn't believe in spending one cent on a dollar to tell you the facts—of why you should buy and how you can sell his pictures to your public.

He calls such service—an expense!

* * * * *

YOU will also be interested to know that too many other bosses in this business feel quite the same way about service to you on pictures. In fact, some are considerably more opposed to it than the one I mention.

You have perhaps been thinking right along that the almost negative advertising effort of the producer is the fault of the advertising manager.

The contrary is true. You can thank the advertising manager for such service as you do receive and in every instance he has asked an appropriation for more. He is "rarin to go" but his recommendations don't get past the head office. The head office, if it has any policy at all in advertising, has a mighty shortsighted or thoroughly misdirected one.

It certainly is an anomaly that in the one American industry in which advertising plays as vital a part as the goods themselves, there should exist an appreciation of advertising as childlike as that which disappeared from the whole industrial world a half century ago.

Either the advertising managers of the producing companies should be allowed to run their departments or else the bosses should go to an advertising school in which competent and unbiased men from other industrial fields would explain to them the proven facts of advertising as applied to merchandising.

ONE glaring trouble with Hollywood today is the fact that picture production is conferenced to death. Interminable conferences are taking the life blood out of pictures and sending the production cost up to the moon.

That seems also to be the trouble with New York.

All advertising effort goes into a conference, and then into committees of the whole—the whole industry. And advertising emerges, if at all, on crutches.

This conference business is going to lend itself to a lot of ridicule.

Too many cooks are spoiling the broth of this business.

Why not let the advertising managers go to work?

* * * * *

WE are facing right now a serious industrial crisis. Production has made a big and expensive effort. Theatre overhead is too high. There is much uncertainty—almost chaos, in fact. But there are goods to be moved—millions of dollars' worth of goods; and the salvation of producer, distributor and exhibitor depends upon their being moved.

Move them!

Move them in the one way they can be moved—not by a frenzied "bull" effort to ease a heavy burden off one pair of shoulders and on to another.

Move them with service

Information—so that the exhibitor can first buy intelligently and then tell his public what he has and why he is going to exhibit it.

There is no other sound, successful way.

Think of the public!

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Inside Slants on the Industry

Pictures & People

The Mirrors of Filmdom

THE ten per cent salary cut is now officially a fiasco. Two companies, by the way, never even considered slashing salaries. One of them was ahead of the economy procession—'way ahead. It had already effected economies in the studio; in two months' time, the production chief cut expenses 25 per cent.

There was no ballyhoo about this; and there will be none. The company took the attitude that it did not want to put its competitors in a hole by showing that it had already adopted a real economy program while they were only talking about it.

This concern seems to have its production end well under control, and is going ahead, without blare of trumpets, to make good pictures.

* * *

"THE Bull in the Picture Shop" editorial is still bringing reactions. We note with interest that M-G-M is using the trade papers to advertise this to its salesmen: "As official contact between the motion picture theatre and the producer it is your duty to give exhibitors the lowdown on all pictures which you see before prints are delivered to them for playing. It helps them to promote the picture properly, and gives an idea of the possibilities in the release."

* * *

GEORGE K. SPOOR'S third dimension pictures will be seen shortly in the Roxy, it is stated on good authority. Back of this is an interesting story: one of Spoor's friends advised him not to film a dramatic photoplay as his first stereoscopic offering, because, said the friend, it would inevitably be compared with the finest flat-picture photoplays and probably to the disadvantage of the Spoor process. The friend thought it would be better to film a news event or a natural wonder like Niagara Falls. The cost would be less and the impression on audiences better. It is now reported that the first Spoor picture will be views of the Falls and perhaps other subjects of natural beauty. The argument is that films of this kind would fit better into the program of a big house.

* * *

TAMAR LANE comes to bat in his *Film Mercury* with some common sense views on studio management. "One man power is the only system for motion picture success," he declares, and writes straight to the point on this important subject:

"It has become a practice for the head office of producing organizations in the East to dictate the polity of the studios in the West. In many respects the idea is not to be ridiculed, in other respects it is.

"The salesmanagers and swivel chair executives in the home office are supposed to know what the public wants. Facts show that no one knows and, if they did, their advice would be worth so much a word. If a certain type of picture is successful the home office experts immediately wire the studio boss to make something similar. This they do, usually copying the original success. If the imitation by forced sales campaigns goes over, the home office does a lot of backslapping. The studio had nothing whatsoever to do with it.

"The studio executive should be permitted to use his own ideas. He should be boss—sole boss of the studio of which he is in charge. As it stands today most studio executives are figure-heads. If they possess ability they are not permitted to show it. Yet they are held accountable for every mistake, even though made under orders from New York.

"A salesmanager may have ideas and should be allowed to submit them, but it is doubtful whether the salesmanager knows it all. At least every idea he suggests carries an alibi—that alibi being the studio did not produce his idea right—in the event it is a flop. The studio executive has no alibi and can advance none, although his common sense may have shown him the idea was bad in the beginning.

"No salesmanager, no matter how clever he is, can sell what is not good and get away with it. A picture to be good must be produced well, and salesmanagers are not film producers. They can sell a good thing—but so can anyone else, for that matter.

"Most of the production fiascoes are caused by home office interference, too much butting into studio affairs of which they know little.

"Trace back into history and it will be found that it was the organizations that had one capable, yet supreme executive that made history. The old Ince company in the active days of Tom Ince, the Fine Arts company under D. W. Griffith, etc.

* * *

"THE chief executive in a studio should be king of his domain," continues Mr. Lane. "When he fails to deliver the goods he should abdicate. He should be given a free hand over his subjects. One boss—one principle—one system. A properly organized studio with efficient workers will succeed if presided over by a competent executive whose word is law and not a squawk, carrying no power behind it.

"The studio executive should be the final word in the making of the picture. Once a definite production program is scheduled he should be left to see that it is carried out. There should be no outside interference. He should be permitted to change this program from time to time if deemed wise and expedient, due to market conditions and in favor of the organization. He knows what is happening on this side of the continent and the other side does not.

"He should be permitted to add new production ideas if they are worthwhile and without having to get the indorsement of everyone in the organization. By the time he gets it

In Next Week's Issue

"The Road to Economy"

An Important Article

by SYDNEY S. COHEN

"A Frankenstein has been erected which threatens a great industry," Mr. Cohen declares, and tells why and how.

The well-known exhibitor leader points out evils in no uncertain terms; but he also suggests constructive remedies.

the idea may be obsolete because some other company has beaten him to the market. He should be the sole boss over directors, stars and their productions. He should be permitted to eliminate some of the temperamental children if they become unmanageable. In this way he may accomplish something, get a good working organization and the fact established that he IS boss."

* * *

LET'S hope that the economy pact at Hollywood will have practical results. It's a constructive program as it is mapped out, but, of course, it remains to be seen just what it will mean in fact.

We are glad to see that an institute of research is included. This is a matter which should have been given attention long ago, because it can bring very definite advances in technique. Months ago, *Motion Picture News* advocated such a step. We are glad to see that the people in Hollywood are coming around to the point where they are willing to line up with the practices of older established industries.

Any device or method that will contribute to the general good should be made available for all.

* * *

RICHARD WASHBURN CHILD, former Ambassador to Italy, is abroad on an important mission for Fox Movietone, we learn. He is aiding in arranging for the recording of famous diplomats and statesmen in several countries, among them, according to our understanding, Clemenceau and Lloyd George. The voices and personalities of these celebrities will thus be handed down to posterity, as well as shown to this generation.

Movietone has already recorded Mussolini, and the film voice of Il Duce is in New York now. Movietone has equally interesting plans for recording important personages in America.

* * *

AT least two important mergers are in the offing. But they'll probably mark time, until the Government's attitude toward the industry or the possibility of a Federal investigation is cleared up.

* * *

ACCORDING to a report from our Berlin Correspondent, Paul Davidson, one of the most notable personalities in the German film industry, has just died of heart failure, only 56 years of age. He had been ill for some months.

Davidson had generally been nicknamed "The father of the German film trade." And quite rightly so; for he was the first who, some years before the war, built modern motion picture theatres, he was one of the founders of Ufa, he built the first big German motion picture studio and he was the first to start film production on modern and big lines. Incidentally he discovered Lubitsch and Negri, and a score of other artists, to-day enjoying international fame, owe their first opening to Paul Davidson. Last year, Davidson had been production manager in the Ufa concern. He had resigned from his position some months ago, however, and had intended to go in for a big production scheme of his own again, as soon as his health was restored. Now all these plans have been cut short by his untimely death.

* * *

FREDDIE SCHADER has resigned as director of publicity and exploitation for West Coast Theatres, and will return to New York shortly. Broadway will be glad to see him back and give him a warm welcome.

* * *

UTMOST secrecy surrounds "Sunrise" at Fox. The one print in the east is securely stowed away in the vault, from which it can be removed only upon order from William Fox. Even casual reasoning, however, will show that Fox evidently considers that it has something unusual. The picture was costly—very costly—but Mr. Murnau's contract was renewed for a considerable period, against heavy competitive bidding. Those few persons who have seen it speak with the utmost enthusiasm of its artistry and merit. The question of "box-office" is another matter, however, and remains to be seen. Murnau is not likely ever to become a so-called commercial director, and there is little reason to suppose he has started here. The story is unique and the acting splendid, however, and perhaps "Sunrise" will prove a surprise commercially as well as artistically.

* * *

ALTHOUGH it is a splendid job in every way—or perhaps we should say because it is—we were disappointed in the ending of "The Way of All Flesh." We should have liked to see it end where the old man sits in the balcony of the concert hall, head bowed on arms on the railing. What came after was anti-climatic, added little, did not provide a happy ending, and was too much like a male version of "Stella Dallas" to be particularly happy.

* * *

LITTLE of it appears on the surface, but the talking picture field is in a good bit of a muddle over the patent situation. Both sound recording photographically on the film and the synchronization of records and film are involved in a maze of claims and counterclaims, so that even the experts admit frankly that they don't known precisely where anybody stands. At least one suit is now on the books, and other inventors holding older patents are marking time, waiting a suitable opportunity to test the validity of their claims.

It is not unlikely that the ultimate solution will be a patents pool, such as has been resorted to in the radio field, with each manufacturer cross-licensing the others. The situation as regards the use of American talking picture equipment abroad is even more involved as regards patents.

We may hope that this situation will be straightened out before long, because progress is being held back by it, in at least two instances with which we are familiar.

* * *

A FEMININE star in Hollywood is in a row with a producer because the latter is said to be insisting that she appear in an undressed silhouette scene for a production which, by the way, has been started and junked twice. The star's husband and the producer are also in a row over production ideas.

There's a problem for the anti-temperament clause of the Economy Pact.

* * *

A HOLLYWOOD scout tells us that there is nothing to the report that Sid Grauman will become a director of pictures. That was just a little joke of Joe Schenck's, says the Hollywood spy.

* * *

ANOTHER indication of the economy trend and its effect is contained in the new contract recently entered into by an independent producer and a national distributing organization. Last year he had unlimited control over his productions, and in almost every instance went way over the budget, not always delivering quality. This year his arbitrary methods will find slight play, for his new contract gives the releasing organization full control of story, cast, director, cost, editing, and whatnot. This business threatens to become businesslike in spite of itself.

* * *

PICTURE economy does not by any means necessarily involve loss of quality. Ingenuity will often save many dollars. When Ralph Ince was filming "Bigger Than Barnum's," he found that a regular circus wanted some $5,000 a day, added to which would be the cost of filling the seats with extras. So he hired a lot of circus acts, rented a tent and put on his own circus, advertising it generously as a free circus. The tent was jammed, the circus cost little and the crowd nothing. The secret of the whole thing, Ince says, was that he played fair with the crowd; he told them that he had "pulled a fast one" on them, but that he was going to give them a first class circus free. He did so, the crowd was good-natured about it, he got his scenes—and they were possibly better than they would have been with an audience of professional extras.

"Bull in Picture Shop" Starts Lively Controversy

Exhibitors Continue to Criticize Lack of Information on Pictures; Salesman Comes to Defen se of His Group in Industry

WILLIAM A. JOHNSTON'S recent editorial "The Bull in the Picture Shop" continues to arouse lively discussion. More than any editorial printed in recent years, "The Bull in the Picture Shop" has won the approval of exhibitors, and comments are still coming in in large volume. In parallel columns Motion Picture News prints below the opinions of an exhibitor and a salesman, selecting these as typical of the controversy aroused:

The Exhibitor's Viewpoint

My dear Mr. Johnston:

I read your editorial and I approve it. I wish the other trade papers would take up this same line of argument. I believe that the theatre owners of America have more to lose by the mismanagement of the big producing companies and the way the business is run than any other business in the world.

It seems to me that ability does not count with the big producing companies; even the press matter that is sent out with pictures. It gives you advice on how to exploit a picture but it doesn't tell you anything about the picture itself. Your story on the salesman coming around to sell you pictures is exactly as you say. They don't know anything about it, only that they have to get more money for the picture.

I have just completed a theatre, 2,000 capacity, in the suburbs of Providence, and I am probably the only theatre owner who has his own broadcast station, 100 watts, 225 meters; and when I want to talk about my show in the theatre the press sheets do not make it clear enough, so I must see the show first before I talk about it.

I wish you would drive your stories home as those who read them certainly appreciate them, and in what you say about the chain theatres you are absolutely right. I don't know of anything under the sun that will kill our theatres quicker than the chain theatres managed by long-distance telephone and just force the individual theatre owner to the wall. The producers that run theatres are killing the goose that has laid the golden egg, and eventually they will know that they are responsible for all the ills of the industry.

Hoping that you will continue the good work and tell the truth about the industry as you have in the past, I remain,

Yours very truly,
Jacob Conn,
Olympia Theatre,
Providence, R. I.

The Salesman's Viewpoint

My dear Mr. Johnston:

I got quite a "kick" out of the "Echoes of the Bull in the Picture Shop." You published a letter from a sales manager, and an echo from a big chain exhibitor as well as an echo from an independent exhibitor. All of which were very interesting reading.

For fear someone else will not do so, I am going to rise up in defense of the salesman that Mr. F. C. Shugert, of Columbus, O., took such a slap at.

As to national conventions, I believe that has been covered very thoroughly by yourself and Mr. Grainger, so I will pass that, but I can't let Mr. Shugert get away with that stuff.

The big exhibitor, as well as the small exhibitor, is buying stars and directors now and has been for several years. Is it necessary for a salesman to sit down and go through the stories of about seventy pictures with an exhibitor who claims to know more about a salesman's product (he admits it) than the salesman knows himself? That would be a foolish waste of both the exhibitor's and the salesman's time.

Does an exhibitor today have to know any more than the type of story that Reginald

(Continued on Next Page)

"Bull in Picture Shop" Letters

(Continued from Preceding Page)

Denny, Lon Chaney, Lewis Stone, John Gilbert, Mary Pickford, Tom Meighan, Doug Fairbanks and dozens of others I could mention, are making, in order to buy them?

These pictures should sell themselves with no need of a salesman taking all day telling an exhibitor beautiful stories. Besides, you know there are some men who cannot tell a story and get it over, while others can entertain you with a poor story.

A salesman is not a publicity man. That's another line. Besides, if a salesman, after warming his shins for a couple of hours (perhaps a couple of days or weeks), waiting to see the booker or buyer for a chain, should offer a suggestion as to how to put a picture over, the booker for the chain would think the salesman was trying to tell him how to run his theatres. That goes also for most of the independent theatre owners.

That bunk about "Knocking Them Cold in Noo Yark" and "A Veritable Clean Up at the Box-Office," "Whiz Bangs," and what not, is relegated to the brush heap by salesmen who know their onions. If a salesman wants to get thrown out of an office just let him try to offer some of these so-called showmen suggestions. I tried it once and the showman said to me these few words: "If you know so damned much about how to run a show, why in hell are you selling pictures?" Since that experience I am very careful what I say regarding any suggestions.

I am not in any sense of the word criticizing Mr. Shugert, for I never met the gentleman. I just enjoyed what he had to say about the salesman he has had call on him, and thought I would retaliate in a friendly manner by giving the experience of a man who has acted in pictures, operated several picture theatres, sold film and managed offices. And, after doing all this, is still selling pictures.

I will guarantee Mr. Shugert that if any salesman that calls on him to sell pictures can get a contract out of him by exposing an ace in the hole, he sure will expose it, for the salesman is contract-hungry right now.

Can't understand what kind of a salesman does not read MOTION PICTURE NEWS. Don't see how he knows what his opposition is offering the exhibitor.

Hoping everyone will take this "echo" in the spirit in which it is intended, "with malice toward none," I beg to remain,

Yours very truly,

Chas. W. Tyler,
Salesman,
Red Seal Exchange,
Indianapolis, Ind.

The Week in Review: By Wm. A. Johnston

AN article in Lichtbildbuehne, leading German trade paper, indicates that the movement for contingents, inaugurated by Germany, is proving a boomerang in the sense that several other countries with whom she trades are considering or have already passed similar legislation. The article decries tariff walls and barriers to the free exchange of films at a time when the European trend is toward free trade.

The writer concludes that Germany is justified in having a contingent, because of the large number of persons dependent upon the industry, the splendid studios and the large amount of money invested; the situation in England, with less highly developed production resources, is regarded differently; France was once a world film power and is justified in taking measures to restore that position.

Similar action in countries having no highly developed industry to maintain is decried, however, and Roumania, Turkey, Austria, Hungary and Czechoslovakia are mentioned in this respect. Says the writer:

"For all of these instances (at the time of an international conference) there is not the slightest economic foundation."

Ufa May Open Exchanges Here

Dr. Rudolph Becker to Remain Here to Survey Field; Ludwig Klitzch Guest of Honor at Luncheon

OPENING of a new chain of exchanges throughout the United States to distribute German and perhaps British pictures by Ufa is understood to be a serious possibility in the near future. Dr. Rudolph Becker, foreign sales manager of Ufa, is now in New York in company with Ludwig Klitzsch, Ufa executive, president of the Association of the German Film Industry and president and general manager of the August Scherl Publishing Company of Berlin.

Klitzsch is returning to Germany in a few days, but Dr. Becker will remain in the U. S. for about a month, making a survey of the situation and of possibilities in this market. The report has not been denied.

The exchanges would be principally to handle Ufa product, but there is a possibility that a number of outstanding British productions would also be handled here, in line with the tendency in Europe toward German-French-British commercial alliances.

A similar plan was under consideration two or thre years ago, but at that time it was thought that adequate representation could be obtained here by releasing through American companies.

A. Rosenthal, chief editor of film departments of all of the Scherl publications (now in control of Ufa), in a current article in Kine Weekly of England points out that co-operation betwen British and German companies is the only way in which a start can be made toward competing with America. He also states that more recognition of European product in the U. S. will be necessary if America is to retain her foothold abroad. He points out that with leading industrialists in control of Ufa the company is in a far stronger position to negotiate with American companies than before.

Ludwig Klitzsch was the guest of honor at a luncheon given by Will H. Hays at the Ritz Carlton hotel in New York City on Wednesday, with diplomats, government officials and leading film executives in attendance.

Mr. Hays in his talk pleaded for an open market in motion picture distribution, characterizing trade barriers against films as no more proper than barriers against books, operas or music.

"As for America," he said, "we want the best motion pictures that are available. If they are made in Hollywood, all well and good, but if they are made in Germany, all well and good again. . . . We welcome foreign productions that meet the standards of our audiences. There will always be room for them."

Mr. Klitzsch, in his reply, agreed in principle with Mr. Hays as regards free trade in films, but implied that the present state of the German industry made it impractical. He said:

"To start with, the situation of the German film industry is at present not an easy one. There are not enough theatres in order to allow to take full advantage of the market possibilities of the film in my home country. . . . I want to point to the fact that in Germany with a population of almost seventy millions there are only 3600 film theatres, while in the United States with a population of one hundred and twenty millions are said to be about 16,000 film theatres. . . . We do not have either as complete an organization for the distribution of the German film in the world market as you have in America. Therefore, we believe that for the time being we cannot forego a certain protection of our industry."

Mr. Klitzsch particularly stressed the importance of reciprocity, saying that he felt that "provisions should be made that in the future good German films can be as easily released in America as good American films are released in Germany today.

British Desirous of Using Foreign Producers

PARLIAMENT may expect opposition in its attempt to prevent British film manufacturers from employing foreign producers to assist the British in production, reports from London indicate.

The committee's action in barring the use of foreign producers to aid in the making of British films has resulted in a spirited protest from the British film producers, who declare that for a period of three years at least the English studios should be the training ground for the development of British producers under the guidance of those from other lands who have a reputation of established ability. The British producers say that they do not want the privilege as a permanent one but are anxious to make use of the opportunities that skill and experience offer.

Peace Pact Pledges Economy

All Branches in Harmony Meeting Declare They Will Cooperate in Cutting Production Expense

COMPLETE harmony is now in the immediate offing as the result of the series of conferences held among producers, stars, directors, writers and technicians. The last of these peace sessions was held at a general meeting of the Academy of Motion Picture Arts and Sciences at the Biltmore Hotel in Los Angeles on July 29th.

There are to be no slashes in salaries as proposed at one time. There is to be a general economy move in other directions, with complete cooperation and collaboration of all parties that will prohibit the necessity for salary cuts. Actors will refrain from unreasonable displays of temperament; writers promise more careful and efficient preparation of scripts; directors pledged the producers' problems as their own and technicians will carry into effect all reforms that will make for a reduction in overhead expense.

The final peace session was presided over by Douglas Fairbanks with 250 in attendance. Other speakers were Cecil B. De Mille, Conrad Nagel, Fred Niblo, Waldemar Young and James Mitchell Leisen.

Cecil B. De Mille was spokesman for the producers. He made the announcement that the proposed cut in salaries had been abandoned because of a conviction that the necessary economy could be effected in some other manner. He announced pledges of various branches of the industry aiming at economy. He also announced that the producers' branch of the Academy had pledged its members to promote and support an institute of research to aid in technical and artistic advancement.

Mr. De Mille pledged a central clearing house for story material wherein will be kept synopses available to all of story material on hand in studios, as well as data pertaining to sets and other matters.

Conrad Nagel, on behalf of the players, promised that in future there would be no unreasonable or unnecessary display of temperament that makes for delay in the production of pictures and the consequent running up of expenses.

For the directors Fred Niblo said they had a complete understanding of the producers' problems which they would consider as their own and that they would minimize excess footage due to unnecessary overshooting of scenes.

Two New York Charters Granted M. P. Firms

Motion picture companies incorporating at Albany in New York state during the past week included the following: Joelson-Suchman Enterprises, $1,000,000, Harry Suchman, Fred Berger, Jack Rosenthal, New York City; Fields & Andrews, Inc., capitalization not specified, Lew M. Fields, Lyle D. Andrews, Jacob Ginsburgh, New York City.

G. E. Sound Film Device to Be Sold Theatres Direct

C. W. Stone, General Executive, Placed in Charge; R. C. A. and Westinghouse Also Involved

AS intimated several months ago, the Photophone, the synchronized sound film device developed by General Electric, will be sold direct to theatres throughout the country, with the Radio Corporation of America in charge of sales and Westinghouse involved in the installations and equipment. If this works out as expected, exhibitors everywhere will have available to them synchronized music scores, recorded by the best orchestras obtainable, on all features of any importance, from any company.

C. W. Stone, an important G. E. executive, has been placed in charge of the commercial development of this idea, and a few months will find the plan in full operation. Apparatus is already being manufactured in commercial quantities, and the cost of installation, it is promised, will be low. The photophone photographs the sound record directly on the film, using no auxiliary phonograph apparatus.

The group will concentrate on music scores to accompany films rather than musical acts and novelties. These are not made at the time of production, as are musical acts, but can be recorded at any time by merely screening a print at a fixed speed while an orchestra plays the score.

The chief problem to date has been the difficulty of any one company furnishing an exhibitor with a sufficient volume of sound film product to justify the installation expense. The new group, being tied up with no single film organization, will be prepared to record synchronized scores for features from all companies who will cooperate to the extent of furnishing a print for screening. Thus even the smallest theatre will be able to present its features from all sources with a high class musical accompaniment.

Vatican Attack Denied

Criticism of U. S. Films Is Not Official View of Pope

THE Vatican was not responsible for the recent attack on American films, according to a cablegram from the Rome correspondent of National Catholic Welfare Conference, which "The Catholic News" prints. According to the story in "The Catholic News" the attack in "The Observatore Romano," semi-official organ of the Vatican, was not an editorial, but a signed contribution by "one of the most recent and authoritative collaborators" of the publication.

"The Catholic News" prints as follows:

"It may even be said authoritatively that the Vatican itself—to which the sentiments of the article were unqualifiedly credited by prominent secular papers in America both in news report and editorial—while it deplores all distribution and showing of immoral and frivolous motion pictures, does not approve of the writer's general criticism of the United States," the cable states.

"It is noteworthy that it remained for the American secular papers to interpret the article as an editorial and a Vatican expression. The Italian press, recognizing the article for what it was, let it pass without reprinting or comment.

"As a matter of fact, the article was written primarily to congratulate a project just announced for the production in Belgium of instructive documentary films. Nothing of this part was mentioned by the American secular papers. It was from this beginning that the writer deviated to criticize American motion pictures, asserting that American film companies are sending to Europe 'lethal poison.' He then brought in the subject of American civilization in these words, which are those quoted by journals in the United States:

" 'America is a very great country which, possessing superiority in dollars, believes it also possesses superiority of mind. Americans build monster palaces which scrape the sky, but when America was unknown, we had already built our cathedrals to raise ourselves to Heaven. Old Europe, whose soil is made up of the glorious dust of ten civilizations, cannot renounce the past to accept with closed eyes the improvised civilization beyond the ocean.'

"The article concluded by warning against what the writer termed the 'occidental danger.' "

"Sadie Thompson" Is Half Completed

"Sadie Thompson," the second Gloria Swanson production for United Artists release, is half finished, an announcement from the star to the United Artists home office reads. Simultaneously Miss Swanson listed the entire production personnel and cast of her picture.

Raoul Walsh, director and scenarist of the Swanson film, also plays the role of a marine sergeant in the picture, while others in this screen version of the W. Somerset Maugham story are Lionel Barrymore, Blanche Friderici, Jim Marcus, Charles Lane, Florence Midgeley and Will Stanton.

George Barnes and Thomas Branigan are cameramen for "Sadie Thompson" and William Tummel is assistant director. The sets for the production are the work of William Cameron Menzies, general art director of Joseph M. Schenck productions.

Block Booking Discus'd Conn. M.P.T.O. Meet

AT a conference session of the Motion Picture Theatre Owners Association of Connecticut at New Haven last Sunday, block booking was discussed at some length and while it is understood that no immediate action was taken, the association is said to have decided to adopt a policy of watching further developments before another session is held.

Standard contracts now in force came in for criticism at the hands of Wesley A. Sturges, professor at Yale University, who is making an analysis of the negotiable relations of exhibitors and distributors, which was declared to be inequitable.

Edward G. Levy, secretary of the association, led a discussion of the block booking plan.

May Import Films Free of Duty into Mexcio

Duty-free importation into Mexico of motion picture films long enough for them to be shown is permitted under a decree issued by the Mexican Government last week, according to a cable just received at the Department of Commerce, Washington, D. C., from Acting Commercial Attache George Wythe, at Mexico City.

The decree provides that printed motion picture films may be imported free of duty through the Northern and Southern frontiers of Mexico, provided they are re-exported within three days.

Cleveland's Zoning Plan Up for Ratification

The zoning plan of Cleveland, which has held up buying of new fall product, has been completed to the satisfaction of local exhibitors and the members of the local Film Board of Trade. It is now in the hands of the members of the Hays organization for ratification. Local committees have been working on the plan for the past three months.

Katterjohn Made Head of New P. F. L. Department

Monte Katerjohn, veteran scenarist, has been placed in charge of a new department at the Paramount Hollywood studios, with the general title "editorial development work." His duty will be to develop screen originals and new talent for their creation for such Paramount stars as, from the special nature of their talents, need original stories for their vehicles.

Mulrooney United Artists Foreign Sales Manager

Arthur W. Kelly, vice-president and general manager of foreign distribution for United Artists, has appointed Thomas Patrick Mulrooney foreign sales manager of the corporation. Mr. Mulrooney joined United Artists four years ago and for the past two years has been assistant sales manager. As yet he has received no assignment.

Protection War Looms Over U. S.

New Demands of First-Runs in Several Territories Make Booking Blockade More Solid

DEMANDS for new protection rights on first-runs by big houses and circuits have precipitated a serious situation in several territories, and are making the booking blockade even more solid than it has been previously.

With exhibitors holding back on bookings, as a general rule, throughout the country, the protection demands in some territories are more drastic than ever before.

Three important zones of warfare over protection came to light this week:

Chicago, where Balaban & Katz are demanding new long-distance protection in signing 1927-28 contracts for products; on the West Coast, where the controversy is waxing hot, and in the Kansas City territory, where demands are being made over those already in existence.

A new phase in the problem in Chicago came to light when it was learned Balaban and Katz will seek protection over entire counties. As an example of the far reaching effect of this, pictures booked into Aurora would have protection over four surrounding counties, with the exception of a few towns which this concern lists.

The situation has the exchange managers considerably up in the air. They contend that with the hold Balaban and Katz have throughout the territory that organization will not pay higher rentals even if given the protection they seek. Exhibitors in the smaller towns, on the other hand, contend that decreased rentals should obtain because the drawing power of the pictures in their houses would be considerably lessened.

Harold B. Franklin, president and general manager of West Coast Theatres out in Los Angeles, declares that insufficient protection has resulted in the establishment of more 15 cent houses in Los Angeles county than ever before.

In part Franklin said:

"Proper clearance for each grade of motion picture theatre is essential if successful exhibition is to be maintained. Every exhibitor who is fair must in the final analysis approve the idea that the theatres which charge high prices of admission are entitled to proper clearance over theatres which charge less. Anyone who thinks otherwise is looking for a personal advantage at the expense of his fellow exhibitor, who bears the burden of higher film rentals.

"Is it fair to expect a 15 cent house to run pictures at the same time or close on the heels of a house that has a 25 cent admission? And this applies all along up the line. The fellow who is looking for a free ride is never the one who contributed anything that is constructive.

"Film rental is determined by gross business and gross business is determined by the admission charged, and the exhibitor who pays the higher film rental is entitled to protection. If he doesn't get it, eventually he cannot continue to pay big film rentals because his admission prices cannot continue in the face of unfair competition. And when exhibitors cannot continue to pay big film rentals, producers cannot spend the money to make big pictures, and when that time comes the public will begin to lose interest in motion pictures and all will suffer."

In the Kansas City territory the larger first run houses in Kansas City are attempting to obtain new protection rights on first-run pictures. These houses, which now have a 60 day protection against the suburban theatres of Kansas City, are seeking thirty days' protection against all theatres within a radius of sixty miles of the city, which would include Kansas City, Kans., a city of 135,000 population.

The contention of the smaller town theatre owners is that it has been their money that built concrete highways to Kansas City and made it possible for thousands of out-of-town patrons to attend theatres in Kansas City. To be cut off entirely from the current first runs which receive big advertising campaigns in Kansas City would kill the business of the little fellows, they say.

Universal Has Twenty Stories for Next Year

UNIVERSAL has 20 Jewel pictures bought and most of them in the hands of adaptors and scenarists who are grooming them for the 1928-29 schedule.

Three stories bought this week were "The Worm Turns," by Ward Russell; "Stop That Man," play by George V. Hobart, and "Phyllis of the Follies," by Arthur Gregor. Universal last week acquired "The Charlatan," by Leonard Praskins and Ernest Pascal. On next year's program will be a story of Leif the Lucky; "The Last Warning," play by T. F. Fallon; "Give and Take," by Aaron Hoffman; "The Muzzle," by Peter B. Kyne; "The Best Policy," by Edwin Justus Mayer; "The Broadway Romance," by Nell Martin; "The Burden," by Elsa Ledinger; "The Five Frankfurters," European play; "Bill Smith, M. D.," "Polish Blood," "The Stolen Lady," by William Dudley Pelley; "Has Anybody Here Seen Kelly?" an original; "Grease Paint," "It Can Be Done," by Carl Laemmle, Jr.; "Justice," the play by John Galsworthy and "Blister Jones," by John Taintor Foote.

Terra, German Concern, to Be Developed

AN important new development in the German film industry is foreshadowed in the report from our Berlin correspondent of a tie-up between the I. G. Farben Trust and Ullstein, a large newspaper group, to finance an increased capitalization of Terra Films, already controlled by Ullstein.

The I. G. Farben interests include the Agfa raw film plant, and Ullstein owns some of the most popular newspapers in Germany, enjoying strong political influence. It is expected, therefore, that Terra, already well-known, will now be developed to occupy a leading position in the German industry.

Minneapolis' Carnival War Breaks Out Afresh

Minneapolis' war on the carnival nuisance broke out in another form last week when aldermen took steps to bar a merry-go-round which applied for a license in connection with Barnum and Bailey-Ringling Bros.' Circus. Alderman John Peterson proposed an ordinance forbidding the operation of merry-god-rounds, ferris wheels and aerial ships in Minneapolis. The ordinance was referred to the committee on ordinances and legislation, and in the meantime the circus will be permitted to operate the merry-go-round as it has done in years past. Sentiment against the carnival and the various carnival amusement devices was crystallized in Minneapolis a few weeks ago when four persons were injured in a ferris wheel accident within the city limits.

Technicolor's Statement Shows $830,595 Surplus

Technicolor Motion Picture Corp. has filed its annual statement with the Commissioner of Corporations at Boston. The capital is placed at $329,700; accounts payable at $1,208,205 and surplus at $830,595, a total of $2,368,500. Improvements to leased property are placed at $66,326, machinery and equipment $390,453, merchandise $72,578, cash $13,542, accounts receivable $27,798, deferred charges $7,586, furniture, fixtures, etc. $15,622, cameras and equipment $62,695, research and development, $1,710,429, and miscellaneous items $1,471.

"Wings" Premiere Again Postponed to August 16

"Wings," Paramount's aviation picture, will have its premiere on the evening of Tuesday, August 16, instead of August 6. The postponement was necessitated by need of further time for perfection of the presentation effects which will be a particular feature of "Wings."

Rumors of Deal Between Delft and F. and R.

Rumors that the Delft Theatres, Inc., operating in Marquette, Munising and Eseanaba, Minnesota, will be taken over by Finkelstein and Ruben have been denied by H. S. Gallup, general manager for Delft.

Wesco Planning Ten New Houses Yearly

Present Large Holdings Will Be Increased Under Franklin Regime

WESCO, with its two operating companies, West Coast Theatres and West Coast Pacific Northwest Theatres, is planning to build ten theatres a year in Pacific Seaboard states, according to Frank R. Wilson, who just arrived from the Pacific Northwest. This is the plan proposed by Harold B. Franklin, president and general manager of the circuit.

Wilson, a director of Wesco, aided in consolidating in the Wesco holdings, houses of Pacific Northwest Theatres, which he controlled as president of the parent company, North American Theatres. The latter organization remains intact under the new pooling arrangement.

The Wesco chain now includes about 260 theatres in California, Oregon, Washington and Montana, and is about to enter the Arizona territory. These houses dominate the industry in 74 cities in Pacific States.

In his message Mr. Wilson metes out the highest praise to Harold B. Franklin for his splendid management since assuming control of the circuit. He says the houses in the chain are enjoying considerably better business this year as the result of the new management. Franklin has devoted much of his time to the elimination of deadwood and effecting economies and new policies.

No definite plan has yet been outlined for the building of the ten new houses yearly. They will be erected, as, in the opinion of Franklin, they are considered expedient, but it is expected the ten houses a year program on an average will be maintained.

Franklin recently announced six new houses for the chain, including one of $500,000 for Phoenix, Arizona. This will be the first entrance of Wesco in that territory.

Regarding the Pacific Northwest houses, with which he is more familiar, Mr. Wilson said business has been considerably improved with the larger attractions provided through the combined management and the Fanchon & Marco presentations. Bank failures caused some reverses in February in the Northwest, but since then business has always been on the improve.

Paramount News Is Here

First Release of New Topical Reel Shown; Initial Subjects on P. F. L. Short Line-up Also Have Premiere

THIS week marked the commencement of release by the Paramount Famous-Lasky short feature department of Paramount News and the first of the Paramount short feature comedies. The first issue of the News opens with a short dedication to the public written by Emanuel Cohen, the editor, and includes special news features treated from a novel angle and a thrilling novelty showing a flaming airplane falling through the air, with the aviator escaping in a parachute.

The release of this first issue of Paramount News marks the realization of a dream of many years' standing on the part of Mr. Cohen, who was a pioneer in the newsreel field. When he was offered the editorship of Paramount News, with unlimited resources at his command, he saw an opportunity to carry out plans which he believed would make for greater perfection of newsreel making, and accepted.

A staff of cameramen, veterans all, most of whom had received their training under the tutelage of Mr. Cohen, foregathered at the Paramount headquarters early in April and without loss of time proceeded to cover all events just as though making up the twice-weekly release, though the official release date of the first issue was scheduled four months ahead. But no chances were taken. Consequently no confusion was evident in the preparation of the first official release.

"Paramount News is new only in the sense that distribution has just been started. From the angle of its component units it is as old as any established reel in the same classification," states Mr. Cohen.

Stationed throughout the world are 150 established offices manned by camera men who have covered world events over a period of years. In New York City is a newly erected laboratory, a four-story building, which houses the editorial and technical staff. It is so laid out that there is absolutely no lost motion from the time the negative is received until the finished print is delivered to the truck which bears it away. The negative is received on the first floor, passed to the second floor by means of a dumbwaiter; on the second floor are the developing rooms and the drums for drying the film. Another dumbwaiter carries the negative to the third floor on which is located the assembling rooms, editorial staff and the projection room. Here the film is put together under direction of the make-up editor and titles are inserted.

Back to the first floor goes the negative where the prints are made. A special printing machine turns out prints faster than was possible heretofore; it is only one more step to transfer the complete prints to the writing vehicles of transportation. On the fourth floor is the production department.

Exclusively devoted to the development and printing of Paramount News, the laboratory is capable of turning out a total of 2,000,000 feet of film per week. Furthermore a finished print may be had 25 minutes after the negative has been received.

Other releases scheduled for distribution on August 1 were an Edward Everett Horton comedy in two reels titled "No Publicity" and "Sealing Whacks," a Krazy Kat one-reel cartoon. On August 6 will be released the first Paramount two-reel dramatic subject titled "The Elegy" and an Inkwell Imps one-reel cartoon comedy "Koko Plays Pool."

Param't Closes Branch Office in Louisville

AN entirely unexpected development in exchange circles of Louisville, Ky., last week was the decision of Paramount Famous-Lasky to close the company's branch office. The closing went into effect on Saturday, July 30.

The exhibitors formerly served out of the Louisville exchange will hereafter be served out of the branch offices in St. Louis, Indianapolis and Cincinnati. Paramount's lease on the Louisville quarters has eight more years to go.

Levine to Concentrate on Serial Production

Nat Levine announces that for the next two years he will devote his time to the production of serials to be known by the trade mark of Mascot Serials. Four serials are planned for the season of 1928-29. "The Isle of Sunken Gold," starring Anita Stewart, is the first chapter-play ready for distribution in the fall. Featured in this production are "Duke" Kohanamoku, Bruce Gordon, Evangeline Russell, Alfred Sabato, Emmett Wagner. The direction is by Harry Webb.

The second Levine serial to be produced and released right after "The Isle of Sunken Gold" is "Heroes of the Wild," with Jack Hoxie, "White Fury," a horse, and "Tornado," a German police dog. The direction is also by Harry Webb.

Rogers to Specialize in Reviving Old Films

The favorable reception accorded "Passion," for which Tiffany Productions is contracting bookings, has induced Louis T. Rogers, who now owns "Passion," to secure the rights to revive three more former screen successes, the titles of which he will announce when the releasing arrangements have been completed.

Tiffany has already booked the German film for Pantages circuit and several other circuits and houses. Mr. Rogers says he will continue to handle new productions, but will also specialize in reviving the old films that are worth while.

"Straight Shooting" Set for October 16

"Straight Shooting," the first Ted Wells Western for Universal, will be released on October 16 instead of in February, as previously planned.

"Old Ironsides" Opens for Runs in Seven Cities

"Old Ironsides" will open indefinite engagements soon in seven cities. The Cruze film will open at the New Detroit Opera House on August 14; at the Nixon Theatre, Pittsburgh, on August 15; at the Shubert Theatre, Newark, on August 21; at Ford's Grand Opera House, Baltimore, on August 22; at the Auditorium, Sacramento, California, on August 14; at the American Theatre in St. Louis on September 4, and at the Lyceum Theatre in Patterson, September 11. Showings will be at theatrical prices on a two-a-day schedule.

Plans are being made for exhibition of "Wings" in the Tremont Theatre in Boston on November 14, the Aldine Theatre in Philadelphia on October 1, and at an unannounced theatre in Chicago about November 1.

Exhibitor Seeks to Stop Public Entertainments

As a test case for the Motion Picture Owners' Association of Utah, George Beard of Coalville, owner of the Opera House there, has filed suit in the Summit country third district court, seeking to enjoin the school board of that city from allowing the student body to compete with the opera house by exhibition of movies and staging of public entertainments on school premises for profit.

The case is based on a section of the 1923 session laws, which measure is to the effect that all boards of education are authorized to permit public school buildings to be used for any purpose as long as it does not interfere with school purposes, providing that the public school houses shall not be used for commercial purposes.

"Swell-Head" Columbia's First August Release

"The Swell-Head," with Ralph Graves, is Columbia Pictures' first release for August. The story is about prizefighting.

Pacific Northwest in for Busy Year

THE opening of two new independent film exchanges and the enlargement in scope of a third state right exchange in Seattle, Washington, within the last two weeks presages a coming season of activity among the film distributors of the Pacific Northwest.

First of the two new exchanges to open was the Cooperative Exchange, temporarily located at 2022 Third Avenue. Floyd St. John, general manager of the company, and Anthony Xydias, president of Sunset Productions of Hollywood, supervised the opening and installed Clarence Hill, former Metro-Goldwyn-Mayer manager in Seattle, as head of the new branch office.

Next came the opening of the Columbia Film Exchange, a direct branch of Columbia Pictures. This office is located at 2018 Third Avenue, and is under the management of Paul Aust. This exchange will handle the Columbia product.

Paramount Shows Big Increase in Profits for Second Quarter of 1927

PROFITS for the second quarter of 1927 for the Paramount Famous Lasky Corporation took a big jump, according to a statement just issued by the company. After deducting all charges and taxes the sum of $1,420,000 was realized. This, after providing for preferred stock dividends amounts to $2.19 per share on 577,798 shares of common stock outstanding, making a total profit per share for the first six months of 1927 equal to $5.52.

According to the statement there was an advance of 62½ per cent for the second quarter of 1927 in net profit available for common stock over the second quarter of 1926, with an increase of stock outstanding of 55 per cent.

The company shows net profits of $1,420,000 for the second quarter of 1927 against $937,819 for the same period in 1926 and $69,085 for 1925. The shares outstanding for the same periods were 577,798 for 1927, 375,647 for 1926 and 243,431 for 1925. The profit per share after providing for preferred dividends showed $2.19 in 1927, $2.07 in 1926 and $2.17 in 1925.

Western Canada Becomes Producing Center

Quota Discussion in Great Britain Prompts Many New Projects for Dominion Films

WESTERN Canada has become the stamping ground of various moving picture enterprises, due largely to an agitation for films made in the British Empire. The quota discussion in Great Britain has had an influence on the situation, and there are other minor factors.

One of the outstanding projects is that of the Lions' Gate Cinema Studios, of Vancouver, B. C., which is identified as the First National Cinema Studios Syndicate. This company recently purchased studio property in West Vancouver.

A British film producing syndicate has been busy in Victoria, B. C., where the rate-payers have voted in favor of municipal support for the venture to the extent of $200,000, providing English distributors and exhibitors provide $400,000. This is the Fleming organization.

Matheson Lang interests in London, England, have secured an option on the magnificent Dunsmuir residence and gardens at Victoria, B. C., for moving picture purposes. Representatives of Matheson Lang declare that this company is privately controlled and financed.

The Barnes Calgary Film Producing Company has been organized at Calgary, Alberta, with the backing of Al. G. Barnes, circus proprietor of California, and announcement is made that the Barnes film producing organization of California would be transferred to Calgary. It is stated that Barnes and his associates have $10,000,000 for the Calgary project.

At the Canadian National Park, Banff, near Calgary, a producing unit of the Fox Film Corporation, with Olive Borden as the star, has been busy for weeks on new pictures.

In Eastern Canada, Thunder Bay Films, Limited, has made its bow at Fort William, Ontario, as a Canadian producing enterprise with a capitalization of $500,000, a stock issue to be floated publicly.

At Toronto, the Exclusive Canadian Film Company, Limited, is reported to be making a feature called "Destiny." Lorraine Desbrooke is the leading player. Emanuel Restino is the promoter of this concern.

Nine Releases from F B O During August

Four features and five short subjects are scheduled for release by F B O during August. On August 7, "Breed of Courage" will be ready for exhibitors; on August 15, "The Great Mail Robbery"; on August 21, "The Coward," and on August 31, "Not for Publication." The five short subject releases are from Witwer's "Beauty Parlor" series. Included in the group are: "The Beauty Parlor," to be issued on August 3; "The Permanent Rave," on August 10; "Last Nose of Summers," on August 17; "Boys Will Be Girls," on August 24, and "Helen of Troy, N. Y.," on August 31.

Contracts for Distribution First Div. Films in Canada

First Division Distributors closed the past week with Cranfield and Clarke for complete Dominion of Canada distribution. J. H. Marks, special representative for First Division, met with Romney and Balsdon who represent Cranfield and Clarke and signed a contract in Toronto.

Tiffany Acquires Four Jack London Stories

Tiffany Productions, Inc., has acquired four stories by Jack London which will be produced and released during the year in addition to the 20 Tiffany features scheduled for 1927-28. M. H. Hoffman, Tiffany vice-president, announces that the titles of the London stories will be published soon.

Alabama Fears New Bill

Legislature Now Considering Measure Aiming at Sunday Closing

THE Alabama Legislature, with a record for passing more freak measures than any previous session of the General Assembly, is now considering a Sunday closing measure. Primarily this measure strikes at baseball and motion pictures. It prohibits any form of Sunday amusement where admission is charged.

The proposed legislation seems to strike particularly at Montgomery and Mobile, which are the only two cities in the state where Sunday shows are now held, but it would hit baseball generally.

According to the bill proposed it would be unlawful for any person, firm or corporation to carry on any picture show, vaudeville or other amusement where an admission fee is charged, and it would be unlawful for any person to play baseball, football or golf, or to engage in any pugilistic or wrestling contest or exhibition where an admission fee is charged on Sunday.

The penalties prescribed for such an offense would be a fine upon conviction of not less than $100, nor more than $500, or by imprisonment for not less than six months at hard labor, or both, at the discretion of the court.

The film footage tax bill is another measure now pending. It has been in committee for some time. The new Sunday closing bill has been referred to the committee on Revision of Laws.

With but ten more working days the General Assembly may not be able to put through these measures. Stern opposition has met the film footage tax bill, and sentiment in Mobile and Montgomery is strongly opposed to the proposed Sunday closing bill.

"U" Houses to Open Soon

Nine Theatres With Total Capacity of 18,000 Due Before Next Winter

ACCORDING to the building plans of Universal nine new houses with a total seating capacity of 18,000 will be completed by January 1st. In fact, a number of them will be in operation shortly after the opening of the new season.

The first of these new houses to open will be that at Revere, Mass., which has been named The Revere and will seat 1,900. The opening is scheduled for the end of August. Meantime Harry D. Golberg, director of theatre operation and equipment for Universal is in Indianapolis, where a 1,450-seat house is scheduled to open September 15th.

From Indianapolis Goldberg will go to Wisconsin, where a number of houses are under construction. The Kenosha, at Kenosha, with 2,250 seats, will see its first performance September 1st. A 2,500-seat house is being rushed to completion at Racine, and it is expected to have it in operation some time in the late Fall. Other Wisconsin houses due to open in the Fall are at Sheboygan and Milwaukee. The Sheboygan house will have a seating capacity of 1,600 and that at Milwaukee 1,800.

Universal houses in New York City are also nearing completion. The Universal on New Utrecht Avenue, Brooklyn, with a seating capacity of 2,800, is due for occupancy in September, while the Park Plaza, at University Avenue and 178th Street, will open Labor Day. The latter has a seating capacity of 2,200.

Another of the Universal houses that is not due to open until the late Fall is the Uptown Kansas City with a seating capacity of 2,300.

Paramount Sets Nineteen Releases for Aug.

A TOTAL of nineteen productions including features and the first of the Paramount short subjects and issues of the newsreel has been scheduled by Paramount for release during the month of August.

During the week of August 1 will come the features, "Beau Geste," "Fireman, Save My Child" and the Short subjects, "No Publicity" and "Sealing Whacks." August 6 will witness the re-issue of "The Covered Wagon," "Service For Ladies" (both features, and "The Elegy" and "Koko Plays Pool," short subjects.

The features set for August 13 are "Metropolis" and "Madame Pompadour." The shorts for the same date are "Short Socks" and "Tired Wheels." On August 20 will be released "Running Wild," a feature, and the shorts, "Row, Sailor, Row" and "Koko's Kane." The last release date for August offers "Hula" and "Soft Cushions," features, and "Hot Heads" and "Web Feet," short subjects. The Paramount News will be released twice a week.

Six Features in Work at Fox Hollywood Studio

Feature films now being made at The William Fox Studios in Hollywood are: "Bride of the Night," "Publicity Madness," "Grandma Bernle Learns Her Letters," "Pajamas," "2 Girls Wanted," "The Highschool Hero" and the following two reel comedies: "The Kangaroo's Kimono" and "Twenty Legs Under the Sea."

At the Fox New York Studios Allan Dwan is completing "East Side, West Side," with George O'Brien and Virginia Valli in the leading roles. Directors now shooting for Fox include: John Ford, Howard Hawks, Albert Ray, John Blystone, David Butler, Ray Flynn, Zion Myers, Robert Ray and Alfred E. Green.

O'Brien Denies Salary Difficulties With Fox

A false report in a despatch from Hollywood stating that George O'Brien, Fox Films player, had left for Europe following a disagreement with Fox officials, was denied last week, July 25, by O'Brien. The star repudiated the story that he had had money difficulties with the company. In announcing his intention of sailing to Europe next week he is only carrying out a plan that he has had in mind ever since the completion of "Sunrise." O'Brien will visit F. W. Murnau in Berlin, and after a tour of Germany in company with the director will visit England, France and Italy. He will also attend the American Legion convention in Paris.

Pantages to Build in Tampa, Rumor

AN unconfirmed rumor now going the rounds in Tampa, Florida, is that Pantages is to build a theatre in the business section of Tampa and Twiggs Streets, a site now occupied by a furniture company which plans to move its business in the near future.

This location is in the heart of Tampa's Rialto.

In and Out of Town

SHERMAN S. KRELLBERG, president of Krelbar Pictures, who has been in Los Angeles several weeks, will return to New York about August 10th.

LYNDE DENIG, of First National, is back at his desk after a vacation spent at Falmouth, Mass.

ERNST LUBITSCH has returned to New York City following several months abroad spent filming exteriors for Metro-Goldwyn-Mayer's "The Student Prince."

S. L. ROTHAFEL "Roxy" has gone to Camden, Me., for a short vacation. In Roxy's absence Douglas Murray, his assistant, is announcing for his Gang on the air.

AL LICHTMAN, United Artists' vice-president and general manager of distribution in the United States and Canada, returned to New York City this week from a five weeks' trip to Hollywood.

E. T. (PECK) GOMERSALL, short subject sales manager of Fox Films, returned this week to the Fox Home office in New York after a six weeks' tour of the country.

AMONG those to return to Fox Films home office this week after vacations were Truman L. Talley, director-in-chief of Fox News and J. George Fine, advertising manager.

ABE STERN, official of the Stern Film Corporation, makers of Stern Brothers Comedies for Universal release, arrived in New York from Europe last week-end and took the next train for Los Angeles, to inaugurate production at the Stern Brothers studios.

Studio Briefs

"Give and Take," Aaron Hoffman's play, is to be screened by Universal under the direction of William Beaudine. Jean Hersholt and George Sidney will be co-starred in the production which is scheduled to go into work early in August.

Josephine Borio has been cast by Fox Films to enact the rôle of Aicha in "Bride of the Night," succeeding Myrna Loy. Howard Hawks is the director of this Chas. Farrell, Greta Nissen co-starring production.

Hobart Henley is back to the Metro-Goldwyn-Mayer studio, following a brief visit in New York, and will direct as his first assignment under a new long-term contract "Mixed Marriages," M-G-M's third co-starring vehicle for Lew Cody and Aileen Pringle. These two players are now completing "Tea for Three." "Mixed Marriages" is an original by Florence Ryerson and Colin Clements.

The assignment of two of Universal's leading directors has just been made at Universal City. William A. Seiter is slated to direct Laura La Plante's next picture, "Thanks for the Buggy Ride," from a story by Byron Morgan. Mel Brown has been assigned to make "No. 13 Washington Square," a screen adaptation of Leroy Scott's stage play.

Early this week filming commenced on Johnny Hines' new First National picture, "Home Made," to be made at the Tec-Art Studio in Hollywood under the personal supervision of C. C. Burr. While no leading woman has been chosen at this date, two of the important roles have been filled and will be played by Edmund Breese and Mary Carr. It is expected that the remaining roles will be filled before the week is over. Charles Hines is taking his usual place behind the megaphone.

Word comes from Hollywood that Archie Mayo will direct Dolores Costello in her next picture for Warner Bros., "The College Widow," by George Ade, which will go before the cameras the first week in August. It was previously announced that Michael Curtiz would handle the megaphone on this story but the decision now is to assign Mr. Curtiz to another production.

John Ford's next production for Fox Films will soon go into an extended shooting schedule at the West Coast Studio. Sets are being constructed at Fox Hills and at the Sunset and Western studio. The cast will be announced in the immediate future.

Charles Rogers, Paramount School graduate, this week was assigned the lead opposite Clara Bow in her next Paramount starring vehicle "Red Hair." Elinor Glyn wrote the story and Malcolm St. Clair will direct.

Sally Phipps, Fox Films player, is finishing the leading feminine role in "Mum's the Word," directed by Eugene Forde. Nicholas Stuart is seen opposite Miss Phipps. The cast includes Fred Spencer, Morris Cannon, Harry Dunkinson and others.

"Horses, Horses, Horses" is the title of a new picture just announced by Warner Bros. It will be made shortly with Ray Enright handling the megaphone and Clyde Cook playing an important role in its cast. Jack Kirkland and Owen Francis collaborated on the story. Graham Baker is now busy writing the script.

Lawrence Gray is playing the leading masculine role opposite Olive Borden in "Pajamas," a William Conselman story for Fox Films directed by J. G. Blystone. The cast includes Jerry Milay, John J. Clark and others.

Jack Conway, Paramount sub-title writer, has been assigned to write his slang into the titles of Thomas Meighan's new Paramount picture "The City Gone Wild."

Emil Chautard, a former Paramount director, was cast this week to play the role of Colonel Levasseur in the Paramount special, "Beau Sabreur," the companion story to "Beau Geste."

Shooting was finished this week on "The Swell-Head," Columbia's last production of the past season, featuring Ralph Graves, Eugenia Gilbert, Mildred Harris, Mary Carr, and Johnnie Walker.

"The Swell-Head" was started under the working title of "Sidewalks of New York."

Newspaper Life Picture Planned By Universal

UNIVERSAL has just completed arrangements looking toward the production of a co-operative special to be called "The Muzzle," written as an original story by Peter B. Kyne. The Associated Press, the United Press and Will H. Hays will co-operate with Universal in making the production.

The story is said to be a tribute to the enterprise and independence of newspaper editors throughout the country.

Chase Comedy on Pathe Program for August 14

"What Women Did For Me," a Hal Roach comedy starring Charley Chase, heads the Pathe list of short subject releases for the week of August 14. Other offerings for the week are: "Red Hot Sands," an Aesop film fable; "The Flaming Menace," the ninth chapter of "The Crimson Flash," current Patheserial; Topics of the Day, Number 33, Pathe Review, Number 33, and Issues 68 and 69 of the Pathe newsreel.

Chase is supported by Lupe Vazle in his new comedy which was directed by James Parrott with costumes by Lambert. Eric Mayne and Caryl Lincoln are in the supporting cast also. The Pathe Review number offers "Mosaics," "Tuna Trappers of Hawaii" and "The White Trail North."

Columbia Coast Branches Hold First Sales Meet

The first Pacific Coast sales meeting of the Columbia exchanges held this week in the Columbia studio in Hollywood officially opened the company's branch offices on the West Coast.

Harry Cohn, vice-president in charge of production, outlined the Columbia films for the new season, going into the details of the plans that are being made for their production. Jack Cohn, treasurer of Columbia, talked on the company's publicity and advertising campaign as well distribution plans. John C. Ragland, in charge of the Coast exchanges, presided at the meeting. Exchange managers from the offices in Seattle, Portland, San Francisco, Los Angeles and Butte were also present.

In and Out of Town

F. A. FLADER, veteran Universal theatre manager, who for the past year or so has managed the Randolph Theatre, Chicago, for Carl Laemmle, arrived in New York last week and sailed Saturday for Germany aboard the Leviathan, accompanied by his wife.

JOHN L. HAWKINSON, producer of Grantland Rice Sportlights, has returned from a fourteen weeks' honeymoon trip abroad that included a motor tour across France, through North Africa, Sicily, and into Spain and Italy.

NED E. DEPINET, general sales manager for First National, left Wednesday afternoon, July 27th, for Chicago en route to the West Coast and intervening exchanges in the interests of his firm's new product. He was accompanied by Stanley W. Hatch, Western sales manager for First National.

ARTHUR W. KELLY, United Artists' vice-president and general manager of Foreign Distribution, left New York City Thursday, July 28th, for Los Angeles. He expects to be gone from New York about a month.

AL LICHTMAN, United Artists' vice-president and general manager of distribution for United States and Canada, arrived in New York City Monday, August 1st, from Los Angeles. The sales executive stopped over in Chicago one day en route to New York.

C. C. EZELL, central sales manager for Warner Bros., is back in New York after several weeks consumed in visiting the branches under his supervision. After another week in the home office, Mr. Ezell will leave again for a swing around several of the Southern offices

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	5	—	52	4,879 Ft.
Breed of the Sea	1	3	11	—	61	6,450 Ft.
Don Mike	—	2	11	2	70	5,723 Ft.
Gorilla Hunt, The	—	—	8	2	76	4,800 Ft.
Her Father Said No	3	3	10	—	55	6,980 Ft.
Her Honor, The Governor	1	4	9	3	65	6,709 Ft.
Kosher Kitty Kelly	1	8	19	2	62	6,103 Ft.
Laddie	1	2	31	5	71	6,931 Ft.
Lone Hand Saunders	—	2	21	6	74	5,447 Ft.
Magic Garden, The	—	5	12	3	67	6,807 Ft.
Mother	—	1	10	1	70	6,934 Ft.
Moulders of Men	2	3	10	—	57	6,442 Ft.
One Minute to Play	—	6	27	8	71	7,713 Ft.
Out of the West	—	1	14	—	68	4,609 Ft.
Regular Scout, A	2	—	12	4	71	5,601 Ft.
Rose of the Tenements	5	1	5	—	45	6,678 Ft.
Tarzan and the Golden Lion	1	4	7	—	56	5,807 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	4	23	4	70	6,433 Ft.
Amateur Gentleman, The	3	5	15	2	60	7,790 Ft.
Babe Comes Home	—	3	8	—	62	5,761 Ft.
Blonde Saint, The	1	5	14	1	62	6,800 Ft.
Convoy	—	2	9	1	68	7,724 Ft.
Don Juan's Three Nights	1	2	7	2	66	6,374 Ft.
Duchess of Buffalo, The	3	7	13	1	56	6,940 Ft.
Easy Pickings	2	5	10	—	55	5,400 Ft.
Forever After	—	2	16	8	77	6,330 Ft.
High Hat	2	3	5	—	51	6,190 Ft.
Into Her Kingdom	1	4	18	2	66	6,447 Ft.
It Must Be Love	—	6	27	3	68	6,848 Ft
Just Another Blonde	1	3	14		52	5,603 Ft.
Ladies at Play	—	5	14	2	66	6,119 Ft.
Lady in Ermine	2	9	18	—	57	6,400 Ft.
Long Pants	—	3	15	—	65	5,550 Ft.
Lunatic at Large, The	3	2	9		55	5,521 Ft.
Masked Woman, The	3	2	8	—	54	5,434 Ft.
McFadden's Flats	1	4	30	14	75	7,846 Ft.
Men of Steel	—	4	27	5	71	9,153 Ft.
Midnight Lovers	2	6	8	—	53	6,100 Ft.
Mismates	1	6	14		59	6,856 Ft.
Notorious Lady, The	1	4	9	2	63	6,040 Ft.
Orchids and Ermine	—	13	17	8	66	6,734 Ft.
Overland Stage, The	1	3	16	3	77	6,392 Ft.
Pals First	—	6	13	—	65	6,834 Ft.
Paradise	1	—	13	1	69	7,090 Ft
Perfect Sap, The	1	5	13	-	59	5,982 Ft.
Prince of Tempters, The	1	1	20	1	68	7,780 Ft.
Sea Tiger, The	—	2	20	3	71	5,606 Ft.
See You in Jail	4	2	7	2	57	5,800 Ft.
Senor Daredevil	—	3	23	8	74	6,402 Ft.
Silent Lover, The	—	10	13	1	59	6,500 Ft.
Stepping Along	1	3	14	2	66	7,038 Ft.
Strong Man, The	—	5	19	1	65	6,882 Ft.
Subway Sadie		2	25	5	73	6,727 Ft.
Syncopating Sue	1	6	19	1	63	6,770 Ft.
Tender Hour, The	—	4	9	2	66	7,400 Ft
Three Hours	1	11	17	—	57	5,774 Ft.
Twinkletoes	—	2	24	3	71	7,833 Ft.
Unknown Cavalier, The	1	4	15	5	69	6,595 Ft.
Venus of Venice	1	11	13	2	58	6,324 Ft.
White Black Sheep, The	2	5	16	3	64	6,798 Ft.
FOX						
Ankles Preferred	1	4	17	2	65	5,498 Ft.
Auctioneer, The	—	4	12	2	67	5,686 Ft.
Bertha, the Sewing machine Girl	1	1	9	1	66	5,242 Ft.
Blue Eagle, The	1	6	18	3	65	6,200 Ft.
Broncho Twister, The	—	1	13	1	70	5,435 Ft.
Canyon of Light	—	8	15	6	68	5,399 Ft.
City, The	1	4	6	1	56	5,508 Ft.
Country Beyond, The	—	1	14	2	72	5,363 Ft.
Cradle Snatchers	—	2	11	1	68	6,281 Ft.
Desert Valley	—	1	10	1	70	4,731 Ft.
Family Upstairs, The	1	3	18	3	68	5,971 Ft.
Flying Horseman, The	—	1	23	1	70	4,971 Ft.
Great K. & A. Train Robbery, The	—	1	23	7	76	4,800 Ft.
Last Trail, The	1	6	15	2	65	5,190 Ft
Lily, The	2	5	7	—	52	6,268 Ft.
Love Makes 'Em Wild	1	4	9	—	60	5,508 Ft.
Marriage License	1	5	11	—	58	7,168 Ft.
Midnight Kiss, The	1	4	8	—	57	5,025 Ft.
Monkey Talks, The	1	5	11	—	58	5,500 Ft.
Music Master, The	1	3	17	4	69	7,754 Ft.
No Man's Gold	—	2	29	7	74	5,745 Ft.
Outlaws of Red River	—	3	11	1	66	5,327 Ft.
Return of Peter Grimm, The	—	4	15	1	66	6,961 Ft.
Summer Bachelors	—	3	12	4	73	6,782 Ft.
Thirty Below Zero	2	4	11	3	64	4,691 Ft.
Three Bad Men	—	2	24	15	80	8,710 Ft.
What Price Glory	—	3	12	6	74	11,400 Ft.
Whispering Wires	1	—	10	3	73	5,946 Ft.
Wings of the Storm	—	5	11	1	53	5,244 Ft.
Womanpower	1	3	15	2	66	6,240 Ft.
METRO-GOLDWYN-MAYER						
Altars of Desire	2	10	19	—	57	6,037 Ft.
Bardelys the Magnificent	—	1	18	7	77	8,536 Ft.
Battling Butler	1	6	23	4	67	6,970 Ft.
Big Parade, The	—	—	8	4	80	12,550 Ft.
Blarney	7	8	10	—	46	6,169 Ft.
Boy Friend, The	3	3	13	1	60	5,584 Ft.
Captain Salvation	—	3	8	1	65	7,395 Ft.
Demi-Bride, The	—	6	24	8	72	6,886 Ft.
Deserts' Toll	—	3	13	—	64	5,376 Ft.
Exit Smiling	9	5	3	—	35	6,461 Ft.
Faust	4	7	18	3	60	8,110 Ft.
Fire Brigade	1	7	25	11	72	8,716 Ft.
Flaming Forest, The	1	5	30	3	67	6,567 Ft.
Flesh and the Devil, The	—	4	37	16	76	8,759 Ft.
Frisco Sally Levy	—	3	11	1	66	6,900 Ft.
Gay Deceiver, The	3	9	12	1	54	6,624 Ft.
Heaven on Earth	—	5	10	—	60	6,301 Ft
Johnny Get Your Hair Cut	—	5	22	7	72	6,781 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
La Boheme	2	4	18	5	68	8,781 Ft.
Little Journey, The	1	6	16	—	60	6,088 Ft.
Lovers	—	5	16	3	68	5,291 Ft.
Love's Blindness	3	7	11	3	59	6,023 Ft.
Magician, The	4	6	13	1	55	6,960 Ft.
Mare Nostrum	—	3	23	3	73	9,476 Ft.
Mr. Wu	—	3	35	6	72	7,603 Ft.
Red Mill, The	4	7	22	3	60	6,337 Ft.
Rookies	—	4	20	8	74	6,640 Ft.
Scarlet Letter, The	—	6	19	6	70	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	4	31	18	78	7,865 Ft.
Taxi Dancer, The	—	12	12	1	57	6,289 Ft.
Tell It to the Marines	—	1	31	26	83	8,800 Ft.
Temptress, The	—	7	20	12	74	8,221 Ft.
There You Are	—	3	17	—	66	5,652 Ft.
Tillie the Toiler	—	2	9	3	72	6,160 Ft.
Tin Hats	1	5	34	8	71	6,598 Ft.
Understanding Heart, The	—	6	13	2	64	6,657 Ft.
Upstage	—	7	15	3	65	6,048 Ft.
Valencia	4	6	21	2	60	5,580 Ft.
Valley of Hell, The	2	2	5	1	57	4,070 Ft.
Waltz Dream, The	3	3	16	2	63	7,322 Ft.
Waning Sex, The	—	3	35	5	71	6,025 Ft.
War Paint	—	2	22	4	72	5,032 Ft.
Winners of the Wilderness	—	1	10	2	72	6,343 Ft
Women Love Diamonds	1	6	5	—	51	6,365 Ft.
PARAMOUNT						
Ace of Cads	2	5	22	2	64	7,786 Ft.
Afraid to Love	3	8	14	2	58	6,169 Ft.
Arizona Bound	1	2	7		55	4,912 Ft.
Blind Alleys	1	7	14	2	62	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	6	20	5	69	6,947 Ft.
Campus Flirt, The	—	2	24	13	78	6,702 Ft.
Canadian, The	2	9	20	—	58	7,753 Ft.
Casey at the Bat	2	15	41	8	65	6,040 Ft.
Cat's Pajamas	—	3	19	5	72	5,863 Ft.
Children of Divorce	1	6	25	8	70	6,662 Ft.
Diplomacy	4	8	16	—	54	6,950 Ft.
Drums of the Desert	—	2	7	3	73	5,987 Ft.
Eagle of the Sea, The	—	7	24		63	7,250 Ft.
Evening Clothes	2	7	21	1	61	6,287 Ft.
Everybody's Acting	1	6	15	4	66	6,139 Ft.
Fascinating Youth	—	3	28	2	69	6,882 Ft.
Fashions for Women	5	8	16	3	58	6,296 Ft.
Fine Manners	1	8	24	1	62	6,435 Ft.
Forlorn River	—	11	22	1	61	5,992 Ft.
Great Gatsby, The	5	7	10	1	51	7,296 Ft.
Hold That Lion	2	9	23	5	64	5,811 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
It	—	—	24	25	85	6,452 Ft.
Kid Boots	1	2	37	3	70	5,650 Ft.
Kid Brother, The	5	3	41	9	69	7,654 Ft.
Kiss in a Taxi, A	3	11	22	3	60	6,439 Ft.
Knockout Reilly	—	3	33	6	72	7,080 Ft.
Lady of the Harem	2	6	13	—	57	5,717 Ft.
Let It Rain	1	10	18	6	65	6,052 Ft.
London	3	4	7		51	5,584 Ft.
Love 'Em and Leave 'Em	1	9	12	1	57	6,075 Ft.
Love's Greatest Mistake	—	12	16		57	6,007 Ft.
Man of the Forest	—	3	27	5	72	5,187 Ft.
Mantrap	—	7	22	1	64	6,077 Ft.
Mysterious Rider, The	—	4	21	1	67	5,957 Ft.
Nell Gwyn	5	5	16	2	58	6,741 Ft.
New York	1	4	22	—	64	6,877 Ft.
Padlocked	—	3	26	3	70	6,700 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Popular Sin, The	2	3	19	—	62	6,244 Ft.
Potters, The	—	3	22	1	68	6,680 Ft.
Quarterback, The	1	—	33	15	78	7,114 Ft.
Ritzy	—	4	18	—	65	5,306 Ft.
Rough House Rosie	—	1	14	4	75	5,952 Ft.
Senorita	—	3	15	6	74	6,634 Ft.
Show-Off, The	1	3	24	3	68	6,196 Ft.
Sorrows of Satan, The	5	10	14	3	56	8,691 Ft.
So's Your Old Man	1	4	26	6	70	6,347 Ft.
Special Delivery	2	5	19	1	62	5,524 Ft
Stranded in Paris	—	1	28	2	71	6,106 Ft.
Telephone Girl, The	2	6	22	1	62	5,455 Ft.
Tin Gods	—	3	27	7	73	8,568 Ft.
Too Many Crooks	2	6	6	—	50	5,399 Ft.
Variety	1	5	21	12	74	7,804 Ft.
Wedding Bills	1	6	15	—	60	5,869 Ft.
We're in the Navy Now	—	2	24	20	82	5,519 Ft.
Whirlwind of Youth, The	1	4	11	2	64	5,886 Ft.
World at Her Feet, The	1	3	6	—	56	5,691 Ft.
You'd Be Surprised	5	13	19	—	53	5,994 Ft
You Never Know Women	—	8	15	—	60	6,064 Ft.
PATHE						
Devil Horse, The	1	2	18	3	69	5,853 Ft.
PROD. DIST. CORP.						
Clinging Vine, The	2	3	12	1	61	6,420 Ft.
Corporal Kate	—	4	8	4	70	7,460 Ft.
Fighting Love	1	—	12	—	66	7,017 Ft.
Flame of the Yukon, The	1	3	12	—	61	5,800 Ft.
For Wives Only	—	4	7	1	65	5,800 Ft.
Getting Gertie's Garter	—	4	12	2	67	6,859 Ft.
Gigolo	1	6	19	2	64	7,295 Ft.
Her Man O' War	—	3	11	—	64	6,106 Ft.
Last Frontier, The		5	21	—	64	7,964 Ft.
Man Bait		1	9	1	70	5,947 Ft.
Nervous Wreck, The	3	5	9	2	57	6,730 Ft.
Nobody's Widow	—	2	8	—	64	6,421 Ft.
Pals in Paradise	—	2	8	—	64	6,695 Ft.
Rubber Tires	2	3	6	—	53	6,303 Ft.
Sunny Side Up	1	4	6	—	55	6,007 Ft.
Yankee Clipper, The	—	2	18	2	70	7,920 Ft.
Young April	1	4	14	1	63	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue, The	1	1	19	10	77	9,380 Ft.
Black Pirate, The	3	10	22	17	68	6,388 Ft.
General, The	2	8	13	1	57	7,440 Ft.
Love of Sunya, The	—	8	18	5	67	7,311 Ft.
Night of Love, The	—	3	23	12	77	7,600 Ft.
Resurrection		2	21	10	74	9,523 Ft.
Son of the Sheik, The		2	26	24	83	6,685 Ft.
Sparrows	7	11	19	6	58	7,763 Ft.
Stella Dallas	1	6	27	10	72	10,157 Ft.
Winning of Barbara Worth, The	—	5	23	8	73	8,560 Ft.
UNIVERSAL						
Buckaroo Kid, The	1	2	10	2	67	6,167 Ft.
Cheerful Fraud, The	3	5	13	2	60	6,968 Ft.
Denver Dude, The	—	4	10	3	68	5,292 Ft.
Flaming Frontier, The	1	7	23	10	71	8,829 Ft.
Fourth Commandment, The	1	5	13	1	62	6,863 Ft.
Held by the Law	2	3	13	—	59	6,929 Ft.
Her Big Night		3	12	2	68	7,603 Ft.
Hey, Hey Cowboy		2	8	—	64	5,378 Ft.
Ice Flood, The		2	10	—	67	5,747 Ft.
Love Thrill, The		5	7	—	58	6,038 Ft
Marriage Clause, The	—	—	18	7	78	7,680 Ft.
Michael Strogoff	—	5	18	4	68	9,315 Ft.
Midnight Sun, The	—	10	24	2	63	8,767 Ft.
Mystery Club, The	1	6	3	1	52	6,969 Ft.
Old Soak, The	—	2	19	2	70	7,445 Ft.
Perch and the Devil	—	8	3	—	56	6,807 Ft.
Poker Faces	2	1	23	4	70	7,808 Ft.
Prisoners of the Storm	1	5	14	1	62	6,102 Ft.
Red Hot Leather	—	6	6	—	55	4,555 Ft.
Ridin' Rascal, The	1	2	7		59	4,510 Ft.
Sensation Seekers, The	—	3	11	1	66	7,015 Ft.
Spangles	1	2	13	—	63	5,633 Ft.
Take It from Me	5	4	13	4	60	6,649 Ft.
Taxi, Taxi	1	3	8	1	62	7,173 Ft.
Texas Streak, The	—	1	20	4	74	6,367 Ft.
Whole Town's Talking, The	—	4	12	—	63	6,662 Ft.
Wild Horse Stampede, The	2	1	6	3	67	4,776 Ft.
Yellow Back, The	3	1	7	—	54	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	21	7	78	6,954 Ft.
Better 'Ole	—	3	15	12	79	9,481 Ft.
Don Juan		2	18	9	77	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Finger Prints	1	4	11	—	59	7,031 Ft.
Hills of Kentucky		2	14	1	68	6,264 Ft.
Matinee Ladies	—	3	7	—	61	6,352 Ft.
Millionaires	—	3	10	—	63	6,903 Ft.
My Official Wife	2	4	13	1	61	7,846 Ft.
Private Izzy Murphy	1	1	14	9	78	7,889 Ft.
Third Degree, The		2	21	3	71	7,647 Ft.
What Every Girl Should Know	—	4	8	—	60	6,281 Ft.
While London Sleeps	1	4	7	1	59	5,810 Ft.
White Flannels	—	4	5	1	61	6,820 Ft.
Wolf's Clothing	3	4	4	2	54	7,068 Ft.

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Advertising which exhibitors are employing in connection with first runs of First National's "Lost at the Front" is shown. A popular type of comedy, dealing with war experiences, and a starring team, are the selling features stressed. The displays illustrated were used by the following: Ambassador, St. Louis; Fairbanks, Springfield, Ill.; Capitol, Worcester, Mass.; Mainstreet, Kansas City; Cameo, Cleveland; Liberty, Pittsburgh.

Key City Reports

New York City

CONTINUANCE of hot weather was not without its effect at the Broadway picture palaces last week, though no one was complaining heavily. The slump has been noticeable, but is considered slight in comparison with years past, when very poor business was accepted as inevitable.

The Capitol showed such good returns on "Twelve Miles Out" that the picture was held over for this week. Gilbert is always a strong draw at this house.

Roxy did not fare so well with "Paid to Love," which was pretty well panned, and the gross fell off materially.

Business at the Paramount was not exceptional on "Manpower," although the star showed fair drawing power.

With two other Jannings pictures on Broadway, the Strand showed "Tartuffe," made in Germany more than a year ago. Business was fair but failed to build much during the week, with picture not considered exceptional.

The Rialto is still doing better than good business on "The Way of All Flesh," and while conditions brought the gross down last week there is no reason to believe the film is slipping, and it will probably be good for many weeks more.

"Camille" at the Rivoli is tapering off, and the announcement of "Topsy and Eva" failed to stimulate trade here as hoped.

The two-dollar pictures are gradually declining, "Seventh Heaven" alone showing an appreciable gain. The Colony is closed until Universal reopens it.

San Francisco

SAN FRANCISCO'S downtown business was considered brisk by all managers and a big surprise was in store for the St. Francis Theatre patrons and management for **the patrons did not expect such a popular picture in "The Way of All Flesh"** and the management did not intend to show it a third time. **For the first time in the history of San Francisco theatricals has a motion picture in its second week done such an improved business that it has been decided to hold it a third week** after extensive preparations for weeks were made to present another picture, "Beau Geste" for a few weeks. The billboards have "Beau Geste" signs on them and it was advertised in the papers.

A. M. Bowles, general director of West Coast Theatres, Inc., here, and Herman Webber, Pacific Coast representative for Paramount pictures conferred and decided on the move in spite of the exploitation of "Beau Geste." "The Way of All Flesh" opened to a mediocre audience, but it immediately seemed to boom up for it was not many days before the theatre was crowded, as all told their friends. This picture, therefore, has a unique honor, being the first in this city to be held for a third week after money was spent on another picture. The audience went wild over the acting and stood outside to wait for seats.

the California Theatre, did fairly well the second week, but not as expected, for the audience the first week stated it was not up to the book, itself. **"The Callahans and Murphys"** as shown at the Granada Theatre, **not only drew crowds, but pleased them to a great extent.** This picture, together with the Fanchon & Marco "Bathing Beauty Revue," attracted many.

"Running Wild" as shown at the Loew's Warfield Theatre, together with "The Glorias," a European dancing team, **attracted many** to this house and more than filled it. The audience liking comedy. **"The Little Adventuress,"** a comedy drama, shown at The Golden Gate Theatre, **seemed to please** the audiences, used in conjunction with the ordinary vaudeville. **"The Country Beyond," together with the vaudeville** at the Pantages Theatre, **also did well** and packed the houses.

"Dude Cowboy" together **with fillers did especially well** at the Union Square Theatre, shown with vaudeville. In the residential houses, **"Special Delivery,"** shown at the Coliseum **did exceptionally well as did "Down The Stretch"** at the Wigwam Theatre, which pleased the audience together with the musical comedy, "My Night Club Girl." **"The Winning of Barbara Worth" at the Majestic Theatre drew more** crowds **than expected.**

Cleveland

COOL weather, cool theatres and good attractions combined to make last week's business satisfactory at the downtown houses. Suburban houses continue to report business slow due to a large rate of unemployment.

"The Big Parade" continued to keep a long line in front of the Stillman box office during the second week of its first popular priced local engagement. It is being held a third week anyhow—possibly a fourth. **"The Covered Wagon" in its return popular priced appearance at the Cameo fared only fairly well.** The picture had previously played all the suburban runs so its revival appealed to few. **Keith's Palace had a good week with Raymond Griffith in "Time to Love"** as the featured photoplay attraction. **"The Heart of Maryland" was not particularly successful at the Allen** where it was well reviewed and recommended and offered with an elaborate stage presentation. Whether competitive programs were more alluring, or whether this particular picture did not appeal to the public, is hard to determine. The results, no matter what the explanation, however, are the same.

"Quicksands," at the State, did well. Entertaining picture with popular cast pulled the business. **"What Happened to Father," average entertainment, got by with fair business for the week. "The Little Adventuress"** picturization of the popular play "Dover Road," **failed to score the success** on the local screen **that it did on the local stage** when produced. Its failure to ring a bull's eye on the screen is attributed to its wide divergence from the original story and miscasting of many major roles. **It played all last week with moderate success** only at Keith's East 105th St., **and somewhat below moderate success the first half of the week at Reade's Hippodrome. "Married Alive,"** at the Hippodrome **the last half of the week, went over much better.** "The Naked Truth" played its third and last week at the East Ninth St. theatre, showing to more than 30,000 women during the engagement.

"Resurrection" shown a second week at

Chicago

THEATRE attendance the past week was like the weather, fluctuating, theatres benefiting by the cool breezes which prevailed the latter part of the week.

The Chicago Theatre offered one of its sure fire drawing cards, the fur fashion show, the sixth annual offering of this feature; Joe Laurie, Jr., Milton Watson and other features, **as well as "The Prince Of Head Waiters" on the screen, the combination drawing excellent business.** The Oriental, which is little affected by weather or other conditions, **enjoyed its usual good business with "Barbed Wire"** as its feature picture and Paul Ash's **"Spice Box Revue"** on the stage. **"Metropolis" was held over at the Roosevelt and played to fair** business. **"The Big Parade" again showed its popularity** by bringing splendid records to McVickers Theatre.

The Tivoli on the south side had a good week with "Lost At The Front" on the screen, and Bennie Kreuger's stage show. **At the Capitol, attendance was normal with "The Night Of Love"** on the screen, Vitaphone and Del and his Capitol Merrymakers in "A Gypsy Caravan," as well as other specialties rounding out the bill.

At the Marbro, "Is Zat So?" Benny Maroff with **his stage show, "Fortune Tellers" and Vitaphone had a fairly satisfactory week,** despite the hot weather.

The Uptown had a strong drawing card in Ted Lewis and his Musical Clowns and on the screen, "Lost At The Front," resulting business being good. "Dearie" was the feature at the Sheridan, where Verne Buck and his orchestra were the leading stage attractions, **business being average.** At the Granada, the program included **"The Satin Woman," Vitaphone, Charles Kaley** and **other stage specialties** and **attendance was up to normal.**

Los Angeles

THE warm weather in Los Angeles so far has not resulted in a noticeable slump at the box office, probably due to the cooling and refrigerating systems in the theatres.

The Criterion had a double line one block long each night waiting to see the return run of "The Big Parade." The Metropolitan **also enjoyed a good week with Buster Keaton in, "College."**

At Loew's State, "Running Wild" was the feature picture and Rube Wolf in his stage diversion **played to average business.**

At the Uptown, **Dave Good and the Revelers** in an entertaining series of musical numbers **and Dolores Costello in "The Heart of Maryland" united in making an average box office report** for the week.

Two West Coast Theatres, **Grauman's**

Egyptian with "Barbed Wire" and Million Dollar with "Beau Geste," both second run pictures, report satisfactory patronage.

"Seventh Heaven" in its thirteenth week at Carthay Circle and "King of Kings" at Grauman's Chinese are fair competitors in attracting large attendance during these warm days.

Minneapolis

THE weather remained cool and fair during almost the entire week, and the moving picture theatres were rewarded with some good crowds.

The State enjoyed an excellent week with Clara Bow in "Rough House Rosie," supplemented by Whispering Jack Smith and the Flonzaley quartet on the Vitaphone and a rather elaborate song and dance act. "The Whirlwind of Youth," with Lois Moran and Donald Keith proved popular at the Strand, although not enough so to warrant holding it over another week. Eddie Cantor in "Special Delivery" attracted good crowds at the Lyric. Pantages made the most of "Dearie" with Irene Rich and profited by a sturdy showing at the box office. "Too Many Crooks" with Mildred Davis was the Hennepin-Orpheum's choice of picture, and this picture seemed to make a hit with the vaudeville fans. Business at the neighborhood houses was unusually good, with the Loring, Lagoon, Rialto and Lyndale showing such pictures as "The Beloved Rogue," "Wedding Bills," "Knockout Reilly" and "Women Love Diamonds."

Milwaukee

MILWAUKEE sweltered through one of the season's hottest weeks and Milwaukee theatres did correspondingly poor business.

The Wisconsin theatre, which enjoys the reputation of being the coolest theatre in the city, tempted patrons with John Gilbert in "Twelve Miles Out" and the musical program offered by Dave Schooler and his Play Boys. "Painting The Town" was the week's attraction at the Alhambra; it played to slim houses. Even "Dance Magic" at the Merrill failed to bring in good patronage. The Strand showing Milton Sills in "Framed," did fairly well. The Garden found business fair with "Backstage" as the feature.

Neighborhood theatres experienced much the same slack business as the down town theatres. The Milwaukee theatre, showing "Tillie the Toiler," drew very good business considering the unfavorable weather. "Rough House Rosie" was the attraction at the Modjeska and Tower theatres. "Man Power" at the Oriental was successful in attracting good audiences.

Ottawa

EXHIBITORS of Ottawa, Ontario, kept up a valiant fight against the hot weather during the week of July 25 with fair box office results.

The best all-round picture of the week was "Ritzy," Elinor Glyn's story, in which Betty Bronson is starred. This played B. F. Keith's Theatre and was appreciated by patrons. "The Missing Link" at the Ottawa Regent proved a strong attraction, particularly for the children, and Manager Ray Tubman counted considerably with this one, all things considered.

"Captain Salvation" had the biggest opening day at the Imperial Theatre of any picture in months and mid-week patronage also held up nicely. The capable string orchestra, recently installed, also helped to draw.

"Rolled Stockings" proved to be a good box-office title at the Centre Theatre. There was a big crowd for the first day but it faded on the two succeeding days. Some wondered if the censors had been heavy with the scissors on this picture. The feature for the last half of the week at the Centre was "Drums of the Desert" which registered steady business.

Typical summer crowds attended the Francais Theatre for the series of three features there—"Footloose Widows," "Phantom of the Opera" and "Obey the Law." "The Boy Friend" was added for the last two days' programme, making it a double bill, with little patronage effect.

At the Eden Theatre in Hull, Manager Donat Paquin had "Mother" as a feature attraction but only a fair number were interested.

The World's Poultry Congress brought 10,000 delegates to Ottawa from 43 countries but most of the delegates admired the decorations on the outside of the theatres.

Philadelphia

A RATHER humid week hurt business perceptibly in all the down town houses.

The Stanley with Lon Chaney in "The Unknown" played to capacity business practically all week. The bill had an added drawing card in a spectacular offering, "Fiesta Espagnola," by Agnes Boone & Company and David Pesetzki's special solo "Rhapsody in Blue."

"Captain Salvation" opening at the Stanton got only fair patronage. "The Brute," with Monte Blue at the Globe, ran to just fair summer business.

The Fox with Reginald Denny in "Fast and Furious" and as added attractions the comedy team of Brennan & Rogers, creators of "Margie," and the Thirteen Parisienne Redheads featuring Bobby Grice, drew good business all week.

The Capitol offering Billie Dove in "The Tender Hour" did not have a wholly satisfactory week.

The Arcadia, with Jetta Goudal in "White Gold," played to average summer business, while the Karlton with Irene Rich in "Dearie" did a little better.

"Resurrection" at the Palace clicked fairly well while Milton Sills in "Framed" at the Victoria did a little better than most of the downtown Market Street houses.

Baltimore

AIDED by an enormous advertising and publicity campaign in the two Hearst newspapers here, the American and News, "Tillie the Toiler," starring Marion Davies, did a tremendous business at Loew's Century here during the week beginning Monday, July 25.

Sam Robbins and his Baltimorean band had a quartet of singers and dancers in a special act called "Watteau."

The second week of "The Unknown," starring Lon Chaney, at Loew's Valencia, proved one of the best second weeks in the history of that playhouse.

"Paying the Price," is reported to have done a very good summer business at Keith's Hippodrome with five acts of vaudeville on the program but the other three first run playhouses including Warners' Metropolitan with "Simple Sis," the New Theatre with "Painting the Town," and the Rivoli with "Framed," starring Milton Sills, did not do so well.

To a certain extent the hot weather might be blamed for the decrease in business for Baltimore was again struck with a torrid blast during the week.

Albany

THE Dempsey-Sharkey fight pictures proved the best bet in the Albany, Troy and Schenectady district last week, attracting a heavy following wherever shown. There was plenty of competition for all houses, especially those in Albany, with Milk Fund bouts, Lindbergh's reception, hot weather half holidays and daylight saving. But the Dempsey pictures nosed out an easy winner.

"The Poor Nut" was well played at the Mark Strand in Albany and coupled with the usual Vitaphone presentations, cashed in on the money. At the Leland, "The Blonde Saint" led the field from start to finish and appeared to catch the popular fancy. The Mark Ritz in Albany, had its innings with "Man Power" running the week, showing well to the front as the barriers came up on the opening day, demonstrating plenty of speed through the remaining stretch of five days.

In Troy, the "Prince of Headwaiters" was well played by the general public and appeared to give plenty of satisfaction from start to finish. At the Lincoln theatre in Troy, the going was rather rough during the last day or so of "Paris" although the finish got off to a flying start on account of Saturday's rain. During the latter part of the week "The Broncho Twister" ran in the bunch without cashing in at the money end. Incidentally, the racing season starts this week at Saratoga Springs, and the biggest and best pictures shown on Broadway will be featured at the Saratoga houses in the entertainment of those who are horse wise, or who think they are, as they lay their odds.

Boston

BETTER grosses are reported all along the line this week, partly due to the excellence of the films shown and partly due to weather conditions. It has been an unusual season of rain for all New England.

A reshowing of Paramount's "The Covered Wagon" at the Metropolitan grossed fully as well as "Metropolis" the previous week. It will be followed by the farce "Time to Love." Gladys St. John and Caesar Nesi, the former well known as a musical comedy star, were featured in the presentation with Gene Rodemich and his Met Merry Makers. Publix Opportunity Girls provided the stage number assisted by Klein and the Grand Orchestra with Arthur Martell at the organ.

Loew's State featured "Twelve Miles Out," playing to houses well above the average in gross. It was also au revoir week to Phil Spitalny and his jazz boys. Spitalny moves to Loew's Orpheum next week. "Beau Geste" holds over for a third week at the Fenway, thereby equalling the record for the theatre.

Roscoe "Fatty" Arbuckle in person was featured at Loew's Orpheum in a vaudeville skit, en route to a come-back in the films. A Lon Chaney film, "The Unknown" was featured. The box office figures were eminently satisfactory.

"Drums of the Desert" and "Horse Shoes" were the double features at the

twin houses, Modern and Beacon. Other films showing were "Ladybird" at the Scollay Square Olympia, "Fast and Furious" at the Boston, "Tillie the Toiler" at the Bowdoin Square, "Dance Magic" at the Washington Street Olympia, and "A Million Bid" at the University.

St. Louis

THE presence of the personality of Herbert Rawlinson at the Ambassador Theatre, Seventh and Locust streets, has toned up the business of Skouras Brothers' big down town "picture palace" and they have high hopes that he will eventually prove as big a tonic for box office receipts that Brooke Johns proved at the Missouri Theatre, Grand boulevard at Lucas avenue.

For the week the screen feature at the Ambassador was "Service for Ladies" glorifying Adolphe Menjou as a head waiter.

The Missouri Theatre's screen attraction was "Ten Modern Commandments." With Brooke Johns and his entertainers going great the box office receipts were up to average.

Loew's State offered "Women Love Diamonds," on its screen and got its share of the week's patronage for the movie theatres.

Out at the West End Lyric and Lyric Skydome "Cheaters" was the film bill. Attendance was average.

The St. Louis Theatre offered "His Dog" and the usual number of Orpheum Circuit vaudeville. This house continues to do good business in the hot weather.

Reports from the neighborhood houses were that business was still off. Even double feature programs fail to bring in the number of patrons the houses should have.

Southern Illinois still suffering from the National Coal Strike and no relief can be expected before Thanksgiving Day, if that soon. Elsewhere in the St. Louis territory conditions could be decidedly better.

Des Moines

THE Capitol Theatre playing "Twelve Miles Out" did an exceptionally good week, which was attributed, however, largely to the stage show, one of the highly billed New Idea Stage Shows of the Publix circuit with Jimmy Ellard, as the personality man, most popular. Comment for the picture was favorable. The star highly commended. At the Des Moines "When a Man Loves" proved a little heavy for summer. The Strand Theatre has cut on their newspaper advertising entirely and this had some effect on business there. "Running Wild" and "Lonesome Ladies" were the pictures there.

Salt Lake City

THE Twenty Fourth of July being a holiday in Utah possibly added to the volume of theatre business which has averaged exceptionally big in spite of the warm weather which has somewhat abated during the latter part of the week.

The Paramount Empress Theatre played to capacity houses during the showing of "The Ten Modern Commandments," starring Esther Ralston, and also the presentation of a special stage attraction billed as "The Metropolitan Ensemble."

All house records have been broken at the Pantages Theatre this past week it is announced. The Siamese Twins, being featured on the vaudeville bill are stated to be the cause of this tremendous business rather than the motion picture offered in this connection, which was "Two Black Crows."

Adolphe Menjou in "Service for Ladies" was shown at the Victory Theatre audiences here, where unusually big summer business has been enjoyed throughout the week.

The American Theatre varies from the general run of theatre reports given out here this week, in stating that only fair results have been had during their double feature program consisting of "High Hat," and "The Blonde Saint."

"Tarzan and the Golden Lion" crowded the Gem Theatre, especially with the child populace of the city and fairly good results are reported.

Lon Chaney has been a drawing card in this city during the past week, having been featured in the second showing of "Mr. Wu" at the Rialto where full houses were the outcome. He also drew unusually good business to the Star, a second and third run house, in "Tell It To The Marines."

Detroit

MONEY turned over to the treasurer at nearly all of the houses balanced accounts satisfactorily this week.

The second and third week's run of "Metropolis" and "Three Miles Out" in the Adams and Madison was summed up by a good financial report.

Manager Immerman has reason to smile over the Michigan's business on "The Stolen Bride," with Billie Dove and Lloyd Hughes. The entire showing, billed in connection with a stage presentation, proved a big success.

Dolores Costello in "Old San Francisco" went over well at the Capitol. Good attendance was experienced throughout the week, early evening trade being exceptionally heavy.

The State did more than was expected with "Too Many Crooks" and a band show headed by Fred Stritt. Business here was better than at any other house along movie circle.

"Simple Sis" at the Colonial brought in good crowds at the matinee and evening shows during the greater part of the week.

Central Penn.

RETURN of extremely hot weather, which sent more people away to Summer resorts and made others prefer the baseball parks to other forms of outdoor amusement, had its adverse effect on Harrisburg theatres during the past week.

The photoplay attractions which probably proved the best drawing cards, in spite of the mid-summer handicap, were: "The Better 'Ole," with Syd Chaplin at Loew's Regent, and "Framed," with Milton Sills, at the Colonial.

There were plenty of thrills in "The Last Outlaw" at the Victoria. The management of this theatre also emphasized in its advertisements "Steamed Up," a Charlie Bowers comedy.

The film attraction at the State the first half of the week was the "Secret Studio" with Edgar Moss and Olive Borden, while the last three days "Irish Hearts" was featured, with May McAvoy. This house continues to stress the fact that a new cooling system has been installed.

The Russell Theatre offered "White Mice" the early part of the week and as a change featured "Resurrection." The Strand Theatre put on a "Revival Week," featuring "The Mark of Zorro."

Tampa

TAMPA theatres are enjoying a run of exceptional business for this time of the year, while most of the other cities of this section report their business as being decidedly "off."

The Seminole, a neighborhood house in the north end of Tampa which plays all second run pictures, reported a record business with "Rough House Rosie."

There are three reasons for this unusual hot weather business. The first, of course, are the programs presented. Not only the features, but the short subjects are eating it up. The second reason is "cool and comfortable" houses. The managers are careful to see this promise is kept, and they have sold it to the people. The third reason is the fact that the "rainy season" is with us now in full force. Every day we have heavy tropical rains and this has a great deal to do with keeping people away from the beaches and outdoor resorts.

"Fireman Save My Child" and "Vanity" were the two features used by the Tampa the past week and both pictured pulled very good. The Strand had "Lonesome Ladies," "The Climbers" and "Red Heads Preferred" the report for all three was very good. The Franklin gives the same report with the three features used, "The Frontiersman," "Down the Stretch" and "Cyclone of the Range."

Kansas City

A GOOD lineup of pictures and good weather brought increased attendance to virtually all Kansas City first run theatres this week.

At the Royal "Chang" began its run with large crowds the first week. "Rolled Stockings" at the Newman also drew a good attendance for the week, the business at night being an increase over the previous week, which was unusually hot.

"The Other Woman's Story" at the Liberty attracted a large feminine attendance and business throughout the week was good. "Dance Magic" at the Mainstreet also had its appeal to the younger generation and the weekly attendance was above normal. "Husband Hunters" as the Pantages played to good crowds, as did "Old San Francisco" at the Globe.

Baltimore

(Previous Week)

AS per his usual custom in Baltimore, Lon Chaney took down first honors for big business as the starred player in "The Unknown," at Loew's Valencia for the week beginning Monday, July 18.

This picture started big on Monday, got into the air and remained big throughout the week.

A close runner up for the big business record of the week was "Frisco Sally Levy," shown in conjunction with Joseph Santley and Ivy Sawyer at Loew's Century. It must be remembered, however, that each of these theatres is cooled.

"Birds of Prey," and five acts of family vaudeville, did a good business for hot weather at Keith's Hippodrome. "The Black Diamond Express," with Monte Blue and Edna Murphy, went over good at Warner's Metropolitan, but "Colleen" at the New Theatre and "Three Hours" at the Rivoli, only pulled in fair patronage.

Opinions on Current Productions

"What Women Did For Me"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

ALL too rarely in looking over the short product you run across one of the calibre of "What Women Did For Me," which has the clever Charley Chase as the star, supported by Lupe Valez. Charley is always good for a laugh and his vehicles are well above the average. In this one he has a gem after it gets itself set in the first reel.

There are more spontaneous laughs in the second reel than are usually seen in a full five reel comedy. It is largely gag stuff, but one would have to be in a pretty sour mood to fail to appreciate their humor; as for instance, when Charley to overcome his extreme bashfulness with women decides to take the dummy to his domicile with him. He certainly shows himself a true artist in this and following sequences.

It is not hard to realize what women would do for any bashful young man when they are a bevy of beauties such as surround Charley. They are comely, shapely and full of fun and they are given plenty of opportunity to display their wares, etc., which they do to advantage.

While gag stuff predominates, there are situations that make for plenty of humor, and Chase gets the most possible out of all of them. This is a two-reeler that it would be pretty hard to tie.

"Rushing Business"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS comedy of the "Let George Do It" series is typical of the Stern Bros. variety. It is crammed with plenty of action embracing both slapstick and situation humor. Some of it is good and some not so good. There are laughs for the youngsters and some for the grownups over most of the two reels, but they do go to ridiculous lengths for most of their laughs.

George is a department store clerk who is invited by his girl to go to a masked ball. He starts in the guise of a policeman and as a consequence never does arrive at the ball. He is inducted into the service during a traffic jam, he is ordered by a passing sergeant to pursue and trail down a desperate criminal and in various ways he is made to keep the fast action continuous. There is quite a bit of humorous byplay before George unwittingly captures the crook, wins the reward and also the girl. The story offers more possibilities for real humor than are developed, or rather for better humor.

"The River of Suds"—"A Mid-Ocean Sunset"

(Educational—One Reel)

IT is on warm summer days like these, when the high humidity sends thoughts winging to places deliciously cool and fragrant, that such scenes as this Bruce Scenic presents seem particularly appropriate. A bubbling foaming river, winding its way along a rocky bed—a beautiful photographic recording of a sunset on the Pacific. There's pictorial loveliness in abundance here; every foot of the film is interesting. For real, genuine beauty you cannot improve on the sights of nature and when an artist like Robert C. Bruce delves into picture values you can be sure of extra fine results. The camera has caught all the many magic effects of a sunset in mid-ocean. The waters of the Pacific, viewed "a thousand miles from the nearest bit of land," are awe inspiring in their silent grandeur. The lapping waves reflect the radiance of the sun and except for shifting clouds the scene is one of stillness. Fleecy, maiden-white clouds fill up the broad expanse of space above the waters and through them all the sun casts its steady rays, producing a wonderful proportion of lights and shadows, of delicate tints, azure and golden stretches.

We are glad that Educational has a new series of Bruce subjects for the new season; there are many good things coming.—RAYMOND GANLY.

"Monty of the Mounted"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

LUPINO LANE himself is the author of this, his latest comedy, which measures up as a fairly entertaining bit of nonsense. As is usually the case this clever Englishman's acrobatics will provoke plenty of laughter. His role of a meek, shy rookie member of a unit of the Royal Northwest Mounted Police enables him to register his clever pantomime very effectively. Except for a lapse in a scene with a trick horse the comedy is fast moving with the true spirit of foolishness. A scene where Lane cannot down a glass of liquor because of his trembling is humorous, as are also his numerous setbacks at the hands of the villians and the sequence where one of the latter gets entangled in his big fur coat.

All of the other men at the R. N. M. P. base had been crippled in their attempts to capture the notorious Black Joe, so they called on the raw rookie to get the man. He does capture the fellow after braving him face to face and losing the good graces of his chief by confusing the latter with the outlaw. Lupino Lane as the central figure in a piece cannot help but make it good. The star's brother, Wallace Lupino, is in the cast along with Estelle Bradley and Glen Cavender. Charles Lamont directed.

"High Spots"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THEY have mixed the laughs with thrills in this one and the result is a comedy with snap and pep. Though it is amusing up to its skyscraper scene, where poor Al St. John has his hands full trying to retain his balance on a lofty ledge, it is really this latter portion of the comedy that elevates the whole considerably. Whether it is because one feels concern for his safety which thus renders Al's "goofy" antics all the more amusing or because high altitude comedy is not seen as frequently as is main floor stuff we do not know, but it can be truthfully said that the piece profits by the injection of the skyscraper incidents. In the earlier part of the comedy St. John is seen as country store clerk. Here he has several opportunities for demonstrating gags with Glen Cavender and Clem Beauchamp. A really good comedy. Jack Lloyd and Estelle Bradley have minor parts. Stephen Roberts was the director.

"Dead Easy"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

ABOUT the average quantity of funny incidents is to be found in this Bobby Vernon comedy. What it shows (with all the usual slapstick drippings) is Bobby trying to sell his play to a French actress and her press representative because his father-in-law-to-be has decided that he cannot win his daughter until he has sold the play. When he tries to press his sale he meets with a forceful "no" from the actress and is forced to compromise. The compromise is simply this: he must publicly commit suicide, proclaiming before he dies that the actress' indifference to his advances was the cause of so fatal a step; then as a result of his act the actress would achieve much publicity and would in gratitude buy his play. After many frantic efforts to die Bobby convinces the gentlemen of the press that he is in earnest and they 'phone their stories to their respective newspapers. With all his notoriety Bobby's girl grows very cold towards him but a few words from the actress clears up everything. Members of the supporting cast are: Jane Manners, a willowy brunette; Billy Engle, Doris Dawson, Tom Dempsey, Bill Blaisdell, Jimmie Harrison. Harold Beaudine directed them.

"Red Hot Sands"

(Fables-Pathe—One Reel)

THRILLING experiences and rescues rather than comedy make up this one-reeler in cartoons, which is just another of the Aesop tales. Thomas Cat, Milton Mouse and Al Falfa are off on an exploring tour of Egypt. They visit the Sphinx and discover it is quite animated; they effect a thrilling rescue of Harem Helen from the sheik's castle and they make a bold getaway by scaling the pyramid with the aid of a crane. There is very little attempt at humor in this one, or, if there was it could hardly be recognized as such.—CHESTER J. SMITH.

Production of Fox Comedy Schedule Started

The 1927-28 comedy schedule of Fox Films was started this week when George E. Marshall, supervising Fox comedies, selected the directors who will handle the 26 pictures, including ten Imperials, eight Animal comedies and eight of the Van Bibber series.

Marshall chose his men after considering their directorial work in last season's product. The directors and their assignments are: Zion Myers, who made the Animal comedies last year, and who will direct the next eight of that series; Orville Dull, who made several of the "Van Bibbers" and who will this year direct Tyler Brooks, a new Fox acquisition, in this series of Richard Harding Davis stories; Gene Ford, director of the Fox comedy, "Girls," who will direct several more of that type with Sally Phipps and Nick Stuart in the leads, and Robert Ray, a new director, who has been signed to direct the Imperial comedies.

Mr. Marshall's staff now includes Murray Roth, Andrew Bennison, Arthur Greenlaw, Guy Gifford, Max Gold, Al Lowenthal and Lou Breslow. The comedy supervisor intends adding four new men to this group.

F. N. Buys "Valley of Giants" as Sills Vehicle

"The Valley of the Giants," Peter B. Kyne's novel, has been purchased by First National as a vehicle for Milton Sills. The production of the film has been assigned by Al Rockett, production chief at Burbank, to Wid Gunning. Most of the picture will be made in the lumber region of California—in the Big Trees section of Sonoma.

Madame Pompadour

Dorothy Gish Has a Colorful Picture

(Reviewed by Laurence Reid)

IT'S become quite the habit for Dorothy Gish to portray historical characters whose amours established them as the foremost representatives of sex appeal during their brief fling. In her newly-made English production, "Madame Pompadour," the comedienne has an enjoyable time, though the picture cannot be called as good entertainment as "Nell Gwyn." Of course much of the Madame's life could not be exposed to the relentless light of the camera. But Dorothy makes her sufficiently glamorous without stepping a great deal out of character.

Naturally the picture is saturated with romance—and to keep thoroughly in line with the best screen traditions the central figure is painted as sympathetic and actuated by the best desires. The Madame during her reign as the favorite at the court of Louis XV was not so awfully scrupulous about her conduct. But movies are movies. And the truth must be colored. Pompadour is presented as a wistful, fragile type of heroine instead of the amorous hussy that wound the giddy king around her fingers.

The picture is mostly a character sketch—and the director has missed many opportunities to color the situations. But it makes good entertainment, as mentioned above—what with its vibrant performances by the star and Antonio Moreno—and its pictorial beauty. It measures out a thrill or two and the plot is consistent.

The Cast: Dorothy Gish, Antonio Moreno, Henry Bosc, Jeff McLaughlin, Nelson Keys, Cyril McLaglen, Marcel Beauplau, Marie Ault. Director, Herbert Wilcox.

THEME: Romantic drama of favorite of court of Louis XV.

PRODUCTION HIGHLIGHTS: Pictorial appeal. Consistent plot. Appeal of star. Costumes. Romance of heroine and artist. Acting.

EXPLOITATION ANGLES: Play up historical angle of character. Tell something of Pompadour's popularity with Louis XV. Exploit star in costumes.

DRAWING POWER: Star's name and good advertising should put it over. For high class patronage.

Produced by Herbert Wilcox. Distributed by Paramount. Length, seven reels. Released, August, 1927.



Incidents taken from "The Cruel Truth," a Sterling Pictures release



A diversified group of stills from the First National attraction, "Lonesome Ladies"

On Ze Boulevard

Plenty of Entertainment in French Farce

(Reviewed by Raymond Ganly)

YOUR patrons should display a more than usual amount of interest in this light and entertaining comedy of a French waiter who inherits a million francs—the grand prize of a lottery. There is nothing heavy in it, no food for thought; how Gaston (Lew Cody) developed a swelled head with his sudden inheritance and how his sweetheart, Musette (Renee Adoree), saves him from the snares of two clever society crooks—that is the sum and substance of the story.

It does not present a boulevardier in the manner of Chaplin's "A Woman of Paris" and is undoubtedly as far away from the real Paris as is the studio in which it was made; "On Ze Boulevard" is a burlesque done in the Hollywood manner (that is: it did not require any puckered brows or terrific concentration in thinking up its sparse plot). Lew Cody stands head and shoulders over his players in the matter of acting and his are the talents that keep the piece moving. With his expressions of irritation, of would-be debonair poise, he is quite amusing in his moments where he tries to climb up the ladder of society to the cynical giggles of the bystanders. You'll like his easy manner and realistic performance. Renee Adoree hasn't nothing much to do, and one wonders why so talented an actress should be given such an unappealing role. Dorothy Sebastian does clever work.

The Cast: Lew Cody, Renee Adoree, Anton Vaverka, Dorothy Sebastian, Roy D'Arcy. Directed by Harry Millarde.

THEME: Parisian waiter, winning lottery prize, proceeds to make a fool of himself, the money going to his head like wine. However, his sweetheart is the means of bringing him to his senses and saving his money.

PRODUCTION HIGHLIGHTS: Cody as waiter. Sneezing episode and climax where crooks attempt to rob him.

EXPLOITATION ANGLES: Tie-ups possible with beverage stores. Main street can be utilized for "boulevard" ideas.

DRAWING POWER: Moviegoers who are not exacting in their screen fare should find it pleasing.

Produced and Distributed by Metro-Goldwyn-Mayer. Length, 6 reels. Released, July, 1927.

Lonesome Ladies

Nothing Unusual But Entirely Satisfactory

(Reviewed by Laurence Reid)

THE triangle situation bobs up here to confront Lewis Stone once he has married and settled down to a life of domesticity. It is nothing unusual in plot or treatment, but the presence of the star gives it a tone and quality which (if you appreciate his artful style of acting) make it worth seeing. His role is a conventional one—that of a successful architect—who thinks he has checked out his wild oats.

He feels himself snug and secure until a lonesome widow comes out of the past and stalks his footsteps. She has remembered some amorous tidbit which engaged them in their salad days. It is when she sends for him to plan a house that he falls for her charms again. You see, she is attired in one of those diaphanous draperies commonly known as negligee. The gossips get in their deadly work. As the wife's best friends they deem it wise to inform her of her philandering husband. Which starts the kettle-of-fish a-boiling.

It is a more-or-less thankless role which Anna Q. Nilsson carries here. She finds eventual happiness. A worthy contribution is offered by Jane Winton as the other woman. She makes the character really convincing. As for Mr. Stone he is in a class by himself in portraying the man of affairs—domestic or financial—or what you will.

The Cast: Lewis Stone, Anna Q. Nilsson, Jane Winton, Edward Martindel. Director, Joseph Henabery.

THEME: Domestic drama featuring triangle situation with other woman endeavoring to intrigue married man.

PRODUCTION HIGHLIGHTS: Introductory and concluding scenes. Poise and subtle acting by Lewis Stone. Scene when husband meets other woman. Reconciliation. Settings.

EXPLOITATION ANGLES: Be sure to feature Stone and his talent for playing successful man of affairs. Feature Anna Nilsson and Jane Winton. Play up title for teaser campaign using throwaways, etc., asking—"Who Are the Lonesome Ladies?"

DRAWING POWER: Title has some drawing power. And Stone has following. Suitable for better class houses.

Produced and distributed by First National. Length, six reels. Released, August, 1927.



Sophisticated comedy moments from "On Ze Boulevard," a Metro-Goldwyn-Mayer farce



Some of the highlights from "Madame Pompadour," a Paramount release

The Cruel Truth

Bright, Clever and Well Presented

(Reviewed by Chester J. Smith)

THERE are some rather dramatic highlights and tense situations in this feature and they are presented plausibly and capably by a well balanced cast with but five principals. The old, old problem is involved of a mother's sacrifice for the love of her daughter, but it is served in a little different shape than usual and it is done so convincingly that it is not nearly so far fetched as a recounting of the tale would make it seem.

It is the story of a very young appearing mother with a daughter of marriageable age. The mother wins the love of a very much sought young heir to a large fortune and she goes through all of the tortures of a beauty parlor to preserve her beauty, at the same time keeping secret from the young man that she has a daughter.

The daughter appears on the scene, is rescued from drowning by the young hero, who does not know her identity, but who promptly falls in love with her—and this time falls for keeps. He reveals the fact to the girl's mother, not knowing their relationship and, despite the many hardships she has been through, she promptly releases him from his promise of marriage to secure her daughter's happiness.

The Cast: Hedda Hopper, Constance Howard, Hugh Allan, Frances Raymond and Ruth Handforth.

THEME: Romantic drama of a young appearing mother who goes through tortures to preserve her beauty that she might win the heir to a large fortune and then yields her claim to him when he falls into love with her daughter.

PRODUCTION HIGHLIGHTS: The beautiful sets and gowns: the splendid acting of the entire cast: the tensely dramatic situation when the young mother sacrifices her love for her daughter.

EXPLOITATION ANGLES: An easy tieup with beauty parlors and with modiste shops. The rescue of the girl from the surf. The dramatic revelation to the mother of the hero's love for her daughter's happiness.

DRAWING POWER: Should go well in any house.

Produced and distributed by Sterling Pictures Corp. Length 5,700 feet. Release date, July 15, 1927.

Death Valley

Wealth of Realistic Touches in This Desert Story

(Reviewed by Raymond Ganly)

TELLING its story with simplicity and directness this tale of the famous hell hole is a truly "photographic" bit of work. It is photographic in that its aspect of life in the raw can be compared to the undeviating neutral outlook, the unerring accuracy of the camera. This quality of realism predominates; it subjugates the noticeably familiar story and is so boldly presented that it recalls to mind the work of those other realists, von Sternberg and von Stroheim.

A primitive drama of the hard, unresponsive desert where the terrific heat and the bitterness of lonely thoughts leave men prey to the consuming passions of envy and greed. On one side you have the innocence of youth and on the other the evil craftiness of more mature minds. The boy and girl are the diametrical opposite of the sordid prospector and the feminine wreck that must acknowledge him as a master. The struggle of the two opposing forces avoids the sordid and yet remains brutal.

The story was conceived and adapted by Raymond Wells, who plays no small part in putting it over. He is really excellent in his sinister role, doing the best work of the entire cast. Carroll Nye and Rada Rae are competent as the young people while Sam Allen handles a comedy role very well.

The Cast: Carroll Nye, Rada Rae, Sam Allen, Raymond Wells, Grace Lord, Rex (Dog). Directed by Paul Powell.

THEME: Drama of lone youth who, striking gold in desert, is robbed by neighboring prospector. Latter kills his partner that he may have gold for himself but he dies of snake bite while running away. Youth recovers gold.

PRODUCTION HIGHLIGHTS: Picture's economy of outline. Acting by Wells and Miss Lord. Theft of nuggets and murder. Man's death on hot sands. Authentic locale of story.

EXPLOITATION ANGLES: Bill has something different. Play up reputation of Death Valley. Tell them acting is very good, that it's a true-to-life story.

DRAWING POWER: Picture should do very well.

Produced and distributed by First Division Distributors, Inc. Released, July, 1927. Footage, 5,700 feet.



Scenes from the FBO Western offering, "The Mojave Kid"



Scenes from "Manpower," a Paramount feature release.

Skedaddle Gold

No Different from the General Run of Westerns

(Reviewed by Raymond Ganly)

THE wide awake wits and ready fists of Wally Wales continue to nonplus the villains. This Western shows the Pathe cowboy star playing the role of a youthful deputy, who loses his job and some of his reputation when conspirators outwit him. In the grand finale, however, all things strike their proper balance and Wally more than gets even with his tormentors. The usual march of highlights that decorate the everyday Western are played up in this one; the fist fights, hard riding and the love making should send them out satisfied. Minor twists enter the story here and there. After losing his job the former deputy tries his hand at working a mine and, after devoting much time at his claim, receives an invitation from the sheriff to renew his old association but he refuses, prefering to stick to mining, it being a more profitable one. Again Wally ventures to the city to find his girl, who is in the toils of the villain; the big slugging contest which ensues when these two meet takes place in a boarding house and not on the open range where these encounters are generally staged. Although there are a few changes of atmosphere like the two mentioned incidents, this Western is in line with the construction of its kind. It follows the familiar formula of the hero and heroine drifting apart because of the plottings of the villain, and coming togther again at the end after the hero has given the mustached one a pasting.

The Cast: Wally Wales, Betty Baker, Robert Burns and Harry Todd. Directed by Richard Thorpe.

THEME: Young Sheriff deputy loses his job when his prisoners outwit him by running off with the evidence. But he subdues them in the later reels, saving his girl from the clutches of one of them. Western drama.

PRODUCTION HIGHLIGHTS: The fist fights, riding, rescuing of the girl, etc.

EXPLOITATION ANGLES: The usual Western ballyhoo.

DRAWING POWER: Fair.

Produced by Action Pictures, Inc. Distributed by Pathe. Length, 4,562 feet. Released, July, 1927.

Man Power

Not a Bit Novel, But Packs a Wallop

(Reviewed by Laurence Reid)

YOU'VE seen this type of picture time and again, but that is no reason why it can't continue to interest you providing it's as well done as it is here. The theme, naturally, is its handicap, but it gets away from the beaten track through its treatment. Richard Dix knows a situation when he sees it—and he's also at home in comedy characterization. He bobs up in Peaceful Valley as a box-car passenger—with nothing to recommend him except an excellent war record. When the girl dashes by in a smart roadster the plot gets under way and leads both hero and heroine on an adventurous and romantic journey.

To get down to brass tacks Byron Morgan—who wrote the story—sees to it that much villainous plotting must be aired before the girl's father saves his tractor plant. Which is where Dix comes to the rescue. Having managed a tractor during the war his new work is easy for him. As in the stories he wrote for Wally Reid the author gives the villain just enough rope with which to hang himself. The hero, meanwhile, hits it off like a regular fellow, and since he has an incentive to perk up through the response of the girl he emerges looking like Richard Dix always looks off screen.

The film is crammed with snappy action—which reveals some thrilling water scenes in the bursting dam. Put it down as a convincing shot. There is a wealth of humor, too—to say nothing of picturesque exteriors.

The Cast: Richard Dix, Mary Brian, Philip Strange, Charles Hill Mailes, Oscar Smith, George Irving, Charles Clary. Director, Clarence Badger.

THEME: Comedy-drama of luckless youth who demonstrates he has good stuff in him when the opportunity arrives to prove himself a hero.

PRODUCTION HIGHLIGHTS: Dam scene. Thrills. Exteriors. Treatment of plot. Characterization by Dix. Subtitles.

EXPLOITATION ANGLES: Play up Dix as ideal actor for this type of story. Plug title and emphasize how man can be made over when right girl becomes interested in him.

DRAWING POWER: Star's following and title will attract them here. Good for any type of house.

Produced and Distributed by Paramount.
Length, six reels. Released, July, 1927.



Scenes from the Pathe Western, "Skedaddle Gold"



These stills will engage your interest as they are from "Death Valley," a First Division picture filmed on that famed desert

The Mojave Kid

Brimful of Thrilling Action

(Reviewed by Chester J. Smith)

THEY have certainly crowded a lot of thrilling action into this Western, which is Bob Steele's first starring vehicle for F B O. One dramatic climax follows another so closely that it leaves one sort of bewildered. There is a lot of old stuff in it, but it is a picture that is bound to hold the interest throughout. The story is well above the average of this type picture, and its speed is bound to make it popular with audiences.

Bob Steele appears to be the youngest looking Western star we have seen, and he is going to be well liked, particularly when he gets over the idea of trying so hard to act. He has a wonderfully athletic build, is the ideal type for a Western hero, and has a very pleasing personality. He can ride and he can fight, which are the main requisites for these Westerns. No young actor has had a better opportunity to show his complete line of wares than has Steele in this one, and he is just about up to all requirements.

The Cast: Bob Steele, Lillian Gilmore, Buck Connors, Bob Fleming, Jay Morley, Theodore Henderson and Nat Mills. Director, Robert North Bradbury.

THEME: Western melodrama in which the hero rescues father, who has been missing for twelve years, and the girl from band of outlaws. The father has the secret of the hiding place of a great fortune in buried treasure, and has been held because of his refusal to reveal it.

PRODUCTION HIGHLIGHTS: The battle for his father and girl between the hero and the villain; the meeting after twelve years between the hero's father and mother; the splendid settings and the great climax in the fight on the cliff.

EXPLOITATION ANGLES: The succession of thrilling climaxes; the new Western star, whose success seems assured. The fight for the release of the father and the girl. The wild escape and chase from the bandit retreat.

DRAWING POWER: Should draw unusually well in any house where they like their Westerns.

Produced and Distributed by F B O.
Length, 4,912 feet. Released, September 26, 1927.

Regional News from Correspondents

Cleveland

WILLIAM HAYNES, manager of the Allen, has invited all of Cleveland to come into the theatre lobby and get cooled off. The new cooling system recently installed in the Allen is manifested in the lobby and if the sun-baked public gets a taste of its comfort, a large percentage will choose to go into the theatre rather than out on the hot streets.

Thomas Carroll, alias Tommy, manager of Loew's State theatre, is on the bounding blue waters on the way to Europe. He'll be gone about six weeks. It's strictly a pleasure trip, Carroll stated before leaving. But it's our bet that he'll spend most of his waking hours in and about the theatres. Theatre folks are like that.

George Dumond is managing the State in Carroll's absence. And just because the other theatres on the Avenue are decorated with icicles and polar bears to indicate a lower-than nature temperature, Dumond is building a green, spring effect for the lobby which gives the impression of restfulness rather than frigidity.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., spent the weekat Pelee Island. It was a fishing trip, and Desberg took an oath not to come until he had caught a fish.

Ad Ritzler, of the Sigma theatre, Lima, isn't interested in the weather reports. He's spending a couple of weeks in Michigan where they don't use the term "rising temperature."

Frieds and fellow exhibitors of northern Ohio hereby extend their sympathy to George Cheuvron, manager of the Gem Theatre, Barberton, who lost his sister last week after a long illness. She made her home in Parkersburg, W. Va.

Jesse Fishman, general manager of the Standard Film Service Company, and Nat Lefton, manager of the Cleveland Standard Film exchange, spent the past week in Toledo.

Bill Onie, division manager for Standard Film Service Company, is spending a ten-day vacation in French Lick Springs, Indiana.

Dr. Shallenberg, of Plaza Pictures, Inc., was in town last Thursday calling on the local independents.

E. A. Eschman, Pathe midwest division sales manager, arrived in Cleveland last Thursday in company of division manager Robert Cotton.

Louis F. Weinsz, for the past four years office manager of the local First National exchange, has resigned. Monday he assumed his new duties as assistant manager of the Columbia exchange, which is headed by W. N. Skirboll.

Herbert Ochs has a new title. He is now assistant manager of the First National exchange under Manager Gradwell Sears. For four years Ochs has headed the city sales department of the company. He will keep that job in addition to the title.

Miss Beatrice Feniger, secretary to Pathe Division Manager Bob Cotton, is absent with pay—meaning a vacation. She is taking it here in the city, however, on the golf links.

Ira Becksted, manager of First National's accessory department, left no forwarding address when he left last week for his vacation.

Eddie Catlin, First National chief booker, went to Niagara Falls last week for his vacation. Now nobody ever heard of anybody going to Niagara Falls alone. Come on, Eddie, tell about it!

Jack Flynn, Metro-Goldwyn division sales manager, spent the past week looking up his old school friends. Maybe you don't know it, but Cleveland was Flynn's home. This is the first time in many years he has been here long enough to renew the old friendships.

The Opera House in Mansfield has been leased by W. N. Skirboll and H. R. Skirboll, of Cleveland, and by John Harris, Jr., of Pittsburgh. It was previously run by Variety Amusement Company of Cleveland. The Opera House is owned by the township and is leased for three-year periods. At the expiration of each lease it goes to the highest bidder. Jack Greenbaum, of Cleveland, had it prior to the Variety Amusement Company.

It is reported that I. Lipson, of Cincinnati, and John Harris, Jr., of Pittsburgh, have purchased the Majestic theatre at Findlay from J. McGovern.

The Raymond theatre, Raymond, Ohio, which has been closed for several months has re-opened under the management of W. L. Wheelen.

Anne (Paramount) Trugman Rose is back from her honeymoon in Chicago, and except for the new diamond band, things are running just as they did before the wedding two weeks ago.

William Tallman, manager of the Ceramic theatre, East Liverpool, paid personal calls on the local exchanges last week.

Harry Brown, who was the local distributor of Advance Trailers, is now connected with the Tiffany exchange in Philadelphia.

Lee Berger, manager of the Cedar-Lee, one of the houses belonging to the U-B circuit, had the honor of being the first in the city to show the new single safety reel made by the Safety Council.

The Ohio Amusement Company has moved out of the Film Exchange Building into newer and larger space at 1607 East 21st street. nited Artists also occupy space in the same building.

Frank Reinecke, who has the Paramount theatre, Akron, has purchased the Spicer theatre.

Baltimore

C. W. HENDERSON, assistant to Frank H. Durkee, of the Durkee Theatrical Enterprises here; Jack Whittle, Baltimore representative for Pathe and Harry Reddisch, proprietor of Schanze's and the Patterson theatres started on a fifteen day auto trip with their wives Saturday, July 23. They motored to New York and then took the boat up the Hudson to Albany, thence to Montreal, to Quebec, to Old Orchard, Bar Harbor, down the coast to Atlantic City and back to Baltimore.

Construction work on the new Stanley Theatre, being built in Baltimore by the Stanley-Crandell Company, Washington, D. C., is progressing nicely again as the strike of the Allied Building Trades Council of Baltimore affecting 18 locals has been ended and the men have returned to their work.

The Willou Theatre, Havre de Grace, Md., has been sold by J. William Bauer, to the Grand Company, a subsidiary of the Stanley Company of America. Extensive improvements costing about $50,000 will be made upon the building which has a seating capacity of 700 persons.

Mr. Bauer has been in the moving picture business for 30 years, it is said, and he started the Willou theatre with a seating capacity of 100, enlarged it later to 250 seats and then to 700.

One of the winners of the Post Sport Fans' popularity contest who was awarded a ringside ticket to the Dempsey-Sharkey fight and expenses, was Miles Murphy, comedian and assistant manager of the Clover Theatre, 414 East Baltimore street.

Motion pictures made at the Maryland State fish hatchery, Gwynnbrook game farm, and various refuges, which wdepict propagation of wild game, will be shown by the state game department in the schools of the state next fall, according to E. Lee LeCompte, State Game Warden.

A number of innovations are planned by Charles Somma for the theatres he operates in Richmond, Va., since he returned from a trip to Paris. One of his new theatres in the Virginia city is the State.

Paramount pictures have been placed in the Lyric Theatre, Richmond, Va., and the vaudeville formerly given at that playhouse, is now being booked at the National in that city. Bert A. Wilmer, has become the Keith-Albee auditor at the National. For several years, he was at the Lyric.

The Howard Theatre, a new playhouse in Cumberland, Md., has been opened. Thomas W. Koons, mayor of Cumberland, attended the premiere performance and made an address before the large audience.

Large leather upholstered chairs have been installed in the Capitol Theatre, Cumberland, Md.

A motion picture theatre with a seating capacity of 400 persons has been opened at Ocean View, Va., by Chain Theatres, Inc., J. B. Crockett, president.

H. C. Everhart, president of the Suffolk Amusement Company, Suffolk, Va., is still in a serious condition from injuries received when the grandstand at a baseball park collapsed recently.

Installation of stage rigging and electric equipment has been made in Wayne Theatre, Waynesboro, Va., so that road shows may be seen there beginning in the fall.

Bert New has succeeded Jack Connelly as Washington, D. C. representative of the Will Hays' organization. Mr. Connelly has gone to Europe for a short vacation but when he returns he will become associated with Fox Movie tone.

Mrs. Rox Rommell, wife of the musical director at the Rialto Theatre, Washington, D. C., has presented her husband with a baby girl.

Henry I. Rosefield has been made assistant manager of the Washington, D. C., Metro-Goldwyn-Mayer exchange. He formerly acted as a special representative.

Extensive renovations have been made on the Central Theatre, Washington, D. C.

Mrs. Pearl M. Hauer has been transferred from the York Theatre, Washington, D. C., to the Home Theatre in that city. The York will now have Raymond E. Rapp as the organist. Formerly he was at the Ambassador in St. Louis.

While on a motor trip from Washington, D. C., Gladys Mills, secretary to Mrs. Harriet Hawley Locher of the Stanley-Crandell Company of that city, was cut and bruised about the head and shoulders, in Evanston, Ill. in an auto accident. She is recuperating at her Washington, D. C., home.

Walter Decker, one time manager of the Empire Theatre and Opera House, Frederick, Md., has joined P. E. Hinson, Charles Town, W. Va., as co-proprietor of the Operahouse at Berryville, Va.



Albany



THE Central theatre in Albany, one of the oldest houses in the city, was sold last week to Otto Gloeckner, by Charles and Joseph Weidman, who had operated the house for several years. The new owner will erect two stores in front of the theatre and make other changes.

Convention Hall in Alexandria Bay, in which motion picture shows are held, was damaged to the extent of $12,000 last week, by a fire. Claude Ellis, who has operated the theatre, lost about $3,000 in film and equipment and carried no insurance.

The motion picture machine operators of Troy will hold their annual election on August 21, with everything indicating the re-election of Harry M. Brooks, who has held the presidency for the past sixteen years, and Al LeMay, who has served as financial secretary for a like period.

Joseph Gerner, manager of the Schine house in Lowville, will engage this coming fall in theatrical publicity for theatres in central and western New York.

Abe Cohen, who handles the Strand and Rialto theatres in Massena, is engineering the petition being circulated in that village, seeking Sunday shows. The petition is being very well received by the residents.

Lewis Benton, of Ballston, took last Sunday off and with his family, journeyed over to Whitehall, where he at one time managed the Capitol theatre.

A new organ is being installed in the Strand theatre in Carthage and will be in shape for use within three or four weeks. At the formal opening, an organist of note will be brought to the theatre for a week or two.

Mr. and Mrs. Walter Roberts, the former being manager of the Troy theatre, accompanied Ben Stern, manager of the Lincoln theatre, on a week-end motor trip to Atlantic City. Mr. Stern is remaining for a week or so, joining his wife, who has been there for several weeks.

Among the visitors along Film Row last week was E. B. Kelly, of the Strand in Millbrook; Frank Ferraro, of the Glasgow theatre; Charles Van Valkenburg, of Altamont; Andy, assistant general sales manager for First National, and Jack Hutchins, of Amsterdam.

George Markell, of Pittsfield, was in town during the week and reported that the tourist business this summer was very heavy. Goldstein brothers' house in the same village has been closed for two weeks for renovation.

Mr. and Mrs. C. H. Buckley journeyed up to Camp Chippewa last week to visit their son, who is in camp. They also paid a recent visit to their daughter, who is in camp at the Pocono mountains.

The fact that "to-let" signs appeared on the three residences bought sometime ago by Stanley company, in the Pine Hills district of Albany, would indicate that the new theatre is not to be erected for some little time yet. A rumor was current in Albany last week that Proctor interests had secured an option on a State street site for a new theatre.

John Garry has returned to the Clinton Square theatre following his recent illness and is making arrangements for the reseating of the theatre during the forepart of August.

Mrs. H. M. Carkner, cashier at the Warner brothers' exchange, is spending her vacation period in New York city.

J. A. Fitzgerald, of the Strand in Hudson Falls, is back from a fishing trip in Maine, during which his young son distinguished himself by landing a two and one-half pound bass.

Jack Krause, chairman of the entertainment committee for the annual outing of the Albany Film Board of Trade, has arranged a rowing race for the girls from along Film Row. The demand for tickets shows a good size crowd will be on hand for the outing.

Among the camps booking pictures this year out of Albany, are Brant Lake Camp, at Horicon; Camp Kyle, in the Catskills; Camps Sagamora and Ronah, on Lake George; Camp Balfour, at Minerva; Camp Oneida, at Woodgate, and the Rondax Camp at Carter. The business of supplying these camps with film has developed this year into a well paying proposition.

The Schine Brothers have rebuilt their general offices in Gloversville, following a decision to leave the headquarters of the big chain in that village. The decision means much to Albany's Film Row as all booking will be done out of here.

William Smalley opened his new theatre last week in Stamford under most auspicious conditions. Invitations were sent to many persons in Albany. The house is one of the most beautiful in the entire Catskill region.

R. G. Wood, who has been manager of the Olympic in Watertown, has been promoted to the management of the Schine houses in Buffalo. He has been succeeded by R. V. Connor and G. Rosenblit, both of New York city.

M. B. Riddall opened his new $10,000 theatre in Luzerne last Tuesday and Grover A. Woodard will do the booking. The theatre as yet has no name, as there is a contest with prizes for the best name submitted.

O. J. Hylan has closed his theatre at Valley Falls for an indefinite period, according to announcements received on Albany's Film Row last week.

C. R. Halligan, assistant manager of the Universal exchange in Albany, is taking a two weeks' vacation, a part of which will be spent at his home in Green Island.

Louis Buettner, of Cohoes, one of the best known exhibitors in this part of the state, was a decidedly welcome visitor at several of the exchanges in Albany last week, not so much because of the pictures he booked, as from the candy which he had previously purchased and which he distributed with a lavish hand among the young lady employees.



Minneapolis



H. D. FINKELSTEIN, general manager of Finkelstein & Ruben, has announced the appointment of William Warvelle Nelson, conductor of the State theatre orchestra in Minneapolis, to be the director of the musical department of the entire F. & R. circuit. Mr. Nelson's place at the State will be filled by Fred Heiseke, formerly conductor of the Garrick theatre orchestra in Minneapolis. Mr. Nelson is widely known as a musician and composer in the northwest. He was formerly a member of the Minneapolis Symphony orchestra and has also directed some of Minneapolis' park bands.

Minneapolis' exclusive Hennepin avenue-Lake street district, now served exclusively by Finkelstein & Ruben's Lagoon theatre, is destined to have plenty of movie houses the coming year.

William Berg is planning to give the Lagoon [illegible] of competition with a $100,000 theatre at 3020 Hennepin avenue, a short block from the site of the Lagoon. This theatre will have a seating capacity of 800. The license committee of the city council last week voted 3 to 2 to recommend the granting of the license to Mr. Berg, and if the city council actually grants the license, F. & R. is in for its first competition in this rapidly growing and prosperous part of town.

F. & R., however, will not stand idly by to see the territory invaded. Edmond R. Ruben, associated general manager of F. & R., announced last week that the firm is planning to convert the Calhoun terrace ballroom, located a block from the Lagoon and proposed Berg theatres, into a first-run motion picture thearte. The Calhoun Terrace was originally built as a film theatre, but F. & R. later converted it into a dance building. They will now reconvert it, remodel it completely, and give its interior the effect of an English chateau. The new theatre will be the most pretentious of any of the F. & R. outlying theatres, and will offer first-run releases, while the Lagoon will continue with other runs of pictures.

Lee Marcus, manager of distribution for F B O, and Cleve Adams, mid-west division manager, were recent visitors at the Minneapolis exchange. They discussed policies for the coming year with Mike Frisch, local exchange manager.

More than a little interest is being displayed in the lake district theatre battle. It is a fine territory and one worth battling over, but whether it can support three theatres is another question.

Louis Bayones, stage manager of the Capitol theatre in St. Paul, was killed last week in his garage by monoxide gas. The Capitol, a F .& R. house, is the leading picture house of St. Paul.

A new picture theatre, seating 350 persons, is now under construction at Lake Crystal, Minn., and will be completed about the middle of September. John Pesava, who until recently operated the Cozy theatre at Lake Crystal, is building the new theatre.

Rollette, N. D., is to have a new picture house, if plans now being made by John Arnold of that town carry through.

Fairmont, Minn., recently turned out ot see its new $50,000 Nicholas theatre when it was thrown open to the public.

The Lyric theatre at Lakota, N. D., is being thoroughly remodeled by A. B. O'Toole, its proprietor.

Tiffany now has a separate distributing office for the Minneapolis territory. It was opened a short ago in the Film Exchange building in Minneapolis under the supervision of A. H. McLaughlin, midwest division manager of Tiffany, and N. Shiren, home office auditor.

The Yale Amusement company at Yale, S. D., has changed hands, having been purchased from H. A. Williscroft by C. W. Lemke and Willis I. Bogh. Lemke and Bogh will remodel nad reopen the Yale theatre in a short time.

O. C. Johnson has leased the Dakota theatre at Yankton, S. D. to Henry Tammen and H. S. Tammen, Jr., for five years. The Tammens now operate the Moon theatre in Yankton. They will close the Dakota theatre for repairs, and when that theatre is remodelled they will close the Moon for painting and decorating.

The Ritz theatre, a neighborhood house at 345 Thirteenth avenue, northwest, Minneapolis, has been purchased by O. A. Lee from the Capitol Amusement company. The house is less than a year old.

Atlanta

JOE SHEAR, for the past several months associated with National Theatre Supply Company of Atlanta, in charge of scenery, has resigned that connection to return to Lee Lash Studios for whom he was formerly southern representative.

Manager Sidney Dannenberg, of the Strand, is sporting a beautiful wrist watch as the prize he won in the recent Publix managers' contest.

Louis Rosenbaum, of Muscle Shoals Enterprises, announces that construction work on his new Sheffield Theatre will begin within the next two months. Mr. Rosenbaum is very optimistic over the possibilities of the Muscle Shoals district.

Conditions in North Alabama are about as usual, save for the terrific heat, which plays havoc witht the box-office. There is considerable cotton, for which the farmers are hopeful of getting good prices. Other crops, however, are not so good.

C. H. Powell, of the Grand Theatre, Moultrie, Ga., who was recently married, left immediately for New York with his bride.

Nat Williams, who owns the Williams Circuit, and who is now completing his new theatre in Thomasville, Ga., is in New York booking road show attractions for that house.

Lewis Miller, of the Capitol Theatre, Cordele, Ga., was a recent guest on Film Row.

D. O. Graham of FBO Atlanta branch, is back at his desk after spending his vacation in Alabama.

Carl Cape, of the Colonial Theatre, Buford, Ga., was a visitor on Film Row last week.

B. T. Hicks, of the Palace Theatre, Kellman, Ala., visited Atlanta recently.

Gurvis Kimberly, Universal's Atlanta branch accessory manager, is on his vacation.

F. E. Williamson, of the Grand Theatre, Winterhaven, Fla., was a visitor on Film Row last week.

T. F. Thompson, of the Palace Theatre, Cedartown, Ga., was in Atlanta last week.

M. L. Curry, of the Colonial Theatre, Milledgeville, Ga., accompanied by Mrs. Curry, visited Film Row recently.

Dave Prince, branch manager of Paramount's Atlanta branch spent several days last week in Nashville, Tenn.

W. W. Anderson, Pathe's Atlanta branch manager, spent last Wednesday in Anniston, Ala.

Morris Mitchell, Pathe's feature salesman in Atlanta branch, is spending his vacation at Pablo Beach, Fla.

Sam Wilson, of Pathe's Atlanta Branch, has returned from Ocala, Fla., where he spent his vacation.

R. F. Pinson, booker for Pathe, is spending his vacation in the Carolinas.

Charles Stombaugh, Pathe's southern division sales manager of Short Subjects, visited the Atlanta branch last week.

C. C. Ezelle, central salesman for Warner Bros., was in Atlanta this week.

Major J. W. Quillian, president of Enterprise Corporation, spent last week in Birmingham, Ala.

L. M. Rossignol, of the Lindy Theatre (colored), Macon, Ga., visited Atlanta last week.

William Preston and LeRoy Levinson, owners of the new Seventh Theatre of Sarasota, Fla., which will open next Thursday, were visitors on Film Row last week.

Mrs. Guy Kennimer, wife of Guy Kennimer, manager of Publix theatres in Jacksonville, visited Atlanta last week.

Charles Newman, assistant manager of the Arcade Theatre, Jacksonville, Fla., was in Atlanta recently.

J. E. Long, manager of the Grand Theatre, Cedartown, Ga., was in Atlanta last week.

Harry G. Ballance, Southern division manager of Paramount Famous Lasky, left last Monday for Bay St. Louis, Miss., to confer with E. J. Richards, Jr., and other officials of Saenger Theatres, Inc.

John W. Mangham, Jr., Atlanta branch manager of Arthur C. Bromberg Attractions, left early last week for a trip through the Alabama and South Georgia territory.

M. H. Hayman, who operates the Dreamland heatre at Metter, Ga., visited Film Row last week.

Ben Y. Cammack, branch manager in Atlanta for Universal, left Tuesday morning for point in Alabama. He was accompanied by James W. Greenleaf.

Earle E. Griggs, publicity director in the Southeast for Universal, last week went to the Jacksonville exchange territory for special work.

Mrs. J. W. Funderburg, of the cashier's department, Universal's Atlanta branch, is on vacation.

C. T. ("Shag") Jordan, Southwest Georgia salesman for Universal; James W. Greenleaf, Alabama representative; E. L. O'Neill, North Georgia salesman; Harry M. Williams, Tennessee representative; Ira B. Stone, South Georgia salesman, and Frank W. Salley, South Carolina representative for Universal, attended a sales conference the past week-end in Atlanta.

J. R. McIlheran, manager Atlanta branch of National Theatre Supply Company, is on his vacation.

Just before he set sail for Europe last week, E. J. Sparks, prominent Florida exhibitor and head of the E. J. Sparks Enterprises, gave a dinner at the Biltmore Hotel in New York, to which he invited William G. Minder, of Atlanta, Southern division manager of Tiffany Productions, who happened to be in New York at the time; Ed. Brown, of Atlanta, booker for the E. J. Sparks Enterprises; B. B. Garner, of Lakeland, Fla., associated with Mr. Sparks in theatres in Lakeland, and Frank Rogers, of Jacksonville, Fla., also associated with E. J. Sparks Enterprises. Mrs. Sparks, who accompanied her husband to Europe, also was a member of the dinner party.

C. T. ("Shag") Jordan, of Universal's Atlanta exchange and for years one of the most energetic selesmen of the company, has the distinction of leading the nation in Universal "gold star" sales over a period of four weeks and, as a consequence, collected one week's extra salary last week.

Milwaukee

NEIL DUFFY, manager of the Elite theatre at Appleton braved the extreme heat and ventured into town to call at the exchanges.

William Roob, manager of the Grand theatre at Port Washington, brought his wife and two daughters into the city with him when he came in on business this week.

The National Theatre Equipment Association recently purchased the Wisconsin Theatre Supply Company from Roy Langford. Mr. Langford has not as yet announced his exact status for the future, but expects to remain with the Association in this territory.

Winnie DiLorenzo, who has been with the Celebrated exchange for the past six years, resigned his position as salesman for that exchange this week.

Two reels of film which were among that stolen about a week ago from the back of the exchanges on Wells street, have been returned to the Celebrated office. Other film belonging to Celebrated and some belonging to the Progress office is still missing.

Ed. Maertz' new theatre on Hopkins street is very nearly completed and will be open within two months.

John Hanus, of the Hanus circuit at Antigo, spent a few days in the city during the week, arranging fall bookings.

The closing of the special legislative session at Madison this week releases Henry A. Staub for his duties as secretary of M. P. T. O. of Wisconsin. Mr. Staab returned to the city on Thursday.

"Dad" Walcott, of the Majestic theatre of Racine and Mrs. Walcott were in the city on Wednesday. Mr. Walcott reported construction of his new theatre on the north side to be progressing rapidly.

Another of Otto Meister's picnics was enjoyed this week by his friends in the film business. Mr. Meister is manager of the Whitehouse theatre, and also owner of a fine summer home on the upper river, which is the scene of many picnics during the summer months.

Ed. Vermuller, of Channing, Michigan, was in the city this week. Mr. Vermuller is contemplating taking over the Liberty theatre at Channing from his brother Charles.

W. H. Ugnow, of the Butterfly theatre at Palmyra, was a recent Film Row visitor.

E. Berth, of the Pastime theatre at Kiel was among out of town exhibitors in the city this week.

Jack Daly is no longer on the sales staff of M-G-M. Mr. Daly resigned this week to go to New York.

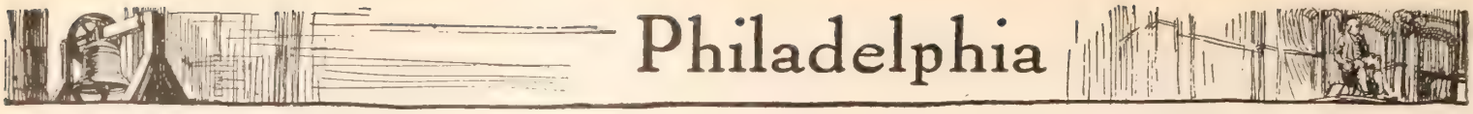
Mrs. August Gloe, who manages the Rivoli theatre at Two Rivers, was in the city on Tuesday when she visited the local exchanges.

Construction of the World theatre on the south side has been resumed recently. Work is progressing slowly.

E. H. Brechler, manager of the Opera House at Fennimore, visited local exchanges early in the week.

Francis Kadow, manager of the Mikado theatre at Manitowoc, stopped in at the exchanges for a brief visit before going to New York and Washington. Mr. Kadow is interested in a broadcasting station in Manitowoc which was recently ruled off the air because of failure to open after a specified time.

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Philadelphia

THE liquidation of the estate of the late George Bennethum is now in progress. Mr. Bennethum was one of the largest independent exhibitors in Eastern Pennsylvania. His interests in the Hippodrome, Pottsville, Pictureland, Reading, the Opera House, Coatesville and the Victor, Allentown, have been purchased by C. Snyder, who held a one-half interest in the ventures. George Kline will act as general manager of all of the houses for Mr. Snyder. The Broad, Souderton, another Bennethum house, has been leased by the East Coast Theatres Company, effective as of August 1st, and will come under the management of Sam Stiefel and Oscar Neufeld who now have a chain of almost a score of small houses in the Eastern part of Penna. and New Jersey. The Opera House, Downington, has been taken over by Harry and Oscar Stiefel, who formerly operated the Windsor Theatre in Philadelphia.

H. Rosinsky, who operates the Eureka and several other neighborhood houses in Philadelphia, has bought the new Broadway Theatre in Kensington from Joseph Zorn.

William J. Humphreys, who was branch manager of P. D. C. prior to the consolidation with Pathe, has been appointed district manager of Pathe Features for Philadelphia, Pittsburgh, Washington and Charlotte, N. C. Mr. Humphreys will continue to make his headquarters in Philadelphia. He has been succeeded as Philadelphia feature branch manager by Clarence Eisman, who was formerly in charge of the P. D. C. office in Washington.

Percy A. Bloch, Philadelphia branch manager for Paramount, who has been absent from the exchange for two months, part of which time was spent in Jefferson Hospital, has resumed his duties at the exchange as of August 1st.

Pathe Exchange, Inc., is spending upwards of $7,500 on the renovation and re-decoration of the old Paramount offices into which the Pathe organization recently moved. The alterations when completed will make the exchange one of the most up to date and attractive on Vine Street.

The Appell Amusement Company has announced its intention to build a new 2,000 seat theatre in York, work on which will begin in January. A site has also recently been purchased in Hanover, Pa., for a new 1,500 seat house. Work will start on this as soon as the plans are completed, which will probably be within the next two weeks. The site is located in the heart of the city and is considered one of the most attractive in the down town section.

The lease on the Palace Theatre, Wilkes-Barre, has been transferred from Fred Wood to Joseph Zima. The Parkside Theatre, Camden, N. J., is now being operated by I. Zatkin. This house was formerly operated by R. M. Hodgens.

Jack Greenburg, secretary of the Film Board of Trade, has left for a month's vacation at Sebago Lake, Maine. He was accompanied by Steve Stiefel of the De Luxe Exchange and Allen Benn, who is general manager of the Stanley-Benn houses in West Philadelphia.

William Freihofer, who owned the Rivoli Theatre at 52nd and Sansom Sts., Philadelphia, on which the lease recently expired and which was held jointly by Freihofer and the Nixon-Nirdlinger interests, has taken over the operation of the house. It will be under the management of Columbus Stamper, who manages the other Freihofer houses.

William J. Heenan, Philadelphia branch manager for First National Pictures, Inc., has been confined to his home for ten days as a result of an accident on the beach at Atlantic City. Mr. Heenan wrenched his leg so badly that he has been unable to walk without the use of a cane.



Des Moines

THE staff of Metro-Goldwyn-Mayer had a picnic party last week that was attended by the office force en masse and with representatives of the sales force also present. The picnic, which is one of several which have been held in line with the work and play program of the Metro-Goldwyn-Mayer Club, was at the state park at Commerce, Iowa, about eight miles drive from Des Moines. The officers of the exchange club were in charge of some of the arrangements. Marion Ackerson is president of the club, E. G. West, vice president, W. H. Davis, treasurer, and Miss Margaret McGreavy, secretary.

Dorothy Gotterman is now Mrs. Clifford Riche, since July 3, when she slipped away and wedded without telling anyone about it for a week. She was at work at the exchange for a week before the news leaked out. At this date she is able to take married life quite calmly, but members of the Universal staff say that she was off in a rosy haze the first week and no good about the office at all.

Mr. Lacey, who within the last month acquired ownership of the theatre at Oneida, was in Film Row buying pictures this week.

M. Scharf, auditor from the New York office of Universal, has been at the Des Moines exchange for several weeks. He is favorably impressed with this office.

Eloise Bolton, who is a member of the stenographic staff of Metro-Goldwyn-Mayer, is entered in the contest which will find the Miss Iowa to represent the corn-fed at Atlantic City.

R. A. O'Brien, assistant manager and booker of the Fox exchange, is away for two weeks, enjoying a respite from hard labor.

Youngclass and Latta, who recently became partners in the Roxy Theatre, reclaimed from the Rex Theatre at Perry, were in Film Row reporting a successful program under way at this new theatre.

W. E. Banford, manager for Metro-Goldwyn-Mayer, is out in the territory this week.

Exhibitors who visited the Famous Players office last week included Mr. Feldham, of Odebolt, Mr. Pierce, of Atlantic, and Mr. Curtis, of Redfield.

Mr. Wolfberg, district manager for Metro-Goldwyn-Mayer, visited the Des Moines office.

Vacation Notes.—Marion Ackerson of Metro-Goldwyn-Mayer, whose vacation is just coming to an end, was at Lake Okiboji for the summer fun. Ilah Elwood, stenographer of this office, and E. G. West, booker, are leaving next week on their vacations. Mr. West is not telling where he is going, but it is understood that Mrs. West knows. Helen Wallace, secretary to Mr. Kauffman, short subjects man for Pathe, spent her vacation with her mother and in visiting friends at Newton. Keith Roy, shipper of this office, went on a short tour with the baseball club of which he is a star member, and Grace Gannon, who is secretary to Les Phillips, feature salesman for Pathe, took in everything at Clear Lake. Mr. Kauffman left this week for points north for some fishing. Rose Browder, branch cashier, is about due back from her vacation trip to California which she has been enjoying very much.

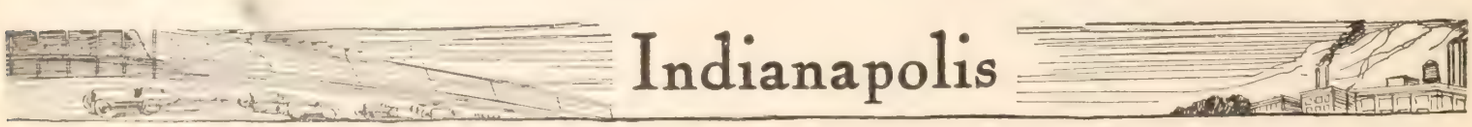
Dorothy Day, who does publicity for the A. H. Blank theatres, is enjoying a brief vacation.

Travelling auditor Wilson of Fox Films who came here from the Omaha office left again last week.

R. L. McLean, district representative for Pathe, was here last week. He came here from the St. Louis office.

No Sunday shows were the result of the election held at Jewell, Iowa, when the vote of 205 against won over the 179 for. Mr. Foresman, owner of the Strand Theatre there, bore the cost of the election and was most optimistic that the election would result otherwise. It is his plan to ask the council to close other business houses on the Sabbath and he is being backed by a number of influential business men in this measure.

The Strand Theatre at Council Bluffs is being remodeled and it is reported that the theatre will be one of the finest in western Iowa when the changes which have been planned are completed. The outside of the theatre has been added to while the interior is now being redecorated. The theatre is operated by Morrie Cohen and Sam Harding. The new theatre at Cedar Rapids, which will be ready for opening about Sept. 1, is to be a 2000-seat house. It will be the biggest theatre in eastern Iowa and one of the finest in the state. Bard and Monroe are partners in this new house.



Indianapolis

WILLIAM HOUGH, Keith local manager, has been transferred to the Palace, Keith house, and no successor named. Palace Manager Herbert Jennings, here five years, has moved to Detroit.

The Apollo Theatres Corporation and Diana Theatres Corporation have been formed here with $10,000 capital stock each. Mildred Creed and Nick Paikos incorporated to operate picture houses this week.

The Nivoli Theatres Corporation was formed with Nick Paikos, Mildred Creed and Nick Nolchaff as directors.

Art Mix appeared in person this week at Lyric.

Harold Ramsay, who recently ended a Publix tour, has been named organist at the new Indiana, Publix house.

Zez Confrey, creator of "Kitten of the Keys," comes to the Circle this week (July 17) as an event in the Circle's fourth season.



Denver



C. G. (PAT) ARGUST, one of the oldest managers in point of service in Colorado Springs, Colo., has been appointed as the manager of the America theatre of that city. The appointment was made by Amedee Van Buren of New York City who, in behalf of the Colorado Springs Theatre Corp., purchased the America theatre property last week. The America theatre will be closed in October at the end of the tourist season for improvements and remodelling to the extent of $15,000, which will make the theatre one of the finest in the state. Argust has owned and managed the Cameo theatre of Maintou, Colo., during the summer months. He has also managed the Rialto theatre and the old Princess amusement house of Colorado Springs.

Max Saltz, Home Office publicity representative for Warner Bros., spent a few days with Chas. R. Gilmour last week enroute to Salt Lake City. Mr. Saltz is hiking from coast to coast visiting distributing centers along the way. He left New York July 2nd.

The annual outing for members of the Denver Film Board of Trade and their employees will take place at El Dorado Springs, Colo., Wednesday afternoon and evening August 3rd. This is the eighth annual outing of the organization and the third to be held at this particular resort which is nestled among the mountains some thirty miles from Denver. Messrs. Krum, Ashby and Weisbaum is an entertainment committee which insures a regular time.

The Producers organization has moved from 2071 Broadway to the Pathe exchange, 2165 Broadway, and according to present reports United Artists will shortly move from their present location at 2044 Broadway into the old Producers quarters. Deluxe Feature Film Exchange will move into United Artists quarters about September 1st. Deluxe is now located at 2020 Stout St. Sam Cain, Universal manager, has just returned to his desk after a two weeks' sales trip. Chas. Gillen was in charge of the office during Cain's absence. The Universal office, by the way, is undergoing rather extensive improvements on the interior. The offices of the manager and assistant manager have been moved to the rear and the entire front office has been remodelled.

Ben Rosenberg, manager protem, of the local Fox exchange, is a busy man these days. In addition to actively managing the local branch office of Fox he is also supervising the management of the branch office in Salt Lake City.

Ed Shulte of Casper, Wyo., has taken over the ownership and management of the Rex and America theatres from the Plains Theatres Co. Both theatres are located in Casper, Wyo. Mr. Shulte now operates the Rialto, Rex and American theatres.

J. F. Lynch, manager of the America theatre, Laramie, Wyo., was a Denver visitor this week. Mr. Lynch expects to return to Kansas City within two weeks, where he has theatre interests.

O. F. Glass, operator of the Temple theatre of McCook, Neb., made on of his rare visits to Denver last week. Mr. Glass gets his First National and United Artists service out of Denver and the remainder from Omaha. He reports very good business in his section.

Nearly every theatre has been closed down in the Pecos valley of New Mexico because of an epidemic of infantile paralysis. The most recent theatres reported closed are in Ft. Stanton, Hagerman, Loving, Dexter, and Carlsbad.

Summer resort theatres report business somewhat off this year. The Park theatre, Estes Park, Colo., the Opera House, Idaho Springs, and the Cameo theatre of Maintou, Colo., all report business not up to the standard of other years. Consistent, cool weather throughout this part of the country is given as one of the causes for keeping tourists away from these popular resorts.



Florida



HARRY ORMISTON, erstwhile member of Paul Gulick's department at Universal, has been appointed managing director of the beautiful Flamingo Theatre at West Palm Beach, Florida.

Ormiston, who left Universal a few years ago where he assisted in the editing of the Universal Weekly under Gulick, drifted into real estate ain Florida at the height of its boom. Later he handled several small theatres and recently was appointed managing head of the Flamingo, which is considered one of the prettiest theatres for its size in the South.

Henry T. Titus, who built and operated for a number of years the Vivian and Crystal Theatres, of Daytona Beach, Fla., later selling his rights to Publix Theatres Corporation, was appointed municipal judge July 25th. Judge Titus has been active in politics for years. He was formerly municipal judge for Daytona before its consolidation with Daytona Beach and also served as police commissioner under the old commission form of government. He was appointed municipal judge by the city commission and succeeds John R. Parkinson, who resigned the office about ten days ago.

C. B. Ellis, manager of the Jacksonville Branch, F B O, was formally presented with the President's Cup, in the New York office of the company last week. The cup was presented by President Joseph P. Kennedy, of F B O, who complimented Mr. Ellis for his success in leading the field for two successive years in obtaining the largest percentage of sales over his assigned quota for the '26-'27 season.

Bill Hart, the ballyhoo artist of the Dagmar automobile, exploited "The Gorilla Hunt" for the Riverside Theatre this week. A. P. Taller, manager of the Riverside, is on his vacation and is being relieved during his absence by Charles Miller, formerly assistant to Jesse Clark at the Palace and now with W. A. Krause, Jr., at the Empress.

J. G. Hanattansio, manager of the Columbia Theatre at LaBelle, Fla., stopped in this week at the Universal exchange on his way to Kentucky.

Mr. Nichols has taken over the Alcove Theatre at Millville, Fla.

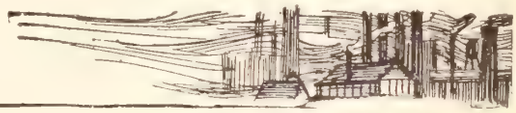
L. A. Andrews has assumed charge of the Rex Theatre at Fernandina, Fla.

William Atkins of Vero Beach was a Universal office visitor this week.

Charlie Morrison, affable manager of the Arcade Theatre, continues to have splendid crowds for his children's matinees on Saturday mornings, after having kept them up steadily for four years. His amateur nights also are finding favor with the grownups.



Central Penn



FRIENDS in the picture industry, throughout Pennsylvania, of Edgar Moss, manager of the Fox film exchange, of Philadelphia, are congratulating him on a successful debut as a picture actor. He is shown in one of the important roles in "Secret Studio." Mr. Moss' appearance on the screen, in the role of an art connoisseur, was a big surprise to the theatre men of the state with whom he does business, and came about as a sort of an escapade, on his part, during a recent business trip to Hollywood, Cal.

The initial $280,0000 contract for the erection of the new theatre that is to replace the Arcadia, in Reading, on the same site, has been awarded by the Franklin Theatre Company, to Charles H. Schlegel, contractor. The complete cost of the improvement will be about $500,000. The city building permit already has been issued and it is expected the theatre will be completed early in 1928.

Messrs. Korson and Amsterdam, who constitute the Franklin Theatre Company, announce the Arcadia will continue to operate while the new structure is being erected around it, though, next spring, shows will have to be discontinued while the auditorium is being reconstructed. The new house will seat 3,000 when completed. There will be a disappearing orchestra pit equipped for 40 musicians and 3 organ consoles, and there will be a modern ventilating system to keep the theatre warm in winter and cool in summer. The Arcadia, the only Vitaphone house in Reading, is one of a chain of almost a dozen picture houses in that city controlled by the Korson and Amsterdam interests.

Frank D. Hill, who was the first employe of the Wilmer & Vincent Theatre Company, when it started business in Utica, N. Y., 27 years ago, has been transferred from the post of manager of the Strand, in Reading, to become manager of the Capitol in the same city during the summer. In the Fall he will be put in charge of Rajah, in Reading.

An arctic appearance was given to the Victoria Theatre, Harrisburg, the last week in July when Manager Lee Levy had the outer lobby arranged like an ice cave. A glistening snow effect was created all about the entrance.

Charles G. Newbakes, owner of the Strand and Standard Theatres, Steelton, who recently was announced as the regular Republican organization's candidate in the September primaries for the nomination for Sheriff of Dauphin County, faces a fight to win his party's backing in the general election in November. Lockwood Warden, Jr., has been announced as the candidate of the faction backed by Governor Fisher, in the county, and a third Republican, Mr. Cooper, an independent, has entered the race against the theatre man, who, nevertheless, is making a strong campaign.

The Electric Theatre, White Haven, has been leased from Elmer Meyer, to Frank Romano, an experienced exhibitor in that locality.

New England

THE recent action of the city council in Bristol, Conn., in granting Sunday afternoon motion picture permits has resulted in the clergymen of the city starting a petition to have the council revoke its action. The matter will come up for a hearing later. Meanwhile, the Sunday programs are being operated.

William F. Rodgers, eastern sales manager for M-G-M, spent several days at the Boston exchange of the company during last week.

Ralph Gilman, manager of the Bijou Theatre, Boston, is spending his vacation on an extended motor trip.

George Hammond, owner of the new Victory Theatre which is under construction in Lowell, Mass., announced on a visit to Film Row this week that the theatre would probably be ready for opening Oct. 1st.

Dstrict Manager Thomas Spry of First National has returned from a brief outing to the Maine woods and to a visit to some of the circuits in that state.

L. E. Morin, who with U. L. Morin has owned and operated the Grand Theatre in Fitchberg, Mass., has sold his interest to J. P. Fredette and U. L. Morin.

Joseph Sully, one of the best-known operators in the film district in Boston and for some years operator at the Pathe exchange, has resigned.

Walter R. Scates, well-known salesman, formerly with Pathe and at one time manager of the former General Film Co., in Boston, is ill at the Massachusetts General Hospital, Boston.

Joseph Schmuck, who has been in charge of road shows for Warner Brothers, has joined the regular sales force at the Boston exchange and will cover for Warner Brothers in Rhode Island.

Miss Sadie Gotz, assistant booker, and Miss Catherine Rooney, operator at the Pathe exchange, Boston, are on their vacations.

Mrs. P. G. Allen, mother of Leo Pelletier of the accessory department of the William P. Gray circuit and wife of the proprietor of a popular restaurant in Film Row, passed away Sunday.

Maurice Goldstein, booker at M-G-M exchange, is on a two weeks' camping trip in New Hampshire.

Carl Crawford and Mark King, salesmen of the short subject department of the M-G-M exchange, have resigned.

The Central Theatre at Manville, R. I., has been taken over by C. E. Dening, formerly of the Strand Theatre at Hillsboro, N. H.

President Joseph P. Kennedy of F B O, who is a Bay State man, has a beautiful summer estate at Hyannis on Cape Cod where he manages to spend a few brief hours away from business.

Samuel Goldstein of the Goldstein Brothers circuit with headquarters at Springfield, Mass., is a member of the Western Massachusetts polo team and owner of a fine string of polo ponies.

Miss Mary Trainor, of Independent Films, Inc., is vacationing at Wells Beach, Me.

Independent Films, Inc., was well represented at the Dempsey-Sharkey ringside by the proprietors, Abe Montague and Joseph H. McConville, Sales Manager Samuel Moscow, Henry Scully and Harry Rogovern.

August Nason, operator at the Educational exchange, Boston, was struck by an auto while crossing Broadway in front of the exchange. He is able to be about on crutches after having spent a couple of days in the hospital.

Chester Breed, who represents Educational in Southern Massachusetts and Rhode Island, is sporting a new Essex gray sedan.

Livingston Lanning, formerly manager at Loew's theatre in New Haven, Conn., has been appointed manager of the company's Aldine Theatre in Pittsburgh.

The Empress Theatre in Danbury, Conn., which has been closed for some time, will reopen early in the fall with pictures and vaudeville. Collins Brothers operate the theatre.

The new Palace Theatre, under construction in Danbury, Conn., is expected to be ready for opening about Oct. 1st.

The Plaza Theatre at Salem, Mass., which was damaged by fire some weeks ago, has been remodeled and redecorated and reopened this week. Joseph Morency is manager. Straight films is the policy.

New York and New Jersey

J. H. SCHUSTERMAN and Sons, operators of the Cozy-Bijou Theatre, New Brunswick, N. J., will add another house to their holdings in that city when repairs on the Opera House are completed. The installation of new projection equipment, carpets, draperies and stage settings will make this house one of the most complete picture and vaudeville theatres in the locality. It is expected to be ready about September 1.

James J. Arthur, familiarly known among the film trade as "Jimmie" and for a number of years associated with the management of George Cohen's theatres in Poughkeepsie, N. Y., died recently at the age of 38, after a short illness.

William Milne, of the Keith Twin State Capitol, Union City, is said to be getting along finely at the North Hudson hospital where he is recuperating a run in with thugs who sought to relieve him of a bag containing some checks.

Fred Dollinger, veteran theatre manager in this section and credited with successfully building up businessf ro the Filmland Theatre, Church avenue, Brooklyn, has been rewarded for his hard work by being appointed manager of the A. H. Schwartz Rialto, Jamaica, L. I.

Two other changes in theatre management concern Harry Hildebrand and R. S. Carter: the former is now in charge of Rozensweigs' Kinema, Brooklyn, and the latter with the City Line, also a Rosenzweig house.

A rumor that the Freeport Theatre, Freeport, L. I., had recently been acquired by the A. H. Schwartz chain of theatres has been denied by the owner, Major Rassmussen. The latter is president of the Long Island Theatre Owner's Association.

J. Weissman is covering Long Island and upper New York state territory for Red Seal Pictures Corp.

Bogota, N. J., will soon have a new 1,400 seat motion picture theatre. It is being built by Wm. Borea and will be leased to an operating company.

John Green, formerly associated with Morris Fleischman's Manor Theatre, Brooklyn, is now with Steiner and Blinderman's Palestine on the lower East Side of New York City.

East Orange has espoused the cause of the art theatre movement and according to report the Oxford Theatre in that city will open the latter part of August under the direction of Symon Gould, of the Film Arts Guild of New York City. Other suburban sites for Art Theatres are said to be under consideration.

The Small & Strausberg house under construction in Astoria, L. I., is expected to open for business during the early part of September.

The Roth Brothers of Morristown and other New Jersey points, are said to have invaded Chatham, N. Y., with a quarter of a million theatre project.

Rumors still persist that one of the largest of the New York theatre circuits are after certain of the Mayer & Schneider holdings on the East Side. It has long been known that negotiations have been under way among several to acquire these valuable theatre properties but the time to believe that this deal has gone through is when Mayer and Schneider officials tell you so.

It is reported that John Matthews, formerly of the Embassy Theatre, New York City, will have charge of the new atmospheric Universal Theatre, Boro Park section of Brooklyn, when that house opens about the middle of September, 1927. This house will undoubtedly be one of the very finest neighborhood motion picture theatres in the Metropolitan district. It was designed by John Eberson, noted for his achievements with this type of theatre.

Chicago

FLARENCE PHILLIPS has resigned from the sales staff of Producers Distributing Corporation, with which company he has been connected, including the time he was with Hodkinson, for more than six years. Mr. Phillips has accepted a position with Tiffany Productions to sell their product on Chicago's north side.

Augie Weigand, popular manager of Simansky & Miller's Lucile Theatre, has just returned from a motor trip which took him to several eastern points and parts of Canada.

The many friends of Louis Marks will be glad to know that he is rapidly recovering from a recent operation.

Bruce Fowler, who made a host of Chicago friends when manager of McVickers Theatre here, is now manager of the Egyptian Theatre, Hollywood, California.

Paul Busch, popular film row exchange manager, has assumed his new duties as manager of Tiffany Productions' Chicago exchange.

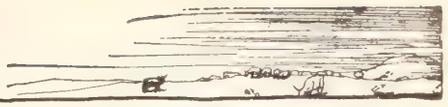
Mrs. Anna R. Gumbiner, mother of Max, Isidor, Nate, Bob and Abe, passed away at her home last week after a long illness.

Nat Wayne, who recently resigned as manager of the Jackson Park Theatre, is vacationing at Elkhart Lake, Wisconsin. On his return Mr. Wayne will take over the managership of the Capitol Theatre at Whiting, Indiana, which is owned and operated by A. J. Obreshk.

"Doc" Rafelski, manager of the Rogers, New Era and Magnolia Theatres, postcards from Mauston, Wisconsin, that he and his family are enjoying a two weeks' vacation.



Southwest



ED RATHER, organ road man for Herbert Brothers and Wolf for the past three years, was married recently to Miss Cecile Dunavant. The bride is a popular Dallas radio entertainer.

The Best Theatre, located at Hillsboro, Texas, and operated by the R and R interests, recently reopened after extensive remodelling and improvement following a fire which badly damaged the old structure.

R. D. Suddarth, booker in the Enterprise Film Corporation office in Dallas, will manage the new Trinity Theatre, which will open soon in Trinity Heights, Dallas. The venture is owned and financed by a Mr. Hoyt, former oil field promoter.

W. H. Hall, formerly treasurer of the Melba Theatre, is now affiliated with the Majestic Theatre in the same city in the same capacity. Marvin Erwin, whom Hall succeeded, has been transferred to the position of housekeeper in the Majestic.

A new suburban motion picture theatre will be opened at 314 Ouachita avenue, Hot Springs, Arkansas, about August 15th, by George R. and L. Earl Housley, it was announced by them last week.

The R. and R. Theatres, Inc., have taken over Rockett and Gintz, at Waxahachie. Rockett and Gintz operate two theatres in that town and are incorporated under the name of the Waxahachie Amusement Company.

Henry Reeves, at Menard, opened his magnificent Mission Theatre recently to a capacity house.

On July 1st, W. D. Neville closed his Washington Theatre, in Dallas, after many years of operation. Mr. Neville is retiring from the amusement field.

W. J. Williams, manager of the Blue Bird Theatre, at Groom, Texas, has recently installed a monster cooling system.

W. J. LaNoue, Jr., has been transferred by the Jefferson Amusement Company from Beaumont, Texas, to the Rembert Theatre at Longview. F. W. Putnam of Richmond, Va., succeeds "W.J." as manager of the Liberty Theatre at Beaumont.

Bob O'Donnell and John Smith, both of the Interstate Circuit, are in New York this week lining up the bills for the coming season.

Karl Hoblitzelle, president of the Interstate Circuit, is in San Antonio, completing plans for the erection of a new theatre in that city.

Homer LeTempt, new manager of the Queen Theatre at Austin, Texas, is a graduate of the Publix Theatre Manager Training School, and has been installed as manager of the Queen in keeping with the new management policy of Publix.

Diaz Callahan, former film manager of Dallas, has sold a half interest in his Crystal Theatre at Sterling City, Texas, to W. A. McCormack, who will have a part in the house management.

Mr. and Mrs. Ross D. Dixon, owners of the three motion picture theatres in Colorado, Texas, announce that the Mission at Second and Walnut has been closed and that this movie house will go out of business. The Ritz, at Third and Walnut, opened July 1 for regular daily programs. The Palace will continue to operate as usual.

Southern Theatres, Inc., are planning the complete re-outfitting of their Rembert Theatre at Longview and their Strand Theatre at Laredo, Texas.

Mr. and Mrs. J. I. Roberts, accompanied by C. E. "Red" Rupert, salesman of the National Theatre Supply Company, of which Roberts is the Dallas manager, returned Thursday from El Paso, Texas.

Chas. E. Kessnick, southern division manager of M-G-M, who recently was made a "Colonel" on the Georgia governor's staff, was a three-day visitor in Dallas last week.

Raymond Willie, formerly manager of the Lyric Theatre in Birmingham, is now the manager of the Majestic Theatre at San Antonio.

W. G. Underwood returned last week from a tour of the Liberty-Specialty exchanges.

John C. Smith, who was the manager of the Majestic Theatre in San Antonio, has been transferred to the general offices of the Interstate Amusement Company to work with Frank Starz in the Publicity Department of the Interstate Circuit.

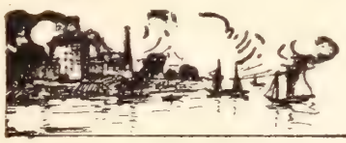
L. B. Brown, owner of the Regal Theatre in Gainesville, who is also building a new theatre in that town, was in Dallas last week making arrangements for equipment.

J. B. Dugger, manager of Paramount-Famous-Lasky, is back at work after several days of illness.

Ernest Leeves, branch manager of the new DeMille Pictures is making a trip through South and east Texas.

Jack Adams, president of the Home State Film Company, returned last week from the Valley vicinity and reported an excellent amount of new business signed up.

Bob Ingram, of the Enterprise Film Corporation, says he is delighted with the new business favoring his exchange.



San Francisco



POPULAR Ward Morris, manager of the Union Square Theatre, has returned from his trip with his wife to Granat Creek, with a sack of fish he caught. This is no fish story for his wife verifies it.

Albert Huntley, Starland Theatre, Sebastopol, recently had a very serious fire in his theatre, completely demolishing his projection room and doing considerable damage throughout the theatre. M. M. Stern of National Theatre Supply Co. was on the job shortly after the fire and arranged with Huntley for complete new booth equipment screen, and also elaborate lighting fixtures of crystal for the auditorium, lobby and foyer.

George Mann of Eureka has installed more reflector lamps. This time in his Minor Theatre of Arcata.

Realizing the present nation-wide movement toward concentration of resources, Reece & Fuhrman of the Music Supply Co. of San Francisco increased their capitalization and enlarged the directorate, which now includes Messrs. Paul Corbell, L. McDonnell, and L. W. Page, and have adopted the chain plan.

The many friends of R. P. Matthews among the Pacific Coast Exhibitors were pleased to learn that "Joe" was recently elected to succeed J. A. Schiller as vice-president and general manager of the Robert Morton Organ Company.

H. W. Poole, the "Roxy" of Klamath Falls, placed an order for six Preddey latest reflector lamps. Poole operates in Klamath Falls and Chiloquin.

Work on the Golden State Theatre & Realty Corporation's new theatre on 20th Ave. and Taraval Street is rapidly progressing. The steel work is up and complete.

The Loew's Warfield Theatre is being repainted and decorated by A. M. Bowles, general director of the West Coast Theatres in the city of San Francisco.

Co-operative has announced two reel epochs in its career. The first is the extension of its service to the States of Washington, Oregon, Idaho and Montana, by opening a new branch exchange in Seattle, July 1. The second is the acquisition of a line of feature pictures for distribution on the Pacific Coast.

B. R. Wolf & Co. have just received an order from George Mann Theatres to furnish new lighting equipment for their Rialto Theatre in Eureka, which is being remodeled. The lighting fixtures for the new George Mann house at Fort Bragg are being built by B. R. Wolf & Co.

M. Weisfeldt, a member of the local F.B.O. staff, was in Los Angeles for a few weeks.

Cissy Fitzgerald perpetrated a so-called "nifty" in Santa Ana recently when she featured a program given in honor of the fliers at the Walker West Coast Theatre. When the chairman introduced her, he declared that Miss Fitzgerald would not give an address. "The only address I have," she declared "is Hollywood, U. S. A."

Mrs. Edna McCarthy, secretary for Allied Amusements, and Miss Ruth Moeller of National Theatres Syndicate, left for the south in their machine.

Chas. Petersen, who now conducts the theatre at San Bruno on the State Highway, has completed plans for a new and elaborate theatre that he intends to erect at once. This house is one of the Petersen circuit.

Louis Barboni, formerly assistant manager of Golden State's Visalia Theatre in Visalia, Cal., has been promoted to manager of the new Fruitvale Theatre in Oakland.

C. E. Cunningham of the Opal Theatre, Hollister, spent a day in the city recently.

Dave Bolton has been selected as the permanent manager for the Golden State Circuit Theatres at Monterey and Pacific Grove. Dave Bolton is well known on Film Row, and was formerly in the general offices of the Golden State Circuit in San Francisco. In his new position he will have charge of the Golden State, Monterey and Strand Theatres, Monterey, and the Grove Theatre in Pacific Grove.

The Irving Theatre in the Sunset District, San Francisco, celebrated its first birthday with an anniversary week recently. Manager George Nassar had the theatre decorated in style befitting the occasion and offered a special program to his patrons of the Sunset district for the entire week.

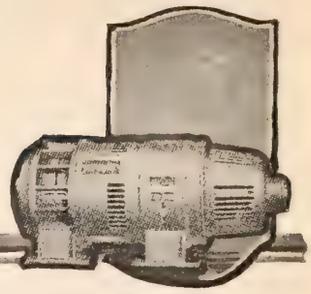
The Fairfax Theatre, Oakland, had its first birthday party, being one year old on June 22. A special birthday program was arranged by Alec Blumenfeld, manager of the theatre. The performance was well attended and proved to be a big success.

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Inquiries and Comments

Stereoscopic Pictures

LIKE every other field, the motion picture industry has its own pet bugaboos which are carefully fostered and periodically "solved" only to find, in the end, that the elaborate theories so carefully constructed to support the so-called solutions vanish into thin air when put to a practical test.

The idea of stereoscopic motion pictures seems to be of this order. Now it is quite true that stereoscopic movies have been successfully shown by several different methods but in each case binocular vision, or, to put it rather crudely, "two-eyed vision, wherein each eye constructs a slightly different image, has formed the basis of the method.

This is quite as it should be, for stereoscopic pictures without such binocular vision are nothing more than a myth, or, perhaps it would be better to say, an illusion.

Seldom a year goes by, however, without some device appearing on the market (or talk of its appearing on the market), which purports to produce perfect stereoscopic pictures with the assistance of nothing else but the particular device in question.

It may be a special form of motion picture projector, or it may be a screen, or perhaps, even a combination of the two. In each case, however, standard, single image film is used, since the advantage of being able to use the film as universally distributed is obvious.

A Special Projector

Within the past twelve months, a special form of projector, which was supposed to project "perfect stereoscopic" pictures was widely advertised (by word of mouth), and at least one large theatre in New York, which threw open its doors last spring, made provision in the projection room for two of these machines, in addition to three of the standard type for the projection of pictures as ordinarily found in theatres.

No small amount of verbal advertising was given to this proposed feature of the theatre's program, so that everyone was expectantly looking forward to the debut of the much heralded projectors. As time passed and the date of the theatre's opening drew near, however, no projectors were in sight and the house eventually opened without them—the standard machines being used instead.

In an effort to counteract this setback, a so-called "stereoscopic" screen was installed so that everything again appeared to be satisfactory. But this screen, when put to the test, was found to have considerable flare—so much so that bright streamers of light appeared to radiate from certain areas when the observer viewed the screen from any one of a number of angles. In addition to this, the surface appeared to be smudged and these dark patches showed through even when the picture was being projected.

As for the stereoscopic value of the screen, it had none whatever and, indeed, the picture looked considerably worse than what would have been provided by a quite ordinary screen.

The Stereoscopic Screen

Claims have been repeatedly made for stereoscopic screens, none of which, however, have been substantiated. In this respect, it is difficult to see just how the illusion of the third dimension can be imparted to a flat picture by simply changing the surface of the screen on which the picture is to be projected.

Any motion picture screen has two principal requirements which must be met to insure satisfactory projection—at least, as far as the screen itself is concerned. First is that of registration and the second item is efficiency in the matter of light reflection. A third item, control over the reflected light, might also logically be added to these two and it is probably true that in practice, this third item is first taken and the matter of registration is left to take care of itself, being accepted as it comes with but little effort being made to obtain the utmost in this respect.

High Reflection Factor

In the matter of efficient light reflection, the material from which the screen is made should be a good reflector of light and should absorb as little of the light falling upon it as possible. This is necessary in order to obtain the greatest utilization of the volume of light contained within the projected beam.

Control over the reflected beam (whether over a wide angle or narrow angle) is obtained by a choice of material (such as silk for wide angles and metal for narrow angles) or by changing the texture of the screen surface such as is commonly done in the case of metallic screens. Thus a rough texture is used for narrow angles and a fine texture for the wide angle type.

Where this is done, however, the registration of the screen, or its ability to faithfully reproduce the details of the projected picture, is also affected because the registration is controlled by the surface texture of the screen.

Perfect Registration

For so-called "perfect" registration, to use a badly abused word, it is necessary for each pin-point of screen area to reflect light equally (as far as concerns brightness) to every point located within the viewing area of the picture. This requirement in itself calls for a perfect diffusing surface which, in turn, necessitates an extremely fine-textured surface.

Changing the surface of the screen in order to obtain control over the reflected light (such as confining it within a narrow beam) immediately affects the registrations, making it worse, since certain minute screen areas will no longer reflect light over the entire viewing area.

As far as stereoscopic pictures are concerned, however, no screen, no matter how fancifully it may be constructed, can possibly turn the trick. Usually, the principal result of such screens is to seriously affect the registrations, thus making the picture wore than would otherwise be the case.

A screen which registers perfectly will, it is quite true, give some apparent depth to the picture but this is only due to the fact that all areas of the screen are functioning perfectly and are faithfully reproducing what the camera saw when the picture was being taken. That, in the final analysis, is the most that can be expected of any screen and any illusion of picture depth beyond this must come from the skill of the cameraman when the picture is being taken.

In the same way that two still photographs may differ considerably in the matter of apparent depth so also will the various film differ and on single device, such as a projector or screen can possibly add something to the picture which, in the first place, was never there.

The illusion of a certain amount of picture depth may be present under certain conditions, but even at best it is never very pronounced and among a group of observers there is usually much argument before it is generally admitted that real depth is present.

With true stereoscopic pictures the effect is so marked and outstanding that but a glance is sufficient to assure one of its presence. There used to be no argument over it.

This much can be said: that stereoscopic motion pictures without some form of binocular vision are entirely out of the question.

S. M. P. E. Fall Meeting at Lake Placid

L. C. PORTER, Edison Lamp Works, Harrison, N. J., Secretary of the Society of Motion Picture Engineers, announces that the Fall meeting will be held at Whiteface Inn, Lake Placid, N. Y., September 26th to 29th. Announcement will be made at a later date of the Committee of Arrangements to be appointed by Mr. Willard Cook, President of the Society. The Spring Meeting held in Norfolk in April was a very satisfactory one and every effort will be made to have the coming meeting even more successful.

Over eighty firms engaged in the manufacture of technical equipment for the making and showing of motion pictures are represented at these meetings of the S. M. P. E. and all branches of the motion picture industry are beginning to take a greater interest in these conventions.

International Employees Hold Their Outing

The Second Annual Outing of the Employees of the International Projector Corporation was held at Narragansett Inn, Lindenhurst, Long Island, Saturday, July 30th, 1927.

Over 250 of the officers and employees made the thirty-five mile trip to Lindenhurst in five large busses and private automobiles accompanied by the International Projector Corporation Band which supplied the music for the outing. After the customary photographing all adjourned to the Narragansett Inn for an excellent dinner free from all formalities except a few remarks by Mr. W. C. Michel, Vice-President and Treasurer of the company. A telegram was also read sent from Chicago by Mr. Harley L. Clarke, President of the International Projector Corporation, who expressed his regrets that he was unable to be present but sent a very liberal contribution which was divided into fifty-five cash prizes drawn by the number on the tickets for the outing. Other prizes were contributed by friends, which were drawn in a similar manner or given to the winners of the various contests during the day.

The five-inning baseball game was won by the shop but the office says that the next year the fourth to ninth innings will be played instead and they have every confidence that they will win next time. Farrell won the hundred-yard dash; Froelich the standing broad-jump; Florentine the running broad-jump and McAloon won the pie-eating contest. The Committee on Games consisted of Messrs. G. A. Erickson, Charles Lutz, and A. E. Meyer as Chairman. After the close of the games supper was served.

Among those present were: W. E. Green, Vice-President of National Theatre Supply Company, an old friend of all the company; Jacob Lurie, George Edwards, Laurence Jones, S. R. Burns, Vice-President of International Projector Corporation; Messrs. Frappier, Healey, Griffin; Mr. P. A. McGuire and Charles Lutz were on the Committee of Arrangements with Mr. Rudolph Kneuer as Chairman, and all agreed that they deserve much credit for the success of the outing which, of course, is to be repeated next year.

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Benjamin Goetz, of Consolidated Film Laboratories

Cleveland Theatre To Live Up to Its Name

The Oriental theatre, Cleveland, is about to be listed in the local theatre directory. It's the house formerly known as the East Ninth St. theatre at East Ninth St. and Walnut Ave. It was built early this year by the Universal-Brody interests, but was recently taken over by the Manheim Amusement Company. Milton Hexter, house manager, announces that the house is being entirely redecorated to fit its name. Oriental wall decorations and furnishings will be carried out throughout. Even the ushers and attendants will wear oriental costumes.

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New House at La Grange, Ga., Recently Opened

Monday, August first, saw the opening of a new and modern theatre at LaGrange, Ga., erected and owned by Charlie Jabaley, of that city, and under the management of R. Sansone. The house has been temporarily named Lincoln Street and is located at the corner of Lincoln and Garfield Streets.

The theatre is an attractive red brick building with a marquee extending over the front and a seating capacity of 450. It was equipped by the National Theatre Supply Company with the most modern equipment.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O.	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Pathe-De Mille		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat.	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Blenn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27

Feature	Star	Distributed by	Length	Reviewed
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 fe et.	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet.	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet.	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet.	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet.	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet.	June 3
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet.	July 22
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet.	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	7 reels	Aug. 5
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet.	June 24
Claw The	Kerry-Windsor	Universal	5252 feet.	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet.	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet.	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet.	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet.	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet.	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet.	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet.	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet.	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet.	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet.	July 22
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Pals and Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet.	July 15
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet.	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet.	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet.	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet.	June 10
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet.	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet.	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet.	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet.	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet.	June 24
Wedding Bills	R. Griffith-A. Sheridan	Parffiount	5869 feet.	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father.	W. Oland-F. Fairbanks	Warner Bros	5567 feet.	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet.	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6 reels	July 29
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet.	Aug. 5
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Satin Woman, The	Mrs. W. Reid	Lumas	6566 feet.	Aug. 5
Skedaddle Gold	Wally Wales	Pathe-De Mille	5 reels	
Skyhigh Saunders	Al Wilson	Universal		
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet.	Aug. 5
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7 reels	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet.	July 22
White Pants Willie	J. Hines-L. Hymans	First National		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M		
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	6 reels	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Desired Woman, The	Irene Rich	Warner Bros		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Gratitude (tentative)	H. Langdon-G. McConnell	First National		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	5 reels	
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet.	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet.	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet.	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet.	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	6 reels	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stranded	S. Mason-Collier, Jr.	Sterling Pict.		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet.	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet.	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	5 reels	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet.	May 27
Back to God's Country	R. Adoree-R. Frazer.	Universal	5751 feet.	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell.	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet.	Nov. 28
Broadway Kid, The	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet.	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale - T. Maryhall-G. Astor	Universal	7713 feet.	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet.	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767f eet.	July 8
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen.	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	5 reels	
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet.	July 8
Out All Night	R. Denny-M. Nixon	Universal		

Feature	Star	Distributed by	Length	Reviewed
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	6 reels	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Three Miles Up	Al Wilson-E. Clair	U iversal	4041 feet	June 10
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C Rogers	United Artists		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Rebecca O'Brien	May McAvoy	Warner Bros		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

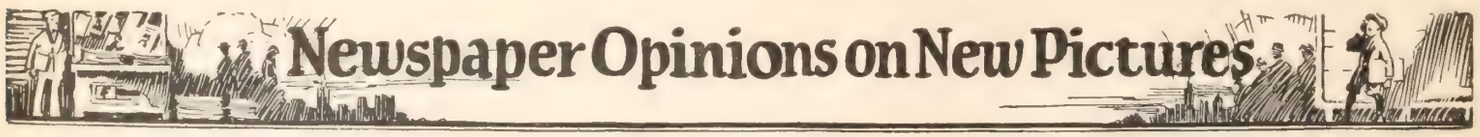
MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ask Me Another	R. Denny	Universal		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy Rider, The		F. B. O		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Breed of Courage, The		F. B. O		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Buttons	J. Coogan	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	6000 feet	
Finnegan's Ball	B. Mehaffey-Landis.	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flushers, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The	C. Murray	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heaven Help the Working Girl	E. Ralston-R. Arlen	Paramount		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Manpower	Richard Dix	Paramount		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Rose of the Golden West	G. Roland-M. Astor	First National		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
	N. Barrie	Universal		
Show Boat		Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
	tello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Woman Who Did Not Care, The	L. Tashman-A. Rankin			
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		



"The Poor Nut"—First National, Mark Strand Theatre, New York City

Evening World: "Very funny picture, with plenty of good comedy, no little pathos and some excellent acting. Mr. Mulhall, always good comedian, played with such success that he had audience pausing between laughs for little sniffle. Screen version can be counted success. Nothing overdone and much subtlety in direction. Charlie Murray responsible for many of laughs. Jean Arthur very satisfactory."

Mirror: "Mr. Mulhall be praised, piece is just one big laugh without cessation. His characterization excellent. Performance can be compared to best one of Chaplin and Langdon and it will be difficult matter rightly to apportion honors. Honors, with minor exceptions, belonged to Mulhall alone. His appeared to be knowledge of art of pathos as related to humor."

Telegram: "One of most worthy comedies to reach screen for several months. All comedy seems to have been retained, with few dashes of slapstick by Charles Murray for good measure. Broad eye of camera proves once again superior potentialities of screen in representing action. Jack Mulhall succeeds in being funny."

Telegraph: "Has gained in entertainment value in its transition from stage to cinema. Humor and pathos remain intact and athletic incidents are much more realistic then on stage. Jack Mulhall puts over wonderful piece of business as poor nut. Character he portrays rich in possibilities, and Jack makes most of them. Charlie Murray gets more than his share of laughs. And there's Jane Winton to vamp you and Jean Arthur for you to love. To Jack go first honors."

World: "Jack Mulhall played part earnestly . . . ludicrously. Charlie Murray added plenty of broad comedy."

Journal: "Bright comedy, amusing situations. Jack Mulhall does well with role and Jean Arthur charming."

Times: "Comedy of college life and love. Laughter in it, gags, Charley Murray's unfailing comicalities and appeal of Jean Arthur."

"Naughty But Nice"—First National, Mark Strand Theatre, New York City

Post: "Colleen's pantomime so perfectly attuned to situations that you find every minute of film entertaining. Her pictures can always be depended upon to be amusing and interesting."

American: For those who enjoy love and romance, adventure and bright, sparkling comedy, it might be well to check up 'Naughty But Nice' as safe project in week's theatre going. Smooth, snappy and altogether enjoyable love comedy. Among best things Miss Moore has given to screen."

Globe: "Comical story . . . tinged with romance, adventure and humorous incidents."

"Man Power"—Paramount Paramount, N. Y.

World: "The latest Dix photoplay . . . is, as usual, a pictorial treatise for he-men on wooing and winning by pluck and luck the girl of their heart's desire . . . the film looks to us like good box-office value."

The Sun: "Paramount now has a valuable addition to its list of ingenues (Mary Brian) . . . she is pretty, animated and interesting . . . we thought that Richard Dix was unusually good . . . ."

Wall Street Journal: "—so directly told that it held the interest."

Telegram: "The immensely popular Richard Dix is at the Paramount this week in one of our favorite moving pictures. . . . Mary Brian plays the leading feminine role, and is very pretty at it."

Roy Press
Printers

AUGUST—

the month of opportunities

The warm days of August invariably cause a big dropping off in motion picture theatre patronage. But they afford the theatre owner an opportune time to make provisions for a more profitable business the coming year.

Now is the time to give special attention to projection equipment. Your projectors may need to be overhauled and worn parts replaced. Or you may need to install a new projector. Whatever alterations or improvments are necessary in any part of your theatre should be made now, so that the beginning of the fall season will find your theatre adequately equipped to meet competition and to hold new patronage.

But be sure that your improvements are lasting ones. In selecting replacement parts be guided by the experience of others, and buy only parts made by the company that built your projector. In buying a projector choose one that has proven its merits to the satisfaction of thousands of owners.

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Simplex Projectors for Better Projection

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What others say about The New PIT PIPE ORGAN:

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"Congratulations on wonderful instrument."

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Chicago

"Increased our business more than enough to warrant the investment."

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"In itself a distinct musical attraction."

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"The organ is a positive sensation."

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"The success of this organ prompted us to order another."

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"A wonderful addition to our presentations."

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A Permanent Music Feature for the Average Exhibitor

-highest type performance at Minimum Cost.

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Theatre.....

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August 19, 1927

Motion Picture News

Entered as second class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879



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—the public knows it's the man who gets "The Big Parade" and "Ben-Hur" for his patrons.

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Vol. XXXVI No. 7

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The desire of the public for Wurlitzer music is growing steadily and has reached the point where the drawing power of the Wurlitzer Organ is so great that it has the ability to pay for itself.

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The Outstanding

Road Show

HIT

of 1926 - 27!

BEAU GESTE

36 weeks in New York — 16 weeks in Boston—15 weeks in Philadelphia—20 weeks in Sydney—10 weeks in Los Angeles —9 weeks in Chicago—and other long runs too numerous to mention.

Herbert Brenon Production from famous novel by P. C. Wren. With RONALD COLMAN *(by arrangement with Samuel Goldwyn)* Noah Beery, Alice Joyce, Neil Hamilton, Mary Brian, William Powell, Norman Trevor, Ralph Forbes, Victor McLaglan.

The Outstanding

Picture House

HIT

of 1927-28!

Standard-bearer, with "The Rough Riders," of the greatest line-up of product ever offered to exhibitors



The World's Greatest Melodrama!



Hard lives, quick deaths, undying devotion in the heart of the hot Sahara, with the colorful French Foreign Legion as the romantic background.

BEAU GESTE

Just enough big successful road show engagements to spread the fame of "Beau Geste" all over the country, with the rich cream of profits waiting for you. The cast, headed by Ronald Colman, is packed with stars. The novel is still a best seller, sales running into the hundred thousands. "Beau Geste" has been advertised in Paramount national advertising reaching 16,000,000 people weekly for almost a year. Everything is set and ready for the *box-office clean-up of the year!* Book it now!

PARAMOUNT 100% PROGRAM

Paramount Pictures



WHAT DO *YOU* WANT?

BOASTS?

[*Do I mean . . . . . ? Ask me another!*]

BULL?

[*You're sure I mean . . . . . ! Why?*]

PROMISES?

[*Now you know I mean . . . . . ! Or, perhaps . . . ? Or yet again . . . ! Sure!*]

or is it

PICTURES!

[*Right — on your first guess!*
Now I mean FOX!]

If it really is *Pictures* you want—not Boasts or Bull or Promises — consult the other side of this sheet.

FOX

In August, FOX will release Hawks' "PAID TO LOVE" with George O'Brien and Virginia Valli; J. G. Wray's "SINGED," starring Blanche Sweet; and Raoul Walsh's "WHAT PRICE GLORY," "the world's greatest motion picture," with McLaglen, Lowe and Del Rio.

FOX SEPTEMBER RELEASES:



JANET GAYNOR *in* "2 GIRLS WANTED"

ALFRED E. GREEN Production

Janet Gaynor, whose superb acting in "7th Heaven" has won the praise of public and critics, is seen as a star for the first time in this screen comedy made from Gladys Unger's laugh hit, John Golden's big stage success.



"THE JOY GIRL" *with* OLIVE BORDEN

ALLAN DWAN Production

One of the most beautiful of the brilliant group of young screen players is here seen in May Edginton's story of the luxury-loving girl of today with Neil Hamilton and Marie Dressler in a great supporting cast.

TWO DE LUXE SPECIALS



"LOVES OF CARMEN"

***with* DOLORES DEL RIO and VICTOR McLAGLEN**

that inimitable pair of screen lovers from "What Price Glory"

RAOUL WALSH Production



"EAST SIDE, WEST SIDE"

***with* GEORGE O'BRIEN**

as the hero in this screen version of Felix Riesenberg's very popular novel. As in "Paid to Love," it is VIRGINIA VALLI who plays opposite him.

ALLAN DWAN Production

They are four of the 53 Dramatic Productions on the Fox Profit-Schedule for 1927-28

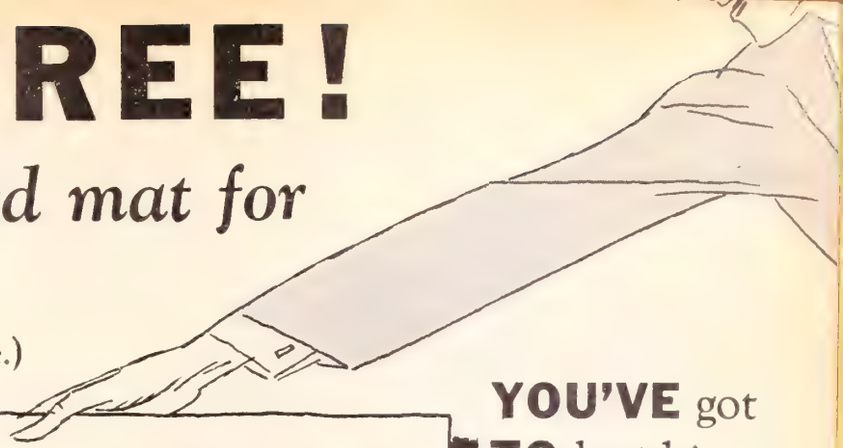
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104 FOX NEWS **26 FOX COMEDIES** **26 FOX VARIETIES**

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GREAT NEWS

STARS! STARS! STARS!

for the public of Niagara Falls

AGAIN! THE STRAND SCORES!


NORMA SHEARER

in the face of the mightiest competition the theatrical business has ever known, we are proud to announce that we have been able to secure for our friends and patrons

THE STRAND shows exclusively HAL ROACH'S "OUR GANG" and CHARLEY CHASE Comedies. Also MAX DAVIDSON and All Star Comedies. M-G-M NEWS The World's Newsreels. M-G-M ODDITIES. M-G-M HEAT PATENTS a Technicolor

AGAIN FOR THE COMING SEASON

!!!! EXCLUSIVELY FOR NIAGARA FALLS !!!!

the mighty, world-renowned, greatest of all


SYD CHAPLIN

Metro-Goldwyn-Mayer *Pictures*


JOHN GILBERT


LON CHANEY


RAMON NOVARRO


GRETA GARBO


LILLIAN GISH


Geo. K. ARTHUR — Karl DANE


WILLIAM HAINES


MARION DAVIES


JACKIE COOGAN


TIM McCOY


RENEE ADOREE


JOAN CRAWFORD


CONRAD NAGEL


LIONEL BARRYMORE


ELEANOR BOARDMAN


DOROTHY SEBASTIAN


CLAIRE WINDSOR


BOY D'ARCY


CARMEL MYERS

THE STRAND *is first to present at popular prices*

The Hit of the Century

THE BIG PARADE

and the Epic of the Screen

BEN-HUR

Watch for Announcements

JUST A FEW OF THE SEASON'S COMING TRIUMPHS

JOHN GILBERT in "Fires of Youth" AND OTHER GREAT FILMS

LON CHANEY in "Mockery" AND 2 MORE BIG ONES

RAMON NOVARRO in "Prince of Graustark" AND OTHERS

LILLIAN GISH in "Annie Laurie" AND OTHER SUCCESSES

NORMA SHEARER in "The Bridal Night" AND 2 ADDITIONAL HITS

GRETA GARBO in "The Divine Woman" AND OTHERS

SYD CHAPLIN Star of "Charley's Aunt" IN GREAT LAUGH HITS

Karl DANE — Geo. K. ARTHUR in "Olga of the Volga" AND MORE LIKE POOR FISH

WILLIAM HAINES in "Spring Fever" AND 3 MORE HITS

TIM McCOY in Thrilling Outdoor Pictures

JACKIE COOGAN in "The Bugle Call" AND OTHER HAPPY HITS

COSMOPOLITAN PRODUCTIONS "Bringing Up Father" "Becky" "Business Wives" "White Shadows" "The Lovelorn"

MARION DAVIES in "Quality Street" AND MORE

DOG STAR A Famous Dog Star in Thrilling Stories

Lew CODY — Aileen PRINGLE in "Adam and Evil" AND MORE COMEDIES

THE STRAND *will offer these Great Special Productions*

THE CROWD The New Picture from King Vidor Director of "The Big Parade"

THE GARDEN OF ALLAH (Rex Ingram Production)

THE COSSACKS (A Big Color Special)

ROSE-MARIE (The Famous Stage Hit)

IN OLD KENTUCKY (The Paramount Classic)

NAPOLEON (The Sensation of Two Continents)

MADEMOISELLE FROM ARMENTIERES (The Big Parade of England)

BODY AND SOUL (From the world famed book)

STRAND


Aileen PRINGLE — Lew CODY


SALLY O'NEIL

(NOTE TO THEATRES: *This space is for any additional announcements*)

IF IT'S WORTH SEEING YOU'LL SEE IT FIRST AT THE STRAND!

YOU'VE got **TO** hand it **TO** Mister **A. C.** Hayman **OF** Niagara **FALLS,** N. Y. **HE** booked **THE** whole **WONDERFUL M-G-M** service **FOR** his Strand **AND** he's **TELLING** the **FOLKS** about **IT** in a big **SPLASH! THE** public **KNOWS** M-G-M **IS** delivering **THE** Big Ones **RIGHT** now! **IT** pays to **ADVERTISE THAT** you're **THE** Big Time **SHOWMAN WHO'LL** show **THE** Big Time **SHOWS** of '27-'

Metro-Goldwyn-Mayer



Grabbe
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Carl Laemmle presents

"The C

A
PAUL LEN
Production

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UNIVERSAL'S

Long Run Special

which the critics proclaimed the greatest thriller ever seen—starts its triumphant career!

with LAURA LA PLANTE

heading the perfect cast, including Arthur Edmund Carew, Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Martha Mattox, Flora Finch—based on John Willard's stage play which startled the world!

at and the Canary"

"Alias the





Another Columbia

Lone Wolf

Featuring

BERT LYTELL
LOIS WILSON

with

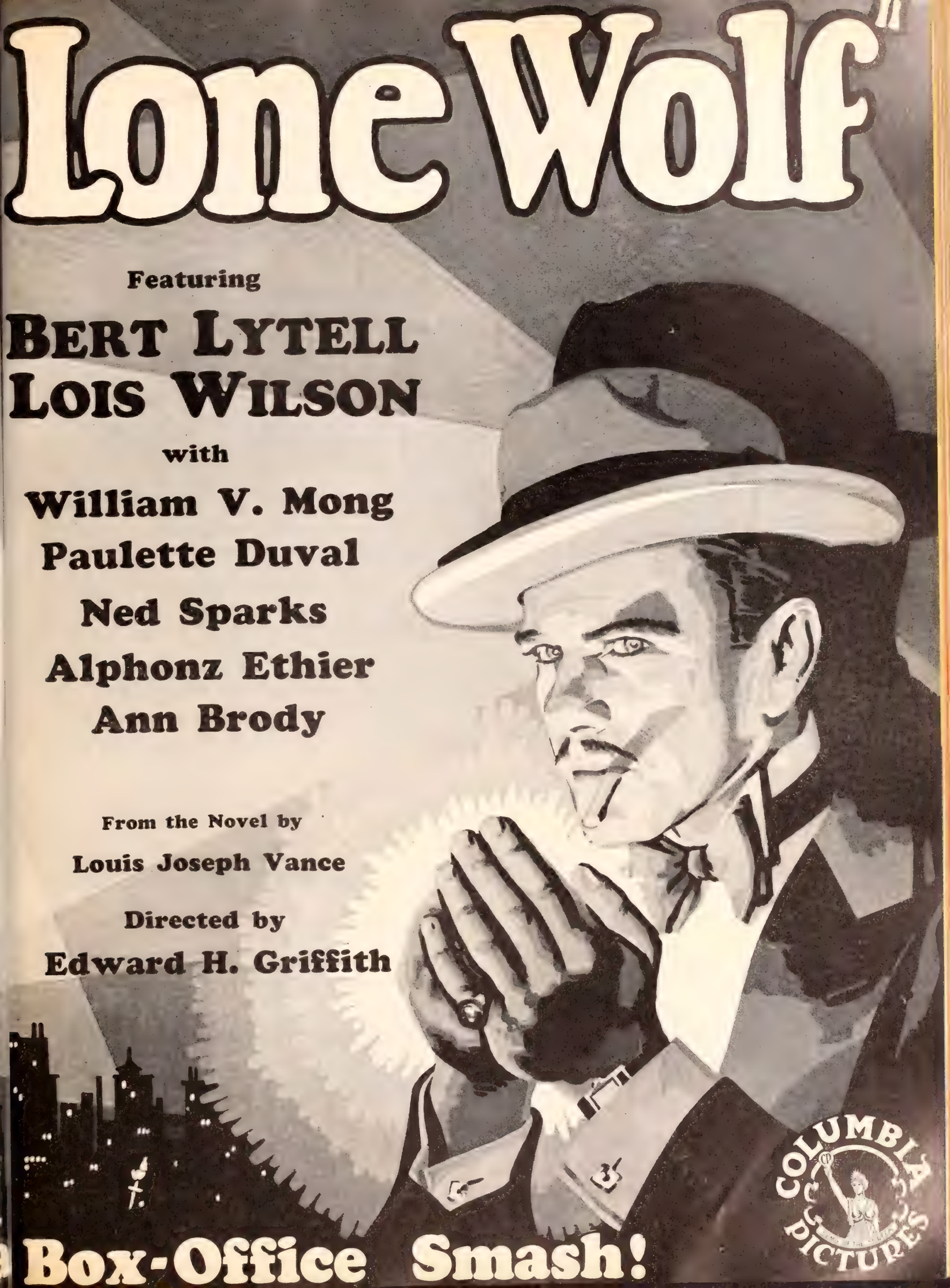
William V. Mong
Paulette Duval
Ned Sparks
Alphonz Ethier
Ann Brody

From the Novel by

Louis Joseph Vance

Directed by

Edward H. Griffith



COLUMBIA PICTURES

Box-Office Smash!

"Use the brains God gave you"

Presidents, bankers, salesmanagers, production heads, stars, directors---everybody in the industry is reading the weekly editorials in Motion Picture News.

A calm, dispassionate analysis of conditions by a man who understands the inside workings of the business thoroughly.

A reader interest such as has never before been created by any publication in this field offers an opportunity for every advertising manager to reach the entire field through a publication which is read 100%.

Do Your Box Office Receipts keep pace with the Mercury?



American Theatre, Sun Investment Corp., Roanoke, Va.
Smithey and Tardy, Architects & Engineers, Roanoke, Va.

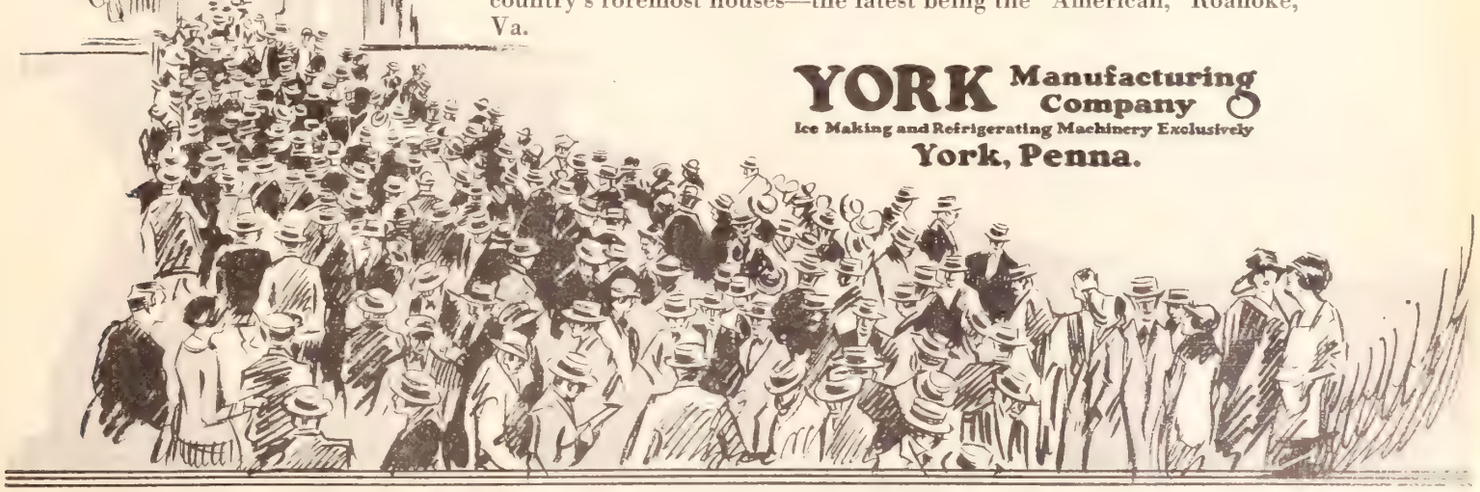


Capitalize on TORRID WEATHER!

Hot weather need no longer be a box office handicap—it can be turned into a decided asset by equipping your house with a York air cooling and conditioning system. When the thermometer on the street hovers between 90 and 100, movie fans are going to seek comfort along with their entertainment. It will pay you to give this matter some serious thought.

The York Air Cooling System is being installed in some of the country's foremost houses—the latest being the "American," Roanoke, Va.

YORK Manufacturing Company
Ice Making and Refrigerating Machinery Exclusively
York, Penna.

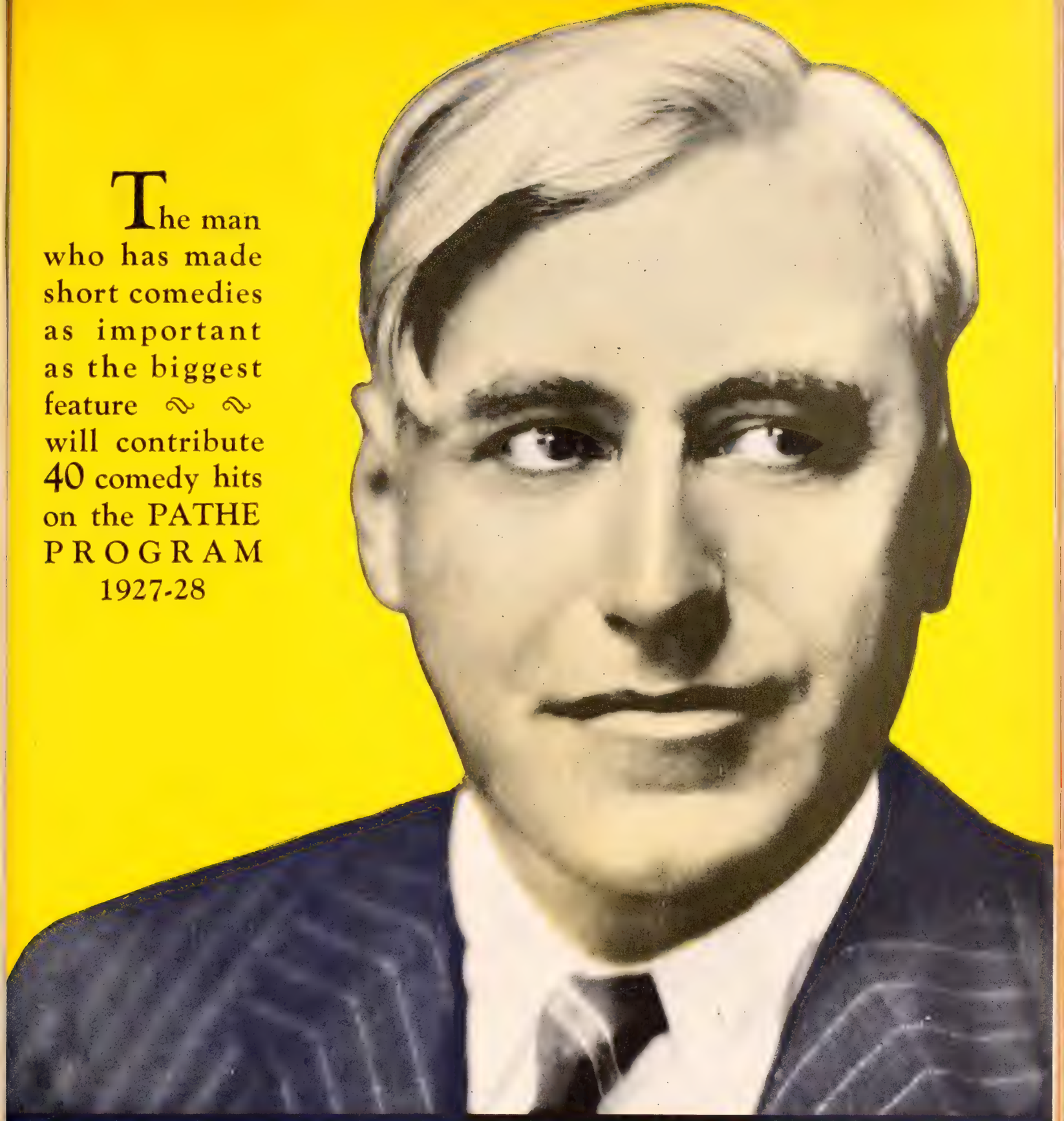


Do you know "Cutawl"?

No? Well, don't you care, a great many others didn't until they read a description of it in the "SHOWMAN" section of Motion Picture News. Then they began to write in to ask us where they could get it. A news item did this---we carried no advertising--- shows they read the service material in the "SHOWMAN" section, doesn't it?

P.S.---Other papers carried this advertising

The man who has made short comedies as important as the biggest feature ∾ ∾ will contribute 40 comedy hits on the PATHE PROGRAM 1927-28



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is with PATHÉ

BETTER THAN EVER



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MACK SWAIN, DAPHNE POLLARD, STERLING HOLLOWAY, DOT FARLEY *and the famous Sennett Bathing Beauties.*

Many sequences produced in Technicolor.

The Most Famous Screen Family in the World



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featuring

MARY ANN JACKSON, RUTH HIATT *and* RAYMOND McKEE.



12 MACK SENNETT *Comedies*

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BILLY BEVAN, ALMA BENNETT, VERNON DENT, MADELINE HURLOCK *and a host of others.*



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in 2 Short Comedy Specials

Never Before Released

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in two knockouts

"FIDDLESTICKS"
(2 reels)

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(3 reels)



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U. B. O. Circuit ■ NEW YORK
Loew Circuit ■ CHICAGO
Caston Circuit ■ Temple, Rochester, Eastman, Regent
Picadilly Theatres ■ ROCHESTER
Lafayette ■ ■ BUFFALO
Troy and Lincoln ■ TROY
Strand & State ■ SCHENECTADY
Benton Theatres ■ SARATOGA and PLATTSBURG

Gray Circuit ■ NEW ENGLAND
Stanley-Fabian Circuit ■ NEW JERSEY

Stanley Crandall Circuit ■ WASHINGTON and BALTIMORE
Rivoli Theatre ■ BALTIMORE
Wilmer and Vincent ■ PENNSYLVANIA and VIRGINIA
Rowland and Clark ■ PENNSYLVANIA

Goldstien Circuit ■ MASSACHUSETTS
Fay Theatres ■ PROVIDENCE, R. I.
Strand ■ ■ ■ SYRACUSE
Loew Theatres ■ CLEVELAND
B. O. ■ ■ CLEVELAND
Circuit ■ CINCINNATI
■ OKLAHOMA
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THEY'VE BOUGHT **First National**

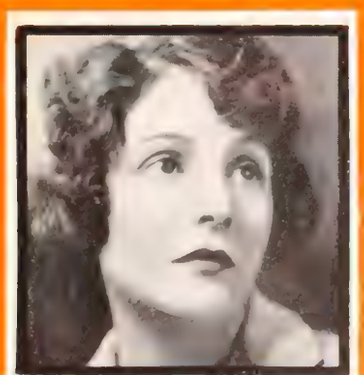
First National Pictures

THEY'VE BOUGHT First National

Rivoli Theatre
Pantheon ■ ■ CLEVELAND
Kunsky Enterprises ■ MICHIGAN
Cataract Theatre ■ NIAGARA FALLS
Libson Circuit ■ CINCINNATI
Griffith Theatres ■ LOUISVILLE
Sanger Circuit ■ OKLAHOMA
Santikos Circuit ■ NEW ORLEANS
Circle Theatre ■ INDIANAPOLIS
Lee Marcus Enterprises ■ SALT LAKE CITY
West Coast Theatres ■ PORTLAND ■ SEATTLE ■ FRISCO ■ LOS ANGELES
Finkelstein and Ruben ■ MINNEAPOLIS
Colorado Theatre ■ ■ DENVER
Sax Circuit ■ ■ ■ MILWAUKEE
Liberty Theatre ■ ■ SEATTLE

of course

(they can't be wrong with)



NORMA TALMADGE

in "Camille"

9 WEEKS' road-show sensation at N.Y. Globe at $2.00 top! Now playing extended runs at advanced prices in key cities! The greatest love classic of the century . . . Months to make it . . . The role of *years* for NORMA TALMADGE. By any standard, artistic or financial, "Camille" is SET as the foremost romance special of 1927-'28!

COLLEEN MOORE

is SET for the greatest year in her record-breaking history with "LILAC TIME,"—a special—from the famous stage play by Jane Cowl and Jane Murfin—and "BABY FACE," with an entirely new twist for a Colleen Moore story—"THE HEAD of the HOUSE of COOMBE," from the great best-selling novel by Frances Hodgson Burnett which set publishing records—and 1 other to be announced.





CONSTANCE TALMADGE

You know Constance . . . And Constance knows her Box-Office!—Remember "Venus of Venice," "Duchess of Buffalo," "Her Sister from Paris." And now comes just the right Constance Talmadge story.



RICHARD BARTHELMESS

in "The Patent Leather Kid"—the big mop-up of all war dramas! How that story hits and slashes at every known emotion! . . . And 4 others of super-calibre.



BILLIE DOVE

New profits for every theatre with First National's new star, lending her Superb Beauty to 4 Great Romances!



MILTON SILLS

will have the mightiest profit-makers of his career in "Burning Daylight," "Just a Sucker," "Man Power" and a special announcement of tremendous importance—to be made later.

FIRST IN STARS



HARRY LANGDON

He's MADE now! . . . "Long Pants," "Strong Man" and "Tramp, Tramp, Tramp" did it! 1927-28 is the time to CASH IN on the sensational reputation he built last year.



JOHNNY HINES

By every exhibitor report, the greatest for-all-the-family Comedian in the business... And he'll have 3 speed-record vehicles that will make his name a Synonym for Success!



KEN MAYNARD

Outstanding sensation of all Western stars! He's past the test stage now . . . With first-run reputation made—his big clean-up is bound to come this year!



WILL ROGERS

goes to Congress in "A Texas Steer." Just this role is all Rogers needed to make him an ace attraction for the nation's exhibitors!

F.N. LEADS IN BOX-OFFICE STORIES

Where else will you find such Showman Properties

"THE PATENT LEATHER KID" by RUPERT HUGHES

"THE GORILLA"

"CAMILLE"

"THE PRIVATE LIFE OF HELEN OF TROY"

"LADIES NIGHT IN A TURKISH BATH"

HAROLD BELL WRIGHT'S "THE SHEPHERD OF THE HILLS"

"LILAC TIME"

AN ADAPTATION OF "THE BARKER"

"THE TEXAS STEER"

"THE MIRACLE"

Listen

IF SHOWMEN TALK—
and this is HOT STUFF—

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT

W E CALLAWAY SAN ANTONIO TEXAS KANSAS CITY, MO.
NEWYORK

DUE TO UNPRECEDENTED DEMAND TO SEE A MOTION PICTURE IN SAN ANTONIO WE ARE HOLDING "CAMILLE" OVER FOR THE SECOND WEEK. CAPACITY AUDIENCES AT EVERY PERFORMANCE HAVE ACCLAIMED "CAMILLE" AS THE MOST WONDERFUL PICTURE NORMA TALMADGE EVER HAS DONE. ACCEPT OUR CONGRATULATIONS FOR THIS MARVELOUS CONTRIBUTION TO THE SCREEN

WILLIAM EPSTEIN
AZTEC THEATRE SAN ANTONIO TEXAS

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

CEIVED AT KANSAS CITY, MO.

W E CALLAWAY NEWYORK

POOR NUT OPENED MAIN STREET SUNDAY TO BIGGEST MATINEE IN TWO YEARS TURNING AWAY PEOPLE BY THREE P.M. NEWSPAPER REPORTS LAUD PICTURE VERY HIGHLY AND AUDIENCE KEPT IN CONSTANT ROARS OF LAUGHTER POOR NUT BOUND TO BE A WOW AT BOX OFFICE THIS IS FIRST NATIONAL YEAR

WILLIAM WARNER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT HOLLYWOOD CALIF

AUG 2, 1927

C F CHANDLER 383 MADISON AVE NY
FIRST NATIONAL PICTURES

YOU CAN USE THIS STATEMENT AT ANY TIME AND TO ANY LIMIT WITH MY NAME AS EDITOR OF PHOTOPLAY SIGNED TO IT "THE PATENT LEATHER KID" IS AN OUTSTANDING WORK OF SHOWMANSHIP AND ENTERTAINMENT I AM URGING EVERY READER OF PHOTOPLAY TO SEE IT ITS A HUNDRED PERCENT AUDIENCE PICTURE

JAMES R QUIRK

TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

NED E DEPINET DETR IT, MICH.
NEWYORK

DELIGHTED TO SAY THAT ST LEN BADE AT MICHIGAN THEATRE THIS WEEK PLAYING TO HIGHLY SATISFACTORY BUSINESS AND GREATLY LIKED BY ALL PATRONS OUR MATINEE BUSINESS IS A DISTINCT TRIUMPH FOR BILLIE DOVE CONGRATULATIONS!

JOHN H KUNSKY

First National Pictures

only a FEW released

AND ALREADY THE WIRES ARE HOT WITH PRAISE AND GLORY

there's only **ONE** *answer to* **ANY** *question —*

FIRST NATIONAL'S SHOWMAN'S GROUP

is the ONLY BUY for Showmen

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Motion Picture News

Volume XXXVI NEW YORK CITY, AUGUST 19, 1927 No. 7

Service Selling

Why Not Adopt It and Cut Out the Tricks and the Bunk?

By William A. Johnston

WE have been talking a good deal, lately, about E. V. Richards and his idea of Service Selling.

One of the large national distributors thinks well enough of the idea to send on to New Orleans, last week, an executive who will watch the plan in operation.

In this connection I would like to made a prediction: the first national distributor to adopt this selling policy will "clean up." It won't be easy. It may take a new lot of salesmen or a lot of reformed salesmen and some hard headed exhibitors may considerably impede progress. But the scheme will win out; and if adopted generally it will prove to be a turning point in this trade's history.

* * * *

PERHAPS there are some who don't quite understand the term "Service Selling."

Let me begin an explanation with a personal experience.

Some time ago I worked for a man who was rated one of the business leaders of the country.

He was a heavy buyer of materials and, like all buyers, he always had his guard up. I saw a good many salesmen leave his office thoroughly rebuffed and beaten, especially those who tried to bluff him.

There were two doors to this man's office, one directly from the street, and the other from his factory. Most every salesman came in—if he got in—from the street door: but occasionally a clever one would come in from the factory door.

The men who came in the street entrance always began by talking their own business. But the salesmen who came in after seeing and knowing the factory began talking about the factory, about the man's own business. And naturally and invariably they got either a cordial reception or an order or both.

Now this man's factory happened to be his especial pride and joy. But so is most every man's enterprise, whether it's a theatre or a factory. And the way to see him is the way his own interest lies.

One kind of salesman says: I want to sell you my goods; the other says you need my goods in your business—and I *know* something of your business needs.

* * * *

SERVICE selling simply means selling pictures to a theatre for the theatre's sake,—which means for the public's sake, which means for the producer's sake.

The service salesman goes to the exhibitor with the exhibitor's interests uppermost in his mind. Why not? The producer wants to get his wares successfully to the public, doesn't he? Very well, the salesman's true effort then is a carry-on through the exhibitor to the public.

The service salesman lays his pictures before the exhibitor, describes them in detail and applies their points of interest to the exhibitor's particular community.

Describing pictures in detail means giving the details of why the picture was made. This is valuable information even if the picture hasn't been produced as yet. There

Service Selling: By William A. Johnston

was some mighty good reason why a theme was selected and story material purchased; why the picture is allotted certain supervision, direction, cast, etc.; what its publicity points are, etc. Many an exhibitor will be tickled sick even to get from a salesman the theme of a picture.

The salesman who comes fresh from many other communities can help the exhibitor analyze his own town. He can give valued comparisons. He can suggest ways of contacting the public. He can discuss the possible sales resistance to the titles of the pictures, to the exhibitor's own theatre, etc.

Then comes the important matter of local advertising—the newspapers, their rates and coverage; their effectiveness; the simpler rules of newspaper display; ideas on animated advertising—as done by other exhibitors; economies; lighting; cleaning, etc.; all the successful things other exhibitors are doing.

In other words—service, *theatre* service; just an ordinarily intelligent and sincere effort to put pictures in an exhibitor's hands, with information and help.

* * * *

I CAN hear a good many howls of derision over this plan. Naturally. We are used to selling pictures by tricks.

The favorite one is the forced run on Broadway, an effort to delude the exhibitor in the outlying districts—and to what avail?

This is such arrant bunk. Putting up a false front and yelling about it is an Indian medicine show trick. The sales tricks in this business are no more intelligent, or ethical, or dignified.

We are not running a carnival business. We have an industry on our hands. It makes no difference whether it is fourth in size or forty-fifth. It is large enough. We have fifteen thousand retail outlets selling pictures daily to several millions of people. We have some two thousand salesmen serving these theatres and it's about time they started to serve—not their bosses but the public, not with tricks, but with service.

If there are any doubts in any minds that this is a large and consequential retailing business let me give this fact: the retail advertising (theatre advertising, of course) done by this business is the largest, for its gross, in the business world.

The public wants to know about the pictures—before they buy. They want to know *all* about them. They want to know more than the title and the star's name. They shop wittingly not gullibly. We all know that. We admit it. We know the public cannot be bunked. We don't use our medicine show tricks on the public—not for a minute.

Then why continue to use them on the retailer—the exhibitor?

Why continue the bull?

* * * *

OUR retail advertising, per gross of business, is the largest in the country.

And our trade advertising is the least, by far. Why?

Because we strive to sell by tricks rather than by straight merchandising, which means straight information, which means service to the exhibitor who has to buy goods which he has to sell to the public.

That is all Richards is trying to do. He is insisting that the salesman put the pictures intelligently and honestly into the exhibitor's hands so the exhibitor in turn can deal honestly and intelligently with the public.

* * * *

I REPEAT that service selling, when it comes, will prove to be a turning point in motion picture history.

We can go on talking and working for better public relations—in other words, better service from the industry to the public.

But we won't accomplish anything until we put the exhibitor—the firing line man—in a position to give better service.

And the one way to do that is to give the exhibitor service.

If it is to be our policy to trick the public let's continue to trick the exhibitor.

If not, let's quit.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

HOW did picture quality stack up in the 1926-27 season? There is much comment to the effect that product, on the whole, has not been as good as it should be—or as it must be if the box-office is to be satisfied.

A study of "The Check-Up" in Motion Picture News brings out some interesting facts. This is a box-office barometer, depended upon by exhibitors everywhere, and it shows, with accuracy, what happens when the public sees the pictures.

Taking the 1926-27 season, beginning with last September and running to August 1 this year, the average percentage rating of the product of all companies is about 65 per cent.

In "The Check-Up" a picture is not rated "good" unless it reaches 70 per cent. So the average percentage figure for all the product upon which exhibitors sent reports falls in the classification "fair."

In other words, mediocre.

* * *

WITH the exception of a few outstanding pictures, the record of 1926-27 at the box office is not inspiring.

There is plenty of room for improvement all along the line, particularly in the week-in-and-week-out features that are the lifeblood of the theatres and the industry.

* * *

THE exhibitor, out on the firing-line where the battle to win the public and keep it won actually goes on, writes us nowadays in drastic language on the subject of pictures.

For example, E. E. Sprague, of the Sherman Theatre, Goodland, Kansas, says: "Small exhibitors have known for the past three years that the picture business was skidding because the public has been driven away from the theatres by the unending stream of over-rated, bunk pictures which we have been forced to show.

"When it is necessary to resort to the oxygen tank and artificial respiration at the 'temple of the motion picture' by hiring $15,000-a-week bands, it means that the death-rattle can be plainly heard.

"The producers are starting to stir uneasily in their sleep and I hope they will wake up before the business is a total loss with no insurance."

* * *

THE economy movement in Hollywood, which was duly publicized after several weeks of conferences may or may not amount to something. That remains to be seen; and, in the interim, it should have every chance to succeed, before judgment is passed upon it.

The remaking of expensive pictures, however, goes right along. One of the biggest companies is now engaged in revamping a special which is said to have cost half a million dollars. It was made originally by a director with a big name, but something went wrong.

In the second edition a change has been made in the cast, involving the substitution of a featured player for another; and Director No. 1 is now with another company.

* * *

SECRET retakes seem to be in vogue in Hollywood just as much as ever. On another lot, a director, who had been a star previously, worked for some time on a picture. His film has been thrown in the ash can and the picture is being secretly remade by another director.

ARE some people in this industry who ought to know better getting high-hat on the subject of public good-will?

It would seem so, from this incident: a certain well-known exhibitor, universally recognized as an expert in public relations, was sent for by one of the big distributing companies which also operates theatres. He was offered the job—at practically any figure he wanted to name—of going around the country picking out sites for theatres.

He declined the job on the ground that he was not a real estate expert and would not be able to deliver the goods.

One of the film bosses, sitting in the conference, said to the exhibitor: "We're surprised that you would refuse this. But we still want you with us. Can you suggest any job you will accept?"

"Yes," the exhibitor answered. "I can. There is an important work to be done in connection with your theatres. You need a practical director of public relations. I believe I am that man. My plan would include visiting your theatres—particularly the ones that are losing money—studying the situation and finding out whether your manager in that town is established as a citizen of the community or is just a doortender.

"You gentlemen may not realize it, but the big chain hasn't got a Chinaman's chance at big profits unless you give your theatres individuality—the local touch. That means your managers have got to get into the organizations and life of their towns and not be just collection agents for New York.

"If I found that a manager was not in the civic organizations of his town, I'd make it my business to see that he joined; and I'd pave the way for it through connections I could easily set up, because of my own membership in these organizations. They are national in scope; some international. You may not think this is important. I know it is. You are making a great mistake if you don't do everything to cultivate public good-will, locally, in the towns where your theatres are located."

The big executive of the big chain turned to the exhibitor and said: "Let's get this over quick. We don't intend to spend another nickel on public good-will. We are already paying for that through the Hays organization, and it's plenty. We're not going into any of this good-will stuff ourselves."

* * *

NOW turn to the other side of the picture. The Saenger theatre interests were heavy sufferers in the recent Mississippi flood. But, as always, the Saenger company had public good-will and definite public service uppermost in its mind, even under very trying conditions.

And in so doing E. V. Richards and his associates are working constructively for the whole industry.

* * *

THE following leading editorial in *The New Orleans Item* shows how and why:

"Greenville (Miss.) slowly gets back to normal. The excitement of the flood passes. The long waiting while the waters receded is done. The work of rehabilitation is under way. Greenville, like other flooded towns, gets to work.

"We note two interesting editorials in the Greenville Daily Democrat-Times. One, printed during the long wait while the water receded, is a tribute to the value of moving pictures. Dozens of Greenville citizens had asked the Democrat-Times every day when the picture show would open again. The editorial told of how moving pictures, taken as a matter of course for years, were missed so much during the long wait, when they were unobtainable, of how the people didn't miss the pictures so much during the first days of flood excitement but how they wanted and needed the entertainment pictures provide during the days of waiting.

"The second editorial is a fine tribute to the Saenger organization, which owns the Greenville theatre. It recounts how the Saenger people, realizing the people's need of entertainment, got films in and opened the theatre at the earliest possible time. They not

(*Continued on page* 508)



John McDermott evidently thinks that the script of "Tillie's Punctured Romance," which Al Chrsitie is reading, is very, very funny. It will be released by Paramount-Famous-Lasky.



There's nothing like whiskers to give a man a lot of "it." Here are Al Cooke and Kit Guard, comedians in F B O's "The Beauty Parlor" series, impersonating the "not a cough in a carton" duo.



Charlie Chase, comedian in Hal Roach Pathe comedies, is musically inclined and spends much of his time thus when off the set.

When Dr. Matthew B. Stirling, anthropologist of the University of California, led the American-Dutch expedition to New Guinea, he obtained a quantity of film posters from the Universal exchanges at Bandoeng, Dutch East Indies, with which to entertain the Papuan head hunters.



No part of picture making is more hazardous than posing for stills. Here are Amma Styers and "Poodles" Hanneford, Educational comedy players, impersonating a scene from Pocahontas, at great risk of life and limb.



Rin-Tin-Tin, the Warner Bros. star, is also a musician by avocation. The lady he is serenading here is no lady; she's his wife, and her screen name is Nanette.





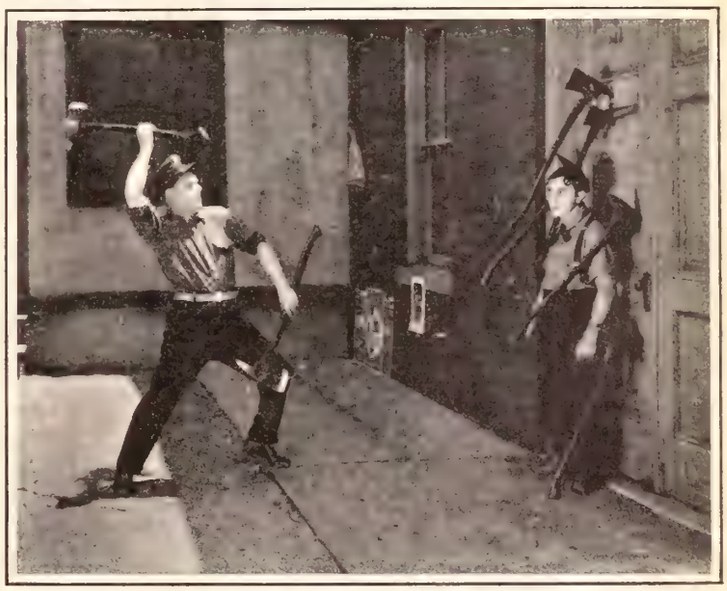
Joe Rucker, Paramount News cameraman, with his outfit lashed into place to photograph the start of the Smith-Bronte Hawaiian flight over the Oakland, Calif., airport



J. Boyce Smith, of Inspiration, Prof. Slichter, of Columbia, planning a motion picture training course, and Edwin Carewe, producer-director



A costly extra; Dolores Costello, in the background, does atmosphere for Alan Crosland, directing "The Jazz Singer" (Warner Bros.)



Wallace Lupino and Lupino Lane in an axidental scene from "A Half Pint Hero," Educational Lupino Lane comedy



Mary Pickford, Charles Rogers, her leading man, Charles Rosher, her camera man, and Sam Taylor, director, filming a scene for "My Best Girl" (United Artists) in the business section of Los Angeles



Little Mary Ann Jackson is the smallest but by no means the least important of the funmakers on the Mack Sennett lot for Pathe

Pictures and People–*Continued*

only made special efforts to get the theatre open, while the waters were still about town, but they donated the entire proceeds for the first four nights to local charity work, the money to be allocated by a committee appointed by the mayor.

* * *

"THIS is a most valuable donation to the people of the community,' the editorial continues. 'The Saenger organization is probably losers to as great an extent as any business concern in the city. With a heavy expense they haven't received a dollar revenue in nearly 10 weeks, while their two buildings have been used to house refugees, have served as Red Cross headquarters and in fact were turned over entirely to relief work. They have done a lion's share in the relief work here. And on top of this they give the entire proceeds of the first four days to the relief of the people of this community.

"Again, we ask—has a corporation a heart? This one has, at any rate."

"Neither the tribute to the Saenger organizations or the recital of its activities in Greenville will surprise many Orleanians. Orleanians know how quick this organization is to render public service, to help a good cause, in the cities in which it has theatres. The Saengers have been doing this sort of work here for years. It may be simply 'good business' for the theatre company but these services have been of real value to the city."

* * *

JUST before Robert J. Flaherty left for the Coast we had the interesting experience of seeing his picture of New York, uncut, on which some six months were spent. Pictorially, we cannot recall anything more impressive. He has used a novel method throughout, filming most of his scenes from a considerable elevation and using a long focus lens, which results in a peculiarly detached and impersonal quality. We are not conscious that the camera is anywhere.

There is no story, and few human beings. He shows New York a tiny bit at a time—a machine, a building, a construction job, a tugboat—and at the end fuses it all into a lovely mosaic. The plan on which he has built it is daring and original. It will be cut to two reels for release by Pathe.

Flaherty told us that he would have liked to take three years instead of six months for the work. Many fine things, he believes, will come from the amateurs who can afford to take months and years, waiting for exactly what they want and experimenting until they have it.

* * *

FOX is saying little about Movietone, but doing a great deal. October has been set as the date for the completion in the laboratory of the low-priced theatre installation which is being developed. It would not be fair to reveal figures, but we may say that the cost of Movietone installation is going to surprise a great many people, and will be materially below that of other companies.

FIGURES just made public here by the motion picture branch of the Department of Commerce shows that 78 per cent of the pictures released in France last year were American. We imagine that figure will be revised downward somewhat for 1928. The great production activity in France at the present time will be reflected in the totals for the year, probably in no uncertain manner.

* * *

ANOTHER development going quietly ahead is the application of Movietone to the educational and instructional field. Test films of thtis sort are being made up at the Fox-Case studios, with an eye to developing a technique and a method for this application of the apparatus —and it would not surprise us if this field proved larger than the theatrical.

* * *

ACCORDING to a cable from the London correspondent of Motion Picture News, Reginald Denny, Universal star, expressed—at a trade luncheon the desire to make pictures in England, and later stated that plans were under way for British production by Universal.

No confirmation of this was obtainable in New York at the Universal home office.

* * *

THE initial subjects in M-G-M's program of shorts were shown to the press at the Embassy Theatre on August 4. They included three two-reel comedies from the Hal Roach lot, "Sugar Daddies," "The Sting of Stings," and "Yale vs. Harvard (Our Gang); two Ufa nature pictures, "An African Adventure" and "Soaring Wings," and a two-reel Technicolor subject, "The Flag."

The comedies were in line with the usual Roach product, with the "Our Gang" offering standing out clearly as the best of those shown. The Ufa animal pictures were interesting nature subjects, which deserve wide showing because of their novelty.

"The Flag" tells the famous story of Betsy Ross, with a love theme introduced. Altogether, fine dramatic short subjects.

* * *

"THE Bull in the Picture Shop" still brings comments from many quarters. Here is a typical exhibitor comment from Jack Van Epps, of the Fort Lee Theatre, Fort Lee, N. J.: "You are quite right in your original article, 'The Bull in the Picture Shop' and also in your reply to Grainger. Mr. Shugert is absolutely correct as to the lack of knowledge or interest of film salesmen."

* * *

THE First National producing organization in Germany—Defina—is in active production, the first picture being "Dancing Vienna," featuring Ben Lyon and Lya Mara.

Lyon was on a vacation visiting Europe and Friederich Zelnik, Defina director, saw the opportunity to enlist his services in the picture, so cable arrangements were made with Richard A. Rowland, and Lyon is now at work. After which he will resume his vacation, so the information goes.

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The Road to Economy

Ease of Credit Has Brought Abnormal Promotion and Overbuilding—Ballyhooing Weaknesses Not Good Business—Excess of Theatre Building by Some Producers Has Restricted Their Own Outlets—A Theatre-Building Moratorium Suggested—Some Inside Facts on Production and Home Office Waste—A Constructive Campaign by the Whole Industry to Rebuild Confidence Needed

By Sydney S. Cohen

(Editor's Note.—*Mr. Cohen's record as an exhibitor leader and as a successful theatre owner and business man is well known. The views he expresses in this article are, in the opinion of Motion Picture News, worth the careful attention of the whole industry.*)

THIS is a road which must be travelled by every industry if it hopes to prosper. The agitation anent economy of the past few weeks in our Motion Picture Industry is significant of the fact that it has made the belated discovery that it has left the main road of economic soundness and has wandered off into a detour of uneconomic and unbusinesslike extravagance.

Despite all of the front page scareheads, and despite all of the announcements from certain spokesmen in the producer ranks, I feel that they have entirely overlooked the real crux of the present situation. Apparently the knowledge of the actual seriousness of conditions has come upon some of them so suddenly that it has made them somewhat bewildered, if not a trifle panicky, and their better business sense has temporarily deserted them.

Otherwise, it is difficult to understand how they can fail to recognize the fact that they have reared a veritable Frankenstein—a monster which, if uncontrolled, bids fair to destroy those who have fashioned it.

Abnormal Promotion Era

This situation has been largely brought about by the *ease of credit* which has come to these companies through stock sales promoted by the national banking and financial interests which have been attracted to the Motion Picture Industry in recent years. This ease of credit is an unnatural condition, and has led to this era of abnormal promotion and overbuilding by producers in sections adequately seated and theatred. In most of these cases an individual theatre owner would build a new theatre if there were not the constant fear that some producer, controlling the distribution of quality film, would "promote" a theatre in the section. Were this fear removed, hundreds, perhaps thousands, would build or enlarge their present theatres and beautify them; but individuals hesitate to hazard their own money now when they are opposed by interests who are using other people's money—the public's.

When an Industry or an ordinarily well-managed business becomes unduly wasteful or extravagant, it recognizes that fact and sets in force a policy of retrenchment and of economic sanity. It does this in a quiet, efficient, businesslike way along business lines; in quiet conferences whereby ways and means are devised to effect real reductions in costs and in the elimination of waste.

It is not the custom for a well-conducted and sound industry to ballyhoo and publicise its weaknesses as has been done in our industry during the past few weeks. That is neither good business nor good *showmanship*. A producer, in his announcements, does not accentuate the *faults* of his pictures; he emphasizes their *virtues*. An exhibitor, having a poor or indifferent picture, does not ballyhoo that fact to the public, he rather calls attention to that portion of his show which *is* good—at least he does if he is a showman.

Restricted Outlets

I think I can show that this excess of theatre expansion on the part of producing companies has literally *restricted* their own production outlet. They have not wiped out competition by their activities, nor have they done much good for themselves as yet.

In my judgment, the net income from the pictures produced by two or three companies is *insufficient*, as was stated by the head of the producing department of a large producing-distributing-exhibiting company, because they have restricted the amount of money that it is possible for them to take in on these pictures by their campaigns of getting not only show windows in the downtown sections of large cities, but by acquiring theatres in the neighborhood sections of these cities, as well as in the smaller communities.



Sydney S. Cohen

This activity has forced other large and substantial producing companies to build equally large theatres in the downtown sections of these same cities to protect *their* own investment as producers, by thus affording them an outlet for their product. The intense and somewhat unnatural competition of these competitive theatres has brought about an increased overhead in the operation of the theatres far beyond sensible proportions, and also has brought about the reduction of admission prices in many sections of the country, and this general overseating and overtheatring of already adequately theatred sections has come about with no thought of business sense, let alone any regard of business ethics. The disastrous effect of this cannot be over emphasized. It is tending to make all theatre building to be viewed with suspicion.

It has thus become necessary for these producing companies to play their own pictures, regardless of box office value, in their own theatres together with those of the one or two companies affiliated with them. If the pictures of these particular companies do not happen to prove exceptional box office "draws" and do not register, and the pictures of other producers happen to possess excellent entertainment values and are thus better liked by the motion picture-going public, these producer-owned theatres must of necessity forego the opportunity of playing such worthwhile productions. This constant playing of their own pictures naturally has prevented these pictures from having as wide a distribution *outside* of their own company as they would have had otherwise, and this condition naturally limits the revenues accruing from the rental of these pictures. This is especially true when an "added attraction" costing, say, ten to twelve thousand dollars a week is playing at one of their houses with one of their pictures; in this case the amount charged off against the picture must be negligible indeed, a situation far different from those days when they depended on the picture alone to attract the public into their theatres, and thus were enabled to pay about 17½ per cent of the gross receipts for film rental alone. Now there is really no price on their own film.

I am convinced fully that if a *moratorium* of some stipulated period, a few years at least, as I urged before, were to be declared against theatre building *by producers*, excepting in such downtown sections of the very large cities as are required as show windows for their product, that much of the chaos existing at present would be restored to order. This is a thought deserving of the most careful consideration.

"Wings"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, August 10 (By Wire).—At last the picture that the trade has been waiting for from the Paramount Famous Lasky organization. "Wings" gains that distinction.

It has an impressive magnitude and spectacular grandeur that will be far-reaching, not to speak of moments of touching humanness. Coming at this particular juncture when the interest in the conquest of the air is at its height, "Wings" would seem to be an ideal sales product. Even a quotation from a Lindbergh speech, extolling the accomplishments of the war aviator, has been used to tie the picture up with the present.

Perhaps I am seeing more in this picture than will be casually observed by the theatregoer, but my deductions were obtained during a view in a cold projection room in Hollywood without the effects which accompany the production in its initial showing in New York. Paramount is presenting this film, of course, with a remarkable accompaniment of sound. They are showing it with machines to duplicate the noise of the airplanes, both as they "take off" and rise into the air, and while they are in midflight. The sound effects distinguish between the American planes, and the Fokker and the huge, lumbering Gotha of the Germans.

All manner of aircraft are engaged in the bigger battles of "Wings." Most of the fights between them transpire above the clouds. The planes swoop down upon one another, sometimes like eagles and sometimes seemingly like infuriated bees. There is "shot" after "shot" during these battle scenes of disabled aircraft, smoking and swirling, falling down through the clouds to the earth.

The story is keyed in a rather easy tempo. There seems only one serious lapse, and that is between the time when one catches a last glimpse of the aviators in their American training camp and next picks them up in France.

One wishes that the company had availed themselves at this point of the opportunity to explain, if only briefly, more of the technique of flying. It would perhaps have made some of the maneuvers in the air more forceful in the earlier battle encounters. However, such explanation might have proved too technical in character, requiring too much footage.

One senses about "Wings" an illuminating fact about the World War, and that is that the key to what happened on the battlefield centered to a great extent in the sky. The ground maneuvers in "Wings" gain interest and vigor because most of them are "shot" from an elevation, whether this elevation be a flying plane or such an eminence as a constructed camera platform. This brings to mind the thought that in the photography of the future, for long shots particularly, we may far more often than now vision ourselves as looking down from a height at what happens on a location or set.

The story of "Wings" centers primarily in two youths who enter the aviation service—portrayed by Charles Rogers and Richard Arlen. Another prominent role is allotted to Clara Bow. Jobyna Ralston is also featured but her part is incidental to the other three, she being the girl who remained at home, while Miss Bow enters the war as an ambulance driver. Miss Bow will be greatly liked in this role, which is both pepful and sympathetic. She saves the hero, during a sequence in Paris, at the cost of her own reputation.

There is a very tragic side to the story. A young aviator, played by Arlen, is killed by his buddy, who mistakes him for a German invader. This scene is the dramatic climax of the picture.

There is a pitiful impression in all this of the utter and hopeless uncertainty of all warfare, and the boomerang that it may prove in its tragedies. Although it glorifies air warfare, "Wings" carries a curiously effective message for peace.

William Wellman directed this production and has done a job that is, in most ways, remarkable. The picture is founded on a story by John Monk Saunders, which must have provided excellent material. Hope Loring and Louis D. Lighton made the very interesting adaptation.

The Road to Economy: By Sydney S. Cohen

(Continued from preceding page)

The waste that goes on at the production center is sinful. While I do not propose to mention names or deal in personalities, it might not be amiss to mention here some information that has come to me from a very high source.

When our highest salaried stars grant herself—or himself—a two or three months' vacation in Europe or in this country, the salary for this vacation period is *not* paid by their company but it is added to the budget of their next picture, or spread out over two or three pictures. This added "exhibition value" is paid by the theatre owner eventually, and is surely both unfair and uneconomic. While the theatre owner pays this, the producer does not really get it, as it represents *waste,* and I believe it is the biggest reason for the need of real "economy" at the studios and in the production companies.

In some companies it is well known to theatre owners who are conversant with the actual conditions, and I happen to have some pertinent facts regarding this, that for pictures costing very much more than pictures equally as good, or better, as made by other companies, at least half of the cost of the picture was spent on *everything but the picture.*

In one production recently finished on the Coast, the star of this picture had not worked for almost a year. All that time she drew her salary and three other members of her family, acting as business managers or otherwise, drew their salaries, and before the director turned a crank on the production, the picture carried an overhead cost or accumulated overhead of about $250,000. The picture was started, work had proceeded for about two weeks when the star decided she did not like the evening gown worn throughout the two weeks' work, so the scenes were retaken at an expense of about $50,000. The completed picture cost a tremendous fortune, but if this production were made less wastefully and extravagantly, it would have cost about one-third of the amount expended.

I am told that just a few weeks ago, a company completed a picture in six weeks and when the picture was previewed, they decided to take out the leading man and substitute another, which was done. This necessitated retaking five weeks' work. It seems hardly fair or equitable that colossal blunders like these should be supported and paid for by the Industry.

The producer can do away with many of the parasitical and non-productive forces that are taking so much out of the Industry and contributing nothing helpful. I mean particularly from the first purchasing of either a story or a play or a book, where the manipulation and "cut ins" to different interests add considerably to this initial cost.

Get Rid of Parasites

Instead of "watching pennies" by curtailment of trade paper advertising, it would be better business for these producing companies to rid themselves of production parasites. *Real* economies would be effected as a result.

All of this extravagant waste in the studios and in the home office bears out fully, I think, my contention that a Frankenstein

(Continued on next page)

New Season Off With a Rush

Many Important Pictures in Offing as Autumn Approaches; Several to Have World Premieres Shortly

WITH several Broadway theatres being groomed for world premieres, the 1927-28 season officially opens with the industry training all its guns for a broadside at a common target—supremacy in a year that promises the stiffest competition.

One of the most immediate of the openings is the much discussed Paramount aviation special, "Wings," which comes to the Criterion shortly after several postponements. An advance review of this by Edwin Schallert on the Coast appears elsewhere, and rates its signficance highly.

Paramount's regular releases for the first quarter will include an unusual number of pictures which have already proved their merit and draw at advance engagements. In August, for instance, the schedule includes "Beau Geste;" "The Covered Wagon" once more; "Metropolis," which did such unexpectedly good business on Broadway; "Mme. Pompadour," one of the best to come from England; and "Hula," which should be an absolute "natural." In September will come, among others, "Chang," the sensation of New York; "Stark Love," another outstanding surprise; and several more. In the September list are such tested films as "The Rough Riders" and "The Way of All Flesh," and a promising Western special in "Jesse James," the first Fred Thomson for P F L.

The outstanding event on First National's immediate program is the world premiere next Monday night at the Globe theatre, New York, of "The Patent Leather Kid." Edwin Schallert recently reviewed this on the Coast, and give it warm praise.

On August 1, First National had completed fourteen of its 1927-28 pictures—a record for this company. We hear some very fine things of several of these. "Camille," which will be released generally in September, has already demonstrated its pulling power. Another Barthelmess, "The Drop Kick," will be available in September, and the next Sills, "Hard Boiled Haggerty," will be ready this month. Billie Dove's first starring vehicle, "The Stolen Bride," is an August release, and her next, "The American Beauty," has been completed and will be released in October.

The next big Fox event will be the premiere of "Sunrise," which is to take place on Broadway in September. This, we hear, is an artistic triumph. "What Price Glory" and "Loves of Carmen" head the regular releasing schedule. Other interesting subjects not yet assigned a date are "Bride of the Night" and "Grandma Bernle Learns Her Letters."

Columbia starts off auspiciously with "The Blood Ship" as the first of its thirty releases. "Alias the Lone Wolf" and "Sally in Our Alley" are second and third.

Universal will launch its season on August 21 with the opening of "Les Miserables" at the Central Theatre in a 12-reel version. On September 3 the company will again have the Colony Theatre in New York, and will open with "The Cat and the Canary," which has been highly praised. It is hoped that "Uncle Tom's Cabin" will be ready for the Central on September 25, which is the 75th anniversary of the play's premiere. Other specials to follow include "The Big Gun," "Show Boat," "Love Me and the World

(*Continued on page* 512)

The Road to Economy

By Sydney S. Cohen

(*Concluded from preceding page*)

has been erected which threatens a great industry. This threat can be averted by a sensible getting together in conference with the end in view of eliminating all waste, insofar as is possible, and of opening new avenues of attracting many millions of new patrons for the motion picture theatres.

I sincerely hope that the negative note recently sounded in the newspapers of the country about the need for economy will not create in the minds of the motion picture going public the thought that the entire industry is unsuccessful or poorly managed. We all know that the public likes to follow the crowds and loves a winner, and I urge for the attention of all producers in this industry the commencement of a campaign for the concerted use of the united man power, brain power and screen power of the industry to bring the above thought about. An intensive, constructive and countrywide industry institutional advertising campaign, launched in the newspapers, on billboards, in magazines, and in the industry's trade press both national and regional, would so increase interest in and knowledge of the motion picture that it would inaugurate a *greater movie era*, in that it would bring into our theatres everywhere millions of people who are not now patrons of the Motion Picture. Producers and theatre owners alike would profit, and the resultant increase of income would cause such a lessening of overhead expense that real economies would be effected.

The saturation point in production extravagances and unbridled theatre building has been reached. Sane, well-balanced minds have called a halt; and the call will be heeded. We, the motion picture industry, really rank fourth among the world's great industries, and it is high time we realized it, and acted accordingly.

Great industries are not built up by pyramiding. *Expense* and *extravagance* are not the sign posts marking the pathway to success, but *efficiency* and *ethics* are.

No Marked Increase in Volume of Short Subjects

CONTRARY to a report recently circulated among New York's film trade that there would be a surplus of two reel and other short subjects due to the Paramount Famous-Lasky's and Metro-Goldwyn-Mayer's entry in this field, the situation as viewed from an analysis of 1927-1928 production schedules of the leading producers appears to be practically unchanged as compared with the previous season's output.

Paramount Famous-Lasky and Metro-Goldwyn-Mayer plan to produce a total of 82 two reel features for the 1927-28 season but this increase is offset by production cuts of 26 from Fox Films, 26 from Pathe and 26 from Educational, leaving a difference of but 4. Schedules of Universal and F B O appear to be about the same as last year.

Educational will produce 8 Big Boy's, 8 Lupino Lane's, 8 Lloyd Hamilton's, 6 Tuxedo's, 6 Dorothy Devore's, 8 Larry Semon's and 16 Mermaids, making a total of 60 two reel features. In the one reel class, they will release 26 Cameo comedies, 12 Hodge Podge, 13 Bruce scenics, 26 Felix cartoons, 12 Curiosities, and the 104 issues of Kinograms.

Universal has a large schedule which consists of 52 Stern Brothers, 12 Collegiate, 12 Andy Gump and 12 Newlywed, all two reel features, making a total of 86. This company will also make 52 Western featurettes and in the single reel field, 6 Charles Puffy-Octavus Cohen comedies, 25 Oswald cartoons, 5 serials of at least 10 episodes each and the 104 issues of Universal News.

Paramount Famous-Lasky will make a total of 52 two reel features consisting of 36 from Christie, 6 Edward Everett Horton and 10 Novelties. In addition, this company will release 26 Krazy Kat cartoons, 26 Out of the Inkwell and the 104 issues of Paramount News.

In the two reel field, Metro-Goldwyn-Mayer will have 10 Our Gang comedies, 10 Hal Roach-Charlie Chase and 10 Hal Roach All Star, making a total of 30. There will be 25 additional subjects—most of them single reels. Also 6 Great Events in Technicolor and the M-G-M News.

Pathe will release 58 two reel features which can be divided into four groups: Sennett, Roach, Langdon and Henry and Polly. There will be 12 Mack Sennett's, 12 of The Smith's, 12 Sennett Girl comedies, 2 Ben Turpin's, 2 Harry Langdon's, 4 Our Gang, 3 Charlie Chase, 8 Roach Star comedies and 3 Henry and Polly's. In addition, 52 Fables, 52 Topics of the Day, 26 from Grantland Rice, 12 Rarebits, 7 Will Rogers Abroad and the 104 issues of Pathe News.

Fox Films have probably made the greatest cut in short subject production schedules inasmuch as this season there will be but 26 two reel features as compared with an output of 52 for last season. This company will release 10 Imperials, 8 Animal comedies and 8 of the Van Bibber brand. There will also be 26 Fox Varieties and the 104 issues of Fox News.

The 36 two reel features to be released by F B O consists of 12 of the Witwer Beauty Parlor series, 12 Micky McGuire, 12 of the Standard Fat Man Comedies and 2 single reel Newslaffs.

Industry Has Been Under Probe Since April, Says Investigator

L. T. PLUMMER, investigator for the Department of Justice, stated on a visit to Philadelphia during the week that investigation of the film industry by the government has been under way in all parts of the United States since April.

According to Plummer the department is gathering data wherever available in order to determine if the anti-trust laws are being violated. The investigation, he declared, was entirely apart from the findings of the Federal Trade Commission in the Paramount case.

The initial action, it is said, was taken when charges were made by Frank J. Rembusch, Indiana exhibitor leader, alleging that the Hays organization and its members are operating in restraint of trade. The Pathe-P. D. C. and Stanley-West Coast First National deals also are said to have been responsible for the probe.

Pictures Great Educators

Milliken Tells Educators 51,056 Theatres Are Serving As School Rooms

BEFORE a meeting of the World Federation of Education Associations held in Toronto Tuesday of this week, Carl E. Milliken, Secretary of the Motion Picture Producers and Distributors of America, declared that the 51,056 motion picture theatres in the world today are serving as school rooms in which the children of all nations are being taught tolerance of all other nations.

Milliken said countless millions of persons of all races and of all ages are being acquainted with the ideas and ideals of other races through motion pictures of world wide interest, and in this fact lies a great hope for the eventual outlawing of war.

Continuing his address, Milliken said:

"The acquisition of this knowledge of world affairs and of current history is salurary and wholesome in bringing to the people of all nations, especially to the children who are the raw material upon which builders of world peace must operate, increased understanding and friendship for all other nations.

"Motion picture lenses today are focused on every important happening in every land. They witness the pageantries and tragedies of nations. They hold up a mirror, as it were, to every phase of human activity with accuracy and vivid realism, and they help us form clearer judgments of the ceaseless work of nations. No longer is it true that half the world ignores what the other half is doing."

Mr. Milliken voiced the hope that the World Federation of Education Associations would themselves some day sponsor the production of a series of pictures revealing the significant characteristics of all nations. Such pictures interchanged between the nations, would do much, he declared, to remove the intolerance that ignorance of each other's aims and purposes engenders.

In stating that there are now 51,056 motion picture theatres listed in the world, Mr. Milliken divided them as follows: 20,500 in the United States, 19,773 in Europe, 2,000 in Canada, 3,692 in the Far East, 1,932 in Latin America, 490 in Africa and 69 in the Near East.

"Never Say Die" Spirit Keeps Show on in Flood

AS an example of the indomitable spirit of Southern exhibitors, W. E. Callaway, Southern sales manager for First National, cites the instance of the manager of the Theatre in Marked Tree, Arkansas, whose theatre stood upon a knoll and was untouched by the destroying flood waters. The exhibitor kept the house open to the public on the customary two or three days a week. His patrons came by boat instead of by auto, but the performance each time found a line of boats parked around the entrance to the theatre, says Mr. Callaway.

The First National executive is back at his desk in the First National home office after a tour of three weeks' of the Southern exchanges.

New Season Off With Rush

(Concluded from preceding page)

Is Mine," "The Man Who Laughs" and "The Cohens and Kelly in Paris."

F B O's schedule for the next three months includes 15 features, with "Breed of Courage" leading off the season. Other leading pictures during the first quarter will be "The Great Mail Robbery," "The Coward," "Clancy's Kosher Wedding," "The Gingham Girl," "Shanghaied," and a number of Westerns with promising new stars.

Of the 13 specials to be made by Warner Bros. this year, nine will be completed by September 15. These will be "The Jazz Singer," "Ham and Eggs," "The Fortune Hunter," "The First Auto," already shown here; "Old San Francisco," now on Broadway; "When a Man Loves," "The Missing Link," "The Better 'Ole" and "Don Juan," all of which have been prereleased.

Five pictures for next season have already been completed for United Artists, and three others, "The Circus," "Th Darling of the Gods" and "Laugh, Clown, Laugh," will be finished by the end of 1927. Mary Pickford's first in some time will be "My Best Girl," more than half finished. Norma Talmadge in "The Dove," Gloria Swanson in "Sadie Thompson, "Corinne Griffith in "The Garden of Eden," Fairbanks in "The Gaucho," Barrymore in "Tempest," "Ramona," "Topsy and Eva," "The Devil Dancer," "Sorrell and Son" and new Keaton and Samuel Goldwyn productions are among the product coming along.

Metro-Goldwyn-Mayer has many specials in its fall group, including "The Big Parade," "Ben Hur," "Annie Laurie," "Rose-Marie," "In Old Kentucky," "Napoleon," a French special effort, and "Mlle. from Armentieres," an English film of considerable interest. "The Garden of Allah," Rex Ingram's latest, is expected to open at the Embassy in New York soon, but no date has been set.

The Pathe-De Mille specials for '27-'28 will include "The Fighting Eagle," "The West Pointer," "The Wreck of the Hesperus," "The Forbidden Woman," "Hold 'Em, Yale," "Power," "The Blue Danube," "Rip Van Winkle," "Chicago," and "Craig's Wife," the last two having been outstandingly successful as Broadway plays.

The outstanding feature of Tiffany's plans is the use of the Third Dimension process, which is being applied to a special and may be applied to a number of the productions for the new season. If it lives up to anonuncements, this should be an important factor in the new season.

All of the newer distributors which can no longer be fairly classed as "independents" in the old sense of the word are making unprecedented efforts to make their product match up in quality with that of the "old line" companies. Gotham had a picture premiere at the Hippodrome last week, when "The Satin Woman" played there. Sterling, First Division, Excellent and Rayart all are making strides forward with their 1927-28 product. Each will have several specials, and the general average of the entire list will be higher than ever before.

May Film Exports Show Decline

EXPORTS of motion picture film during the month of May exhibited a drop from those of the preceding month in the case of positives, while other classes showed increases, according to figures made public by the Department of Commerce, Washington, D. C.

Total foreign shipments for the month were 21,307,726 feet with a value of $782,671, against 27,240,114 feet with a value of $804,778 in April, it is reported.

Positive exports declined from 20,599,,245 feet valued at $559,429 in April to 16,701,364 feet valued at $433,242 in May, and positive shipments to noncontiguous territories dropped from 2,129,878 feet with a value of $29,508 to 861,057 feet with a value of $19,985.

Live Topic Films Draw Business in Ontario

THE box office importance of topical pictures has been amply demonstrated in Ottawa, Ontario, during recent weeks. Manager Ray Tubman of the Regent Theatre reported that he had secured the third best week of all times for the Regent with the showing of the pictures of Canada's Diamond Jubilee of Confederation immediately after the Ottawa celebration had taken place.

The Canadian Government's film record of the Jubilee, running to 2,500 feet was later screened at the Centre for one week and again a fine crowd attended. Manager J. M. Franklin of B. F. Keith's Theatre grabbed the Dempsey-Sharkey fight picture for showing during the World's Poultry Congress and the result was tremendous business during the whole week.

During the Ottawa visit of H. R. H. the Prince of Wales, H. R. H. Prince George and Rt. Hon. Stanley Baldwin, Prime Minister of Britain, Manager Don Stapleton of the Centre Theatre screened a second run of a British special, "The Making of a King," showing the Prince of Wales, and this again drew big crowds.

Motion Picture Charters Granted at Albany

Motion picture companies incorporating in New York state during the past week included the following: Robert Productions, Inc., $100,000, Rose London, Helen Schacker, Anna S. Flaumenbaum, New York Cit.; Humanitarian Pictures, Inc., $40,000, Hannah Kass, Abraham Schneider, Claude H. MacGowan, New York City; Carlos Pictures Corporation, capitalization not stated, Harry Lewis, Grant Hoerner, Alexander Brown, New York City; Clayben Productions, Inc., $5,000, H. Clay Blaney, Ben Ruyle, Gertrude H. Kearney, New York City; Jeromont Corporation, $37,500, Reuben Rubinstein, Samuel W. Bass, Henry A. Shapiro, New York City; Encio Studios, Inc., capitalization not stated, Frances Davis, S. Cohen, Catherine Cawley, New York City; Movieads, Inc., $10,000, Albert Law, Jackson Heights; Julius Frankenberg, New York City; William A. Smith, Woodhaven.

Lynch President St. Louis Film Board of Trade

C. T. Lynch, manager of the St. Louis branch office of Metro-Goldwyn-Mayer, has been elected president of the St. Louis Film Board of Trade to succeed Harry Weiss, manager for First National, who was tendered a joint testimonial dinner at the Congress Hotel roof garden on Monday, August 1, in company with G. E. McKean, J. A. Harris and other officials of the board who are retiring.

Officers elected by the board are:

Many Gottlieb, manager for Universal, vice-president, and Claude W. McKean, manager for Fox, secretary and treasurer. Members of the board of directors: Lynch, ex officio chairman; Gottlieb, J. E. O'Toole of Pathe; S. J. Hankin, Educational; Joe Levy, United Artists; Nat Steinberg Premier Pictures.

Year's Protection Asked Over Cheap Houses

Circuits See Grave Menace in Springing Up of "Shooting Galleries"

THE matter of protection on pictures is one that is attracting wide attention of big and small exhibitors and distributors alike and is bound to assume even larger proportions before order comes out of the present chaos. The guns of the bigger fellows seem directed against the "shooting galleries," which it is claimed are prospering beyond all measure because of a lack of protection to the higher class houses.

Chicago is seen as the storm center at present with the prospect for a national demand for extended protection. Balaban and Katz have demanded protection of one year over theatres charging an admission of less than fifteen cents. The present protection is six months. It is said the new demand is favored by distributors and big operators elsewhere, but there is no indication yet that the Balaban and Katz demand is to be met.

Harold B. Franklin, president of West Coast Theatres has taken practically the same stand as Balaban and Katz. He has termed as ruinous and unfair the competition of the fifteen cent houses, declared to be multiplying at an alarming rate on the coast and more particularly in Los Angeles County.

From the distributors' angle low admissions cut film rentals and distributors therefor are declared inclined to favor the extended protection over low admission houses, although the year proposal is not striking popular fancy, because of the time limitations on contracts.

Conditions out around Kansas City threaten a lively battle before amicable arrangements are made. First run houses of Kansas City are demanding extension of protection within a radius of sixty miles. The new demand would extend the present sixty day protection over suburban houses and action against the proposition is threatened by the exhibitors' association. The proposed clearance, if given, would include protection over Kansas City, Kan., which has a population of 135,000. Theatre owners will fight to a finish the granting of the demand, according to R. R. Biechele, who says the extended protection would kill business for towns included in the restricted area.

There will be no extension of the thirty day protection if the exchanges in Albany, N. Y., have their way, as now seems probable. During the past week, certain exhibitors have come out in a demand for longer periods of protection than now exists, but their requests have been met with flat refusal on the part of exchanges. Several of these demands have come from heads of large chains and it is claimed that if longer protection is given the little fellow will be the one to suffer. The situation is rather acute at the present time and has Film Row agog as to its possibilities.

Publix Fall Session Off

Managers Training School Discontinued Temporarily With All Man Power Supplied

THERE will not be a fall session of the Publix Theatre Managers Training School. It was originally intended to start the fourth session of the Managers School this September. However, the need of man power for the Publix Theatres can be met with the graduates of the last three sessions. Inasmuch as graduates of the Managers School were trained exclusively for the Publix Theatres it was decided to close the Managers Training School until a time when there was sufficient need of more managers to justify another session of the school.

Executives of Publix have expressed themselves as thoroughly satisfied with the work of the school graduates.

The school has been in session for two years. John F. Barry, Director of the School reports that there were approximately five hundred applications for the session that was scheduled to start this fall. The past three sessions graduated over seventy-five men and all but three of these are now engaged in theatre operation. In practically every state there is some graduate of the Publix Theatre Managers School engaged in theatre operation. Not all of the graduates are now employed by Publix. Seven other circuits have Publix Managers Training School graduates in their employ.

John F. Barry who organized the Managers School and has been director of it to date is now starting sessions of intensive training for managers now operating theatres. He just returned from New Orleans where he conducted an intensive training session for about 150 managers of the Saenger Circuit and affiliated circuits.

It is felt that sessions of intensive training for groups of managers are to be preferred to the training of new material when there may not be vacancies enough for the men trained.

New Pathe District Managers Appointed

Robert Mochrie, branch manager in Pittsburgh for Producers Distributing Corporation, has been made district manager of District Number 5 (Pittsburgh, Cincinnati and Indianapolis) for Pathe Exchange, Inc. William G. Humphries, P. D. C. manager in Philadelphia, has been made manager of District Number 3 (Philadelphia, Washington and Charlotte).

Winnipeg Theatre Boom Contemplates Four New Houses by U. S. Concerns

WINNIPEG, Manitoba, is in for an immediate theatre building boom, according to local announcement, a large moving picture organization of the United States, owning hundreds of theatres in the States, having decided upon the erection of no less than four houses. A large new independent theatre is already well under way in Winnipeg also, while the Orphem Circuit has decided to erect a large house to replace the Orphem Theatre which was built in the Manitoba Capital in 1910.

Famous Players Canadian Corp. is already well established in Winnipeg with two large theatres, the Capitol and the Metropolitan, while Universal Pictures Corporation has three theatres there, the Lyceum, the Starland and the College. The third film company, whose identity has not been publicly disclosed, has arranged for the erection of a house in the downtown section of Winnipeg to seat more than 2,000 person, while the three others will accommodate 1,200 each. One will be located in the North end of the city; another at the West end of Portage Avenue, and the third in Fort Rouge, a residential suburb.

Advocates Broadcasting

Wisconsin Exhibitor Says It Is Cheaper and More Effective Publicity Medium

RADIO broadcasting from a theatre's own plant in cities with a population around 20,000 is strongly advocated by Francis M. Kadow, Manager of the Mikadow Theatre, in Manitowoc, Wis., who is in New York at present in an effort to tie up his own broadcasting station with the programs of one of the big stations of the country.

Kadow has been operating his Mikadow Theatre station for the past year as WOMT, and he declares it a better and cheaper advertising and publicity medium than anything he has ever tried. So far he has never used it for outside commercial purposes, but merely to announce his own theatre activities, and to turn the station over free to religious, civic and fraternal organizations for occasional programs.

In discussing his station Kadow said:

"The experience I have had with broadcasting at the Mikadow has convinced me that radio is an important part of the publicity and advertising schedule of picture theatres in cities around the size of Manitowoc. With me it has taken the place of the house organ and the program. We used to issue a house organ every week at an approximate cost of $125 an issue. Now I have discontinued it entirely.

"Manitowoc has a population of 18,000. According to the Assessor's figures there are 2,000 radio receiving sets in the city. I soon found that I was reaching a large share of the public through my broadcasting, and gradually did away with the house organ. I depend entirely on broadcasting for direct theatre-to-patron publicity. It costs only about half as much as the house organ in actual dollars and cents, though it takes more of my time. Of course, I use all the other channels of advertising and publicity, such as the newspapers, the billboards, the lobby displays, etc., to supplement the broadcasting."

During his stay in New York Kadow visited the home office of First National Pictures and complimented the company on its "To-Be-Weds" radio feature, which he regards as the best motion picture radio feature that has been used and upon which he is modeling a "team" that is doing part of the Mikadow Theatre's broadcasting.

Cleveland Golf Tournament on August 19

THE second annual exhibitor-distributor golf tournament will take place Friday, August 19th at the Ridgewood Country Club, Cleveland, O. All members of the industry are invited to join in the festivities which start early in the morning. There is no closing time. This get-together is staged by the Cleveland Film Board of Trade for a better mutual understanding between exhibitors and distributors.

The committee which has mapped out the details of the tournament consists of W. N. Skirboll, in charge of arrangements; Gradwell L. Sears and Oscar Ruby, in charge of events and invitations, and Harry R. Skirboll, in charge of prizes. Skirboll has announced that there will be prizes for novices as well as experts. Ten dollars is the admission fee for players. Five dollars is the admission fee for non players.

"The Divine Woman" Garbo's Next Vehicle

The role of "Aurelie," the French actress in "The Divine Woman," is Greta Garbo's next starring part for Metro-Goldwyn-Mayer. The play was successful when produced in New York by a Western producer, Frank Egan. Miss Garbo will enact the role played by Doris Keane under the direction of Victor Seastrom. The production is based on "Starlight," by Gladys Unger, a member of the Metro-Goldwyn-Mayer scenario staff.

Alberta T. O. Hold Meet at Edmonton, Alta.

The Independent Theatre Owners' Association of Alberta held their annual meeting at the Macdonald Hotel, Edmonton, Alta., on Monday morning, July 21. The election of officers for the following year took place, the following officers being chosen:

A. Entraile, president, Edmonton, Alta.; R. J. Grant, vice-president, Wetsakiwin, Alta.; W. Long, secretary-treasurer, Edmonton, Alta. The executive committee appointed for the coming year consists of W. C. Pilkie, Vermillion, Alta.; C. S. Bailey, Edmonton, Alta.; L. A. Goodridge, Edmonton, Alta.; R. N. Beatty, Red Deer, Alta.

The meeting closed with a dinner in the main dining room of the hotel.

Sociedad General Cinematografica Handling F B O

A deal has been consummated between the Sociedad General Cinematografia of Buenos Aires and F B O whereby the entire 1927-28 product of the Kennedy organization will be distributed by Sociedad throughout Argentina, Paraguay, Uraguay, Chile, Peru, Bolivia and Ecuador. The deal was closed with John Kunzler, New York representative of Sociedad.

Paramount Declares Regular Quarterly Dividend

At a meeting held today the Board of Directors of Paramount Famous-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable October 1st, 1927, to stockholders of record at the close of business on September 15th, 1927. The books will not close.

Joelson - Suchman in Bronx Merger

WITH the granting of a charter of incorporation the other day in Albany, New York, a combined corporation, the Joelson-Suchman Enterprises of the Bronx, began to operate. By the merger of the Julius Joelson and Harry Suchman circuits a capitalization of $1,000,000 is realized; the approximate seating capacity of the 10 houses is 18,000. Each partner contributed five houses to the chain, Joelson his Belmont, Ritz, Crescent, Parkway and Melrose and Suchman his Blenheim, Webster, Boston Road and Golden Rule. Extensive expansion plans, not ready for announcement yet, are being formulated, it is said.

The company's headquarters will be located in New York City. Officers are: Julius Joelson, president and general manager; Fred Berger, vice-president; Jack Rosenthal, secretary; Nathan Starr, treasurer. The Board of directors consists of Harry Suchman, Fred Berger, Jack Rosenthal, Irving Rosenthal, Julius Joelson, Rose Joelson, John Delamonte and Nathan Starr. Mr. Suchman is chairman of the T. O. C. C.'s committee on arbitration.

In and Out of Town

HAL HODES, Universal short product sales manager, has just arrived at the home office in New York after a seven weeks' trip through the Middle West. He visited the Cleveland, Detroit, Chicago, Milwaukee and Minneapolis territories during the trip.

SHERMAN S. KRELLBERG, president of Krelbar Pictures Corporation, returned to New York this week after several months of consultation in California with Bud Barsky over production details.

GEORGE O'BRIEN, Fox Film star, sails for Germany aboard the Hamburg-American liner, Reliance, this Saturday, August 13, on his way to Berlin for a visit with F. W. Murnau.

J. J. COLE, publicity manager for Mandell's Theatres, Ltd., in Sydney, Australia, is spending two weeks in New York City.

DONALD REED, First National player, arrived in New York on the Twentieth Century last Friday.

AL ROCKETT, production manager for First National on the Coast, is enroute to New York to attend the premiere of "The Patent Leather Kid" on Monday evening at the Globe.

MONA MARTINSON, stage and screen star of Sweden, arrived in New York last Monday morning on the S.S. Gripsholm to take up her contract with Metro-Goldwyn-Mayer.

Paramount Signs Bachman as Supervisor

J. G. Bachman, independent producer, has been signed by B. P. Schulberg, associate producer for Paramount, as supervisor for the next Emil Jannings and Florence Vidor starring vehicles.

Independent Exchange Operating Nationally

FOR the first time in the history of Cleveland's film trade an independent exchange will adopt national exchange methods in its mode of operation. This new complexion on the independent situation has been brought about by the entry of A. H. Fischer, formerly Metro-Goldwyn-Mayer exchange manager in Minneapolis and brother of Meyer Fischer, who has lately joined the Fischer Film exchange of Cleveland as general sales manager.

Mr. Fischer will concentrate on first run engagements throughout the Ohio territory. Independent pictures are having a better break locally this year than ever before in their history. Exhibitors are ready to buy pictures on merit rather than on reputation. The addition of A. H. Fischer to the Fischer Film Exchange is reported in Cleveland as one of the most important moves that any Ohio independent exchange has ever made not only for its own advancement, but for the advancement of all independent distributors in the field. Mr. Fischer was manager of the Minneapolis Metro-Goldwyn exchange for nine years, and division manager for Warner Brothers in St. Louis territory more recently.

Production Financier Sees Reform Needs

Frank R. Wilson says Mediocre Pictures Are Driving People From Theatres

ACCORDING to a copyrighted story appearing in The Film Daily, Frank R. Wilson, production financier and director of Wesco, sees some radical changes necessary on the production end of motion pictures in order to bring down overhead costs and to keep up the standard of pictures to where they will continue to interest the picture going public.

The shutting out of outside talent and the discouraging of outside ideas, are among the greatest evils, according to Mr. Wilson, who says:

"The efforts of producers to annex all available talent have built up a wall around production, with producers drawing only from within, thus shutting out and discouraging new ideas, which might provide the betterment in quality which is now lacking.

"Mediocrity in pictures is driving people away from the box office and the sooner producers realize the fact the better it will be for all concerned. The tremendous amount of money invested in theatres must be protected by quality entertainment which is not being provided. Motion pictures are coming through a bottle and the neck is too small.

"Production is the sore thumb of the industry, made so by some of the fallacious policies now in force at the studios which have destroyed the community of interest so essential to quality production.

"Producers must realize that if the industry is to prosper, motion pictures must improve, and they are not doing so. I do not profess to know the cure. If I did I most certainly would apply it to bring about the betterment so badly needed at the present time."

Among other things Mr. Wilson said in The Film Daily story:

"The conference table system also is retarding progress. It is a case of too many cooks spoiling the broth, with producers feeling that, if, for instance, one man can write a brilliant story, the association of several other persons on the project would result in a betterment of quality in direct ratio to the number employed in its making.

"Remuneration for production workers ultimately must be on a basis determined by what they produce, which is a profit-sharing basis. New Ideas are needed from the outside. It is time for producers to pull down the walls and invite the world in to help better pictures. Some agency must be provided to encourage independent production, providing the ideas so necessary to protect the terrific investments in theatres, and the only way they can be protected is through quality entertainment."

N. J. and Pa. Houses to Open

Forty Picture Theatres Closed for Summer, Start Season Labor Day

MANY theatres in Pennsylvania and New Jersey, which for one reason or another have been closed for a good part of the Summer, are preparing to reopen from Labor Day on, according to The Exhibitor, which publishes a list of some forty such houses. A goodly number of these will start the new season on Labor Day, while various other openings are set for late in September or the first week in October.

The majority of these theatres have been remodeled or have undergone improvements of some sort. The Exhibitor list of remodeled houses that are to open Labor Day includes the following:

Apex, 51st Street and Haverford Avenue, Philadelphia.

Colonial Theatre, 10th Street and Moyamensing Avenue, Philadelphia.

Embassy Theatre, Jenkintown.
Levoy Theatre, Millville, N. J.
Elrae Theatre, 2850 North 22d Street, Philadelphia.
Hunts Auditorium Theatre, 2910 North Broad Street, Philadelphia.
The Colombia Theatre, 20th Street and Columbia Avenue, Philadelphia.
The Leader Theatre, 40th Street and Lancaster Avenue, Philadelphia.
The 69th Street Theatre, 69th and Market Streets, Philadelphia.
The Embassy Theatre, Jenkintown, Pa.
Strand Theatre, Easton, Pa.
Colonial Theatre, Phœnixville, Pa.

New theatres scheduled to open on or about Labor Day are:

New Carman, Germantown Avenue, above Allegheny, Philadelphia.
Levering Theatre, Ridge and Levering, Roxboro.
Benn Theatre, 4th and Central Avenue, Chester, Pa.
Media Theatre, Media, Pa.
Stanley Co. and Marcus-Benn's New Theatre, Norwood, Pa.
Ritz Theatre, Oaklyn, N. J.
New Theatre, Westmount, N. J.
Egyptian Theatre, Bala-Cynwyd, Pa.
New Theatre, Drexel Hill, Pa.
New Theatre, Maple Shade, N. J.
New Theatre, Conshohocken, Pa.
New Theatre, Pottsville, Pa.

Among the theatres that will open the latter part of September of early in October are:

New Park Theatre, 31st and Diamond Streets, Philadelphia.
Pearl Theatre, 20th and Ridge Avenue, Philadelphia.
Erlanger Theatre, 21st and Market Streets, Philadelphia.
New Forest Theatre, Bristol, Pa.
New Theatre, Narberth, Pa.
Collingswood Theatre, Collingswood, N. J.
West Collingswood Theatre, Collingswood, N. J.
New Theatre, Hammonton, N. J.

Wynnefield Theatre, 54th Street and Wynnefield Avenue, Philadlphia.

New Theatre, Allentown, Pa.

Opera House, Wilmington, Del.

A new theatre being built at Rising Sun Avenue, below Cottman Street, Fox Chase, for the Oxford Theatre Company, is expected to be completed by Thanksgiving.

Ed Linderman Resigns From Warner Bros.

Ed. Lindeman, assistant sales manager in the Warner Bros. extended run production department, has tendered his resignation to Warner Bros.

Many Films in Work at Pathe-De Mille Studio

With one company on location, five more units working on the lot and three pictures in the cutting room, the Pathe-De Mille studio is heavily engaged in production.

Donald Crisp is filming "The West Pointer" on the West Point reservation. All interior as well as interior scenes are to be taken on the grounds of the military academy. Phyllis Haver is making her first starring picture, "The Wise Wife," under the direction of R. Mason Hopper. Lois Weber is directing her first De Mille picture, "The Angel of Broadway." Paul Stein is directing "The Forbidden Woman," in which Jetta Goudal is supported by Victor Varconi and Joseph Schildkraut. Marie Prevost is working on "The Girl in the Pullman" under the direction of Erle C. Kenton. Elmer Clifton is nearing the completion of "The Wreck of the Hesperus," a special.

In the cutting rooms, Director Rupert Julian and Supervisor Bertram Millhauser are applying the finishing touches on "The Country Doctor." "Almost Human," a Vera Reynolds feature, is being edited by Director Frank Urson and Adelaide Cannon, film editor. William K. Howard is preparing his next directorial effort, "The Main Event," in which Vera Reynolds will star.

"Chang" Producers Again Search for Screen Material

Equipped with their cameras and with the privilege of carte blanche given them by Paramount executives, Merian C. Cooper and Ernest B. Schoedsack, producers of "Chang" and "Grass," have again left civilization to record the screen history of some little known people or region. Whither they are bound is a secret, even to many officials in the Paramount company, which is financing and distributing their productions. Their picture will again be filmed in the open, close to nature.

Dorothy Sebastian Signed by Columbia Pictures

Another name was added this week to the line-up of stars who will appear in Columbia productions for the present season when Dorothy Sebastian was signed to a contract by Harry Cohn, Columbia vice-president in charge of production. Her services were secured through the courtesy of Metro-Goldwyn-Mayer.

FBO Purchases Ten Stories for Next Year

RETURNING to Hollywood last week with ten new stories for his company's next season product, William Le Baron, vice-president of F B O in charge of production, declares that F B O has taken the lead in the advance preparation of stories recognizing the value of the suggestion offered by the Academy of Motion Picture Arts and Sciences that stories be thoroughly groomed before production starts. These ten stories will be placed in the hands of the F B O scenarists immediately and will be ready for filming before January 1.

Universal to Open Eight Theatres During Sept.

DURING the month of September Universal will open eight theatres. With the opening of these houses, Universal will rate a steady pace in enlarging its holding. It is estimated that the construction of theatres now under way will be steadily increased and that this activity will extend well into the new year.

Sterling May Erect Studio at Burbank

Burbank may soon have a new motion picture studio if present plans of Sterling Productions, Inc., are carried through to a successful conclusion. The film concern has purchased twenty acres of ground fronting on Riverside Drive and within a block of the First National studios at Burbank.

According to Joe Rock, producer for Sterling, and Irving L. Walenstein, home office representative, Sterling anticipates establishing all of its active units in California during the ensuing year and adequate stages and other studio buildings will be constructed to house the various companies working for Sterling. At the present time Rock is producing at Universal studios, while other Sterling units are operating in the East.

Assembled Cast for Christie's "Tillie"

An arrangement has just been completed whereby W. C. Fields will be loaned by Paramount to Al Christie for one of the featured roles in "Tillie's Punctured Romance," for which Chester Conklin has already been announced. Another stellar name has been secured in Louise Fazenda, who will be loaned to Christie immediately after she has completed a picture for another company. Louise Brooks is in the cast.

Christie has chosen Eddie Sutherland to direct. The author of the story, John McDermott, is now working on the scenario. Production will probably start about September 20 at the Christie studio.

First of New "Henry and Polly" Comedies Named

Pathe's modern version of the "Henry and Polly" series of comedies which were immortalized by Mr. and Mrs. Sydney Drew, will be released to exhibitors starting in the early fall. "Should a Mason Tell?" is the title of the first of these two-reel subjects and it is set for September 18. Taylor Holmes and Leah Baird are the stars of the "Henry and Polly" comedies which Gaiety Pictures, Inc., is producing. Amedes J. Van Beuren, president of Gaiety, sponsored the original two-reel Drew series.

Columbia Signs Seitz to Direct Another Special

George B. Seitz, director of Columbia's "The Blood Ship,' has signed a new Columbia contract to direct another of the company's productions for the new season.

Excellent Concludes Distribution Arrangements

Excellent Pictures Corporation has just concluded a number of distribution deals for the 1927-28 group of 18 Excellent productions. M. A. Chase, vice-president of Excellent, expects to wind up all other pending negotiations within a week.

The Excellent distributors as announced by Mr. Chase are Ludwig Film Exchange, Inc., operating in Milwaukee and Minneapolis; Twentieth Century Film Co., Inc., operating in Philadelphia; Security Pictures, operating in Chicago; Montague and McConville, headquarters in Boston; Commonwealth Film Corporation, operating in New York and Northern New Jersey; Chase Pictures Corp. with exchanges in Buffalo and Albany, N. Y. Excellent has also closed with the Gaumont Company, Ltd., for distribution in England, with Antonio Interrante of Milan for distribution in Italy, and with American Film Corp. for distribution in the Argentine.

Five U. A. Pictures Go Into Work in August

The independent producing units of United Artists have established a production record for that company, believes Al Lichtman, United Artists official, who returned from Hollywood this week. The five films that enter production this month are Corinne Griffith's "The Garden of Eden," John Barrymore's "Tempest," Gilda Gray's "The Devil Dancer," D. W. Griffith's "A Romance of Old Spain," and "Ramona," an Inspiration-Carewe production.

Five pictures already in production are "My Best Girl," "Sadie Thompson," "The Gaucho," "Sorrell and Son" and "Steamboat Bill, Jr." Five completed films are "The Dove," "The Magic Flame," "Topsy and Eva," "College" and "Two Arabian Knights."

"U" Starring Barbara Kent in "Stop That Man"

Barbara Kent is to play her first stellar role in the Universal production, "Stop That Man," which Nat Ross is going to direct from the script by Harry O. Hoyt, who is doing the adaptation of this stage play by George V. Hobart.

After an absence of more than a year from the Universal lot, Peggy Montgomery has returned to play the feminine lead in "The Brand of Courage," a Western starring Bob Curwood under the direction of Bruce Mitchell.

Fox Has $115,000,000 in Theatre Holdings

AT the present time Fox has $115,000,000 invested in theatres, the "Daily Film Renter" of London was informed by Winfield R. Sheehan, Fox Films executive who is making a trip through the continent. The West Coast Theatres holdings are included in this estimate. The firm has holdings in 450 houses, has six now in the course of construction and will build 23 others.

Rules Strict Regarding Theatre Operation

New rules and regulations governing motion picture theatres, both in construction and operation, have beeen published by Attorney General Charles P. Sisson of Massachusetts, and copies have been sent to all theatre managers, owners, exchanges and others interested in the industry this week. The regulations apply only in the towns and not in the cities, the cities being governed by their own building codes.

Under the new rules all entrances and exits must be unobstructed. Two or more exits must be provided for each auditorium, two for each gallery and two for each stage.

No hall or auditorium above the second floor in any building may be used for showing motion pictures. Fireproof walls must be provided for second story theatres, and placing of false doors or mirrors is prohibited. Fire escapes from upper balconies must connect with the floor and ground, must be entirely enclosed or provided with tight roof and must have lights and hand rails.

Film booths must be so arranged as not to hinder or block aisles or exits. Flooring must be of asbestos cement and doors must swing outward. Booths must be provided with inlets on each side and in the door.

Fines not exceeding $100, imprisonment not exceeding three months, or both, are the penalties provided for violations of the new rules.

Lon Chaney to Play "The Wandering Jew"

Eugene Sue's story, "The Wandering Jew," is to serve Lon Chaney as his next starring vehicle for Metro-Goldwyn-Mayer. The title character of Sue's story has been interpreted time and time again and has appeared in fiction frequently. The story itself is based on a legend many centuries old. A romance will be inserted by the M-G-M scenarists into the Sue work.

"Tell the World" New Colleen Moore Picture

Colleen Moore's next picture for First National will be "Tell the World," on which the diminutive star will begin work as soon as she has returned to Hollywood from her vacation. Gerald Duffy is adapting the story from Howard Irving Young's stage play. John McCormick will superintend the management of the production. The director has not been assigned.

U. A. to Show Films to Trade in Theatres

UNITED ARTISTS will hold special advance trade showings of "College" and "Two Arabian Knights" and other recently completed films in theatres in key cities. Some of the showings will be regular engagements where pictures can be "caught" by exhibitors through invitations from United Artists' exchange managers. Music will be heard at these showings.

Fox Plans First Run House for Dayton, O.

A RUMOR prevails in Dayton, Ohio, that Fox will construct a first run theatre there which will cost about $4,500,000. The proposed theatre is to be erected on the site of the Masonic Temple on South Main Street. It is said that negotiations for the property are practically completed. It is hinted that Fox desires secrecy concerning plans for the new house in order to obtain sufficient property running through to 5th Street so that the theatre will have an exit on each street.

Wisconsin M.P.T.O. Meets on August 30

Date of the 1927 Motion Picture Theatre Owners of Wisconsin Convention was set for August 30 and 31 at a meeting of the Board of Directors on Monday. This date was chosen only after considerable discussion, as it coincides with State Fair Week. It is hoped that the double attraction will bring in more than the usual number of exhibitors. Members of the Board who were present at the meeting were: John P. Adler of Marshfield; August Berkholtz of West Bend; George Fischer, Milwaukee; F. J. McWilliams, Madison; E. Langmack, Max Krofta, Fred Seegert, Henry A. Stabb, William Jacobs and Steve Bauer of Milwaukee.

Skirboll Head Cleveland Film Board of Trade

William N. Skirboll, manager of the local Columbia and Gold Seal exchange, was elected president of the Cleveland Film Board of Trade at its meeting last Monday. Skirboll succeeds Gradwell L. Sears, local First National exchange manager. Other officers elected for the year are as follows: Norman Moray, Warner Brothers, exchange manager, vice-president; J. E. Beck, Pathe feature sales manager, secretary and treasurer. Mrs. Georgia Moffett was re-elected executive secretary and assistant treasurer.

Pueblo, Colorado Publix House, Robbed

The Colorado Theatre, Pueblo, one of the Publix theatres, was robbed of between $2,000 and $3,000 early Tuesday morning August 2nd when robbers bound the night watchman and broke open the safe with a large sledge hammer. Chas. Mayes, the night watchman, succeeded in freeing himself and notified the police. No trace of the robbers has been found. Police believe it to be an "inside job."

Ohio M.-P. T. O. Executive Board Meets Next Week

A meeting of the executive board of the M. P. T. O. of Ohio will be held in Columbus next week. At that time it will be determined when and where the state convention will be held. It has practically been decided that the convention, scheduled for late in August, will not be held in Columbus this year.

Exchanges and Exhibitors Functioning Harmoniously

Harmony never before experienced in Kansas-Missouri theatre circles is resulting from the recent agreement of the Kansas City exchanges and exhibitors, whereby film salesmen aid the M. P. T. O. Kansas-Missouri by soliciting new members.

"It is not a case of the exhibitors 'coming over' to the producers," said R. R. Biechele, president of the M. P. T. O. K-M., "but a case of the producers displaying their good will towards the theatre owners and their desire to co-operate to the fullest extent to strengthen the ranks of the organized force of the industry to combat unfair opposition from outside sources."

Wobber in Charge of Two More Paramount Offices

John Clark, Western Division sales manager for Paramount, announces that Herman Wobber has taken over the district management of the Salt Lake City and Denver Paramount branch offices in addition to his present four exchanges on the West Coast. Mr. Wobber is replacing Louis Marcus, who resigned to take care of his theatre properties.

Goldburg Sails for London to Produce "Comrades"

Jesse J. Goldburg, president of First Division Distributors, is now on his way to London where he will supervise personally a special production to be called "Comrades." The picture may be made with a British and American cast. There are in Britain a number of American stars under contract to James Ormont.

British Film Imports Indicate Gain

BRITISH imports of motion picture films show considerable growth during the first six months of 1927 as compared with the same period of 1926, but the aggregate footage was still approximately only one-third that of 1925 according to advices to the Department of Commerce, Washington, D. C., from the American Consulate-General, London, England.

The increase over 1926 amounted to 30,000,000 linear feet, and of this quantity nearly 27,000,000 linear feet related to blank film, positives showing a rise of 2,000,000 linear feet, and negatives the balance. Positive films comprised rather less than 10,000,000 feet, or about one-sixth of the total aggregate, while negatives formed about one-twelfth.

Re-exports in the current half year were less than one-half the volume shipped in 1926, and but slightly more than in 1925; blank film fell by 9,000,000 linear feet, compared with 1926, but was more than double the re-exports of two years ago; positive film was 1,700,000 linear feet lower than in 1925. Negative film recorded an increase over 1926 of 700,000 feet. The aggregate of re-exports reached 8,063,887 linear feet, compared with 16,713,964 linear feet in 1926 and 7,656,105 linear feet in 1925.

Key City Reports

New York City

AS the new season nears, things along Broadway show signs of increased activity. Word has gotten around that "The Big Parade" will be at the Astor only a few weeks longer and receipts last week showed a healthy boost.

"Seventh Heaven" is by no means doing capacity at the Harris, but goes along steadily and no complaints are heard.

"The King of Kings" was not without its slump, but last week brought a smiling face back to the box-office.

"Camille" rounded out its fifth week at the Rivoli and departed.

"The Way of All Flesh" is below the splendid business of the first few weeks, but with any sort of a decent break in the weather should go along for some time at the Rialto.

"Old San Francisco" and Vitaphone in their sixth week at Warners showed some improvement, but will probably wind up before long.

The Capitol had a good second week on "12 Miles Out"; "Madame Pompadour" made a very fair showing at the Paramount; the Strand did not seem to fare well with "Lonesome Ladies"; business at the Roxy was excellent with "Painting the Town."

St. Louis

MIXED weather brought mixed business to the first runs and neighborhood houses of St. Louis and vicinity the past week, and taken as a whole business might be classed fair to middling. Nothing to get excited about either way. Not even the best press agent in the world could claim record breaking business for any show in town, with the exception possibly of the Municipal Opera in Forest Park—which after all has nothing to do with pictures.

Brooke Johns who revived interest in the Missouri during his stay there is departing on a vacation trip to his farm in Maryland and put on a real good stage show at the Grand boulevard "picture" palace and enjoyed a good week. **The screen offering was "See You in Jail."**

Just up the street the St. Louis Theatre had an average week for this season with "The Clown" on the screen and some good Orpheum Circuit vaudeville on the stage.

The Ambassador Theatre offered **"The Stolen Bride"** on the screen, while Herbert Rawlinson dubbed his stage show "Around the Town."

Loew's State had a fair week with "Twelve Miles Out" on the screen and a stage show that featured some well formed bathing and diving girls.

Detroit

COOL weather and excellent midsummer attractions helped to pull down heavy receipts at the main feature theatres this week.

The Hatton-Beery team, however, fell somewhat below the coinage set for "Fireman, Save My Child," at the Adams. This pair usually packs the houses in this city from the orchestra pits clear out to the sidewalks. In view of their previous successes, they flopped badly. But customers did crowd the ticket office at times and just enough to warrant a second week's showing. The cash will undoubtedly increase next week.

"The First Auto," in the Madison, went over big during the first week's showing. From all indications, the financial reports here will show an exceedingly heavy profit at the end of its run. Local interest in this attraction runs high. All performances went over big.

Throngs also witnessed the fate of Ben Lyon and Claudette Colbert in the Capitol photoplay, "For the Love of Mike." Business was good during the early and latter parts of the week. Stage attractions helped.

Considerable tabulating was done on the reissue of "Quicksands," with Richard Dix, at the State, where a stage show is always featured in connection with the films. **The gross at the ticket windows was immense throughout the greater portion of the week.**

Los Angeles

JACK MULHALL and Dorothy Mackail are supplying the laughs this week at Loew's State in, "Smile, Brother, Smile." This picture appears to be the best received of all the downtown attractions.

"Metropolis" at the Metropolitan is attracting average business with a Fanchon and Marco prologue, "Sea Nymphs," the most beautiful they have yet staged at the theatre.

The Criterion and the Million Dollar report large attendance at the showings of "The Big Parade" and "Beau Geste."

Judging from the box office receipts, Monte Blue, who is playing in **"The Brute," is a favorite** with the Uptown patrons. Dave Good is supplying his usual snappy musical entertainment.

Grauman's Chinese Theatre, the mecca of California tourists, **reports splendid box office receipts with "The King of Kings."**

Fred Miller of the Carthay Circle Theatre is elated over the tremendous hit of "Seventh Heaven," now in its fourth month and still playing practically to capacity.

Boston

WHILE the week's business has been inclined to be "spotty" in some instances, on the whole the week has been satisfactory for this season of the year. Cooler weather with frequent showers has aided. Opening of two legitimate playhouses after being dark for many weeks has not appeared to interfere with box office receipts at the motion picture houses.

Loew's State has played to good houses throughout the week. Phil Spitalny and his players have moved along to the Loew's Orpheum and have been succeeded by a group of fifteen in "The Whirl of Splendor" with Sissle and Blake in Negro songs. This move has brought increased attendances to both theatres. Spitalny goes next week to Baltimore. **"Painting the Town" was the film at the State and "Twelve Miles Out" at the Orpheum, both winning general commendation.**

"Time to Love" is the film at the Metropolitan, which has appealed to the mid-summer audiences. It is considerably lighter in vein that "Metropolis" and "The Covered Wagon" which have been featured the past two weeks, and the diversion appears to have met with ready response. Gene Rodemich continues as a stage attraction with Cambria's "Non-Stop to Mars" as the somewhat fantastic accompanying presentation.

Sissle and Blake, who appear in person at the State, are heard in the Vitaphone numbers at the twin houses, Modern and Beacon. **"The Last Outlaw" is the melodrama feature film with the sensational "The Secret Studio" as companion picture** of the double bills at both houses. Box office receipts are entirely satisfactory at both.

Following a three weeks' run of "Beau Geste" at the Fenway, that theatre is this week playing a split week, with **"Not for Publication" and "Rolled Stockings"** the first half and **"Barbed Wire" and "Is Zat So?"** as the double bill the last half. **The innovation has grossed well** and will be continued for a while.

Other theatres reporting good business for the week include the Washington **Olympia,** playing **"The Prince of Headwaiters,"** Keith-Albee Boston with **"Rich But Honest," "Not for Publication"** at the Scollay Square Olympia **and "Captain Salvation"** at the Bowdoin.

Philadelphia

NOTWITHSTANDING the mid-summer season, business in the down town houses was fairly satisfactory during the week.

Adolphe Menjou in "Service for Ladies" at the Stanley lined up the crowds each evening. The sixteen Tiller Girls and Ilse Marvenga were added attractions.

The Fox with Jetta Goudal in "Fighting Love" backed by an excellent surrounding program including Muriel La France, Caites Brothers and the Thirteen Parisienne Redheads **reported a good week.**

The Arcadia with **Irene Rich in "The Climbers" played to average** summer business.

"The Night of Love" drew well at the Palace, while the Karlton with **Richard Dix in "Quicksands," maintained an average** standard.

"Convoy" elaborately exploited at the Victoria **repeated** the success which it scored recently at the Stanton.

The Stanton with a **first showing of "Dance Magic" reported good** box office receipts.

"Lost at the Front" did not prove a particularly good drawing card at the Globe **and business was only fair.**

"Broadway Nights" with Lois Wilson at the Capitol **played to average** business.

Seattle

WARM, almost hot, summer weather last week caused a considerable slump in motion picture business. **That is, with the exception of the Fifth Avenue Theatre,** which continued to pack the crowds in. The Fifth Avenue, **with "Manpower" on the screen** and Eddie Peabody on the stage, had waiting lines every night in front of the house. These two attractions, with a Fanchon-Marco stage revue, succeeded in reaching the $20,000 mark for the week.

As mentioned, the other houses did not fare as well. **"Dearie" at the Blue Mouse,** playing a second weeks' engagement, **fell off to a very noticeable extent,** due to the weather and poor reports of the picture. Vitaphone subjects were only fairly well received.

The Coliseum Theatre surprised the trade by pulling close to $10,000 for the week with "Rolled Stockings" which was expected to be a small attraction at the box office. The picture was one of the unexpected hits of the summer season.

"Drums of the Desert" at the United Artists Theatre was a noticeably poor attraction that fell quite a bit below this house's average, which in itself has been none too high the last few weeks.

At the Columbia Theatre, "Ritzy" played to average business. It was well advanced and exploited, and did a fair share of business for this season.

The Embassy Theatre, playing "London," maintained its usual pleasing gross at a 25c admission policy. The screen and stage attractions at this theatre are pleasing many patrons every week, and Sam Siegel is putting across some nice exploitation for the house.

"One Increasing Purpose" at the Pantages was sufficient as a screen attraction at a vaudeville house. Business here has dropped off during the summer months.

It is interesting to note that five of the six leading downtown first run houses during the past week have played Paramount Pictures, which were formerly confined exclusively to one circuit.

San Francisco

THE picture houses of San Francisco, both down-town and residential, report good business for the past week. At the week ends the houses have been crowded in the evenings because the pictures appealed to the people and the weather was favorable.

"The Way of All Flesh," at the St. Francis Theatre, shown a third week in spite of the fact that "Beau Geste" was advertised, again went over especially big and for that reason it has been decided to show it a fourth week. It is crowding that theatre and more than bringing results. **"Chang," shown at the California Theatre, has been attracting the school boys and girls as well as others.**

"Topsy and Eva" featuring the Duncan sisters at the Granada Theatre **filled the evenings, especially because the Duncan sisters also appeared in person.** The afternoons also were filled, but not like the evenings. **"After Midnight" at Loew's** Warfield Theatre **drew crowds,** which together with the acting of Nell Kelly, a local girl, filled the house. Some claim the advertising did it. **"His Dog" did well at the** Golden Gate Theatre, which, together with the acts of vaudeville, ,filled the house all week. **"The Honeymoon Express"** shown on the screen at the Pantages Theatre **pleased the audience** very much, which together with the vaudeville acts filled the house.

"Red Hot Hoofs" the feature and "Close Shaves," the comedy, at the Union Square Theatre, together with vaudeville acts, **crowded the theatre at all times.**

In the residential districts, the **Wigwam Theatre did especially well with "The Prairie King"** together with the musical comedy of, "The Great Kentucky Derby." **"Lost At The Front" drew a fair crowd** to the Coliseum Theatre **and the Casino Theatre did well with "Taxi, Taxi."** The Majestic Theatre **did well with "Twinkletoes,"** but the Avenue Theatre, which just opened and which played this same picture, did not do as well as expected with it.

Cleveland

A FEELING of autumn in the evening air, shorter days and longer evenings has been reflected in the local theatres which report a decided upward trend of business during the past week.

"The Big Parade" in its third week at the Stillman, continues to be the best box office attraction. It is being held a fourth week. This is the only picture that has survived an extended run here all summer." **The Allen played to consistently good business all week with "Service for Ladies,"** a clever, bright, sophisticated comedy, and one of Menjou's best productions. **"Rich but Honest" did a crackerjack week's business at Keith's Palace** where it was surrounded by Gus Edwards' new act and other equally entertaining novelty numbers. **"The Missing Link" did so well at the Cameo that it is being held a second week.** It was listed by local critics as a riot of laughs. **"Rubber Heels," introducing Ed Wynn to local screen fans, played to crowded houses at** the State where Gertrude Ederle was the featured headline attraction.

Both Reade's Hippodrome and Keith's East 105th St. report excellent box office results with "The Outlaws of Red River," unanimously voted good entertainment by the host of Tom Mix admirers. **"The Clown," playing the Hippodrome the last half of the week, suffered by comparison, but did pretty well.** The Park **played "High Hat" to good houses all week.** The picture was well liked. The Circle continued its policy of daily change revivals. Suburban houses continue to report that business is below normal.

Milwaukee

MILWAUKEE theatre going public was a bit more active this week than last and business in the theatres picked up to a considerable extent. Weather was cool, some nights reaching a record cold weather mark for August. This sort of weather seems to go hand in hand with good business in the theatres.

The Wisconsin theatre had an unusually strong bill headed by "Rolled Stockings," with the addition of a "Million Dollar Fur Fashion Show," with twenty models to display the fur styles handled by local dealers. **The Wisconsin set a good attendance record with this program. "Down the Stretch"** was the feature at the Alhambra **with George "Freckles" Ward of "Our**

18 EXCELLENT PICTURES 1927-28



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Barbara Tennant
Katherine Lewis

Directed by
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Gang'' fame as an added attraction. The Merrill drew crowds with the Dempsey-Sharkey fight pictures. This week's picture was ''Broadway Nights,'' which shared the popularity of the fight pictures. ''All Aboard'' drew fairly good houses at the Strand during the week. ''Slaves of Beauty'' was featured at the Garden and did good business.

Business in the neighborhood houses was also given impetus by the cooler weather. ''Rough House Rosie'' was very well received by patrons of the Oriental. ''The Winning of Barbara Worth'' brought in good business to the Modjeska. ''Captain Salvation'' did fairly well at the Tower. Patrons of the Milwaukee were well pleased with ''The Better 'Ole'' and business was good.

Kansas City

COOLER weather proved a boom to business among the first run houses of Kansas City this week, although the lineup of pictures was a comparatively strong one, despite the weather.

At the Newman, Adophe Menjou in ''Service for Ladies,'' played to large crowds all week. At the Royal ''Chang'' did a good second week's business. ''The Poor Nut,'' at the Mainstreet, with Charlie Murray and Jack Mulhall, held up well all week. ''Old San Francisco,'' in conjunction with the Vitaphone presentation at the Globe, attracted good audiences, while ''Is Zat So?'' at the Pantages did a larger week's business than any previous picture in several weeks.

''On Ze Boulevard,'' with Renee Adoree and Lew Cody, at the Liberty did a good matinee business, while the crowds at night were larger than usual.

Ottawa

THE Dempsey-Sharkey fight picture and an Irish film comedy formed practically the whole show at Ottawa, Ontario, during week of August 1. The Canadian Capital was crowded with visitors for the World's Poultry Congress and for the official visit of H. R. H. the Prince of Wales.

The popular hit of the week was the fight film which was shown exclusively at B. F. Keith's Theatre along with ''The Night Bride.'' Manager Franklin had the biggest week in months.

''The Callahans and the Murphys'' at the Regent Theatre also proved to be an exceptional attraction, although some complaints were made to Manager Ray Tubman by Irish patrons who could not see the point.

''The Whole Town's Talking,'' during the first half of the week at the Centre Theatre, rather suffered by comparison but ''Time to Love,'' starring Raymond Griffith, during the last three days, was liked better and had a fair run.

The Imperial Theatre had fairly steady business with ''Beware of Widows,'' which ran the whole week, but this was hardly startling.

Manager James Moxley gave them plenty at the Francais and business was fair. The feature Monday and Tuesday was ''Infatuation''; on Wednesday and Thursday he started the new serial ''On Guard,'' along with ''The Belle of Broadway''; on Friday and Saturday there was a double bill, ''The Stormbreaker'' and ''The Overland Stage.''

Business at the Eden Theatre, Hull, Quebec, wasn't half bad with ''The Love Thrill,'' which had previously played in Ottawa.

Des Moines

''BEAU GESTE'' which played at the Des Moines Theatre did a very fine business. It was a way above average. The audiences were enthusiastic about the picture. Business slacked on one night, perhaps because of a circus in town. But it averaged very, very good. At the Capitol Theatre ''Fireman, Save My Child'' was regarded favorably though it is very light. It played with a strong New Idea Publix Stage Show.

Albany

SHARP contrasts were presented in the business done during the past week in the motion picture theatres of Albany and Troy. While the weather itself was fairly conducive to good business at the theatres, the American Legion Convention in Troy, which brought several thousands to the city for a three days' stay, cost the theatres of that city hundreds of dollars through falling off in patronage.

At the Troy theatre, ''The Poor Nut'' ran to only fair business during the week, but the two Vitaphone selections by the Kouns Sisters and the Four Aristocrats were exceptionally well received. At the Lincoln theatre, very ordinary business prevailed with ''Running Wild,'' but it should be borne in mind that across from the theatre there were band concerts each night of the convention.

In Albany, ''The Heart of Maryland'' at the Mark Strand probably brought more shekels to the till than at any other theatre. This picture seemed to please and business was very good, considering all angles of the situation. At the Leland, ''White Pants Willie'' drew far better than it did in Troy the week before, and probably made some money for the house. At the Mark Ritz, ''Too Many Crooks'' was panned in the newspapers during its three days' run, and fell virtually flat. ''The Black Diamond Express'' for the last three days did somewhat better. The Clinton Square theatre played to just about ordinary business with ''The Broadway Drifter'' and ''The False Alarm.'' The Mark Strand will now try out three of the big outstanding productions in as many weeks, in an effort to brace up business. This week ''Barbed Wire'' is being shown with ''The Garden of Allah'' for next week and ''Underworld'' for the third week.

Salt Lake City

THE weather in Salt Lake City has been slightly cooler during the past week, the result being that picture business has averaged very good. Exploitation has been very high in some instances, especially in regard to the showing of ''Chang'' at the Paramount Empress where advance notices were announced profusely on the screen and a big campaign in general was carried on. The picture went over very good according to Manager George E. Carpenter, and was shown as an extended run.

Exploitation was also heavy in connection with the week's run at the Pantages here of Lon Chaney in ''The Unknown,'' which picture in its extreme oddness was received very well as a whole.

The Victory management reports satisfactory results to have been gained through the featuring of W. C. Fields and Mary Brian in ''Running Wild.''

Leatrice Joy and Charles Ray in ''Vanity'' drew good summer crowds to the Gem and proved to be a pleasing presentation.

The double feature bill at the American consisted of Monte Blue in ''The Black Diamond Express,'' and ''The Whole Town's Talking.'' Good crowds here were the rule.

Central Pennsylvania

PREVALENCE of delightful weather—fair and not uncomfortably warm—combined with more than ordinarily good attractions in all the leading theatres, brought the amount of business done in the Harrisburg motion picture houses far above the average for midsummer.

Wallace Beery and Raymond Hatton in ''Fireman, Save My Cihld,'' struck the popular fancy from the start, in the Victoria Theatre, and big crowds attended all week.

At Loew's Regent John Gilbert in ''Twelve Miles Out,'' went over big. Scarcely less popular was ''Hills of Kentucky,'' with Rin-Tin-Tin, the wonder dog, at the Colonial.

At the State where the picture attraction the first half of the week was Madge Bellamy in ''Colleen,'' and for the last three days Dorothy Devore in ''Mountains of Manhattan,'' there was a popular musical show, the ''Marcus Revue,'' in place of the vaudeville part of the program for the entire six days, which served to stimulate interest in the whole program and fine business was recorded.

The National, a neighborhood house, did good business with a return to Harrisburg of William Haines in ''Slide, Kelly, Slide,'' and a bill at the Russell, including William Boyd and Marquerite De La Motte in ''The Last Frontier,'' with Jack Hoxie as ''Buffalo Bill,'' obtained satisfactory box office results.

The presence of the 101 Ranch Wild West Show in Harrisburg on August 5, two performances, failed to have any adverse effect on the business of the picture theatres.

Tampa

THE show presented by the Tampa the first half of this week, in the opinion of this writer, was the best all round program ever arranged by Manager John Carroll, and Carroll has turned out some dandies too. ''Chang'' was the feature attraction. Then he had a comedy, ''Why Girls Say No,'' that was really funny. For the last half ''Service For Ladies'' was the feature. Menjou is a favorite in Tampa and he kept the business in the very good class.

Sunday at the Strand was big with ''Dance Magic'' and Monday came up very good. ''The Black Diamond Express'' opened Tuesday for a three days' run, and the opening day was the largest Tuesday of the Summer, with very good business the following two days. ''The First Night'' did well for the last two days. ''The Devil's Saddle,'' ''The Wrong Mr. Wright,'' and ''The Galloping Cowboy'' all did well at the Franklin and kept the business right up to the average.

Exhibitors Service Bureau



Cutouts from the standard 24-sheet are proving an effective feature for merchant-theatre tie-ups exploiting "Babe Comes Home" (First National). Above are shown two photos illustrating how the figure of Babe Ruth was used to advantage for displays in the Spaulding store, Indianapolis, co-operating with the Circle theatre in that city. On the right, a couner display in the Pittsburgh store of the Spaulding company featuring the picture at the Davis theatre

Star Identification Stunt Backed By Merchants

One Photo in Each of Thirty Window Displays Exploit "Sensation Seekers" in Columbus

THIRTY "lost" Universal stars had all Columbus, Ohio, searching for them—and gave Keith's Palace, playing "Sensation Seekres," front page breaks in the Columbus Citizen.

The search was the product of A. J. Sharick's ingenuity. He secured thirty windows, most of them on High street, and in each placed a portrait of a Universal star. Ther were no names used with the pictures, only numbers, and the object of the search was to locate and identify as many stars as possible. The Columbus Citizen publicized the contest, giving the details of the search and telling their readers that there would be four cash prizes and ten pairs of tickets to Keith's Palace for the best answers. The contestants were also asked to write a 100-word essay on "Why I Like This Star," selecting one of the Universal players as the object of their affections.

Features Displays

In many cases very beautiful displays were built up around the portraits. George Lewis, star of "The Collegians," was used by a sports store and was surrounded by fishing tackle, golf bags, tennis rackets and bathing suits. Snookums lent his presence to a display of baby things.

June Marlowe, wearing a bathing suit, inspired a display of bathing caps, and Laura La Plante was surrounded by women's sports clothes.

The newspaper gave the search exceptional publicity, placing the opening story on the front page, and continuing with front page follow-ups for two or three days.

Conducts Sales Contest on Publix Chex Books

Manager Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., started the Fourth with a bang that brought joy to all the boys and girls when a contest was started on the sale of Publix Chex Books.

The contest is best explained from the copy on the circulars that were given a thorough distribution throughout the city and near-by towns.

"You all have an opportunity to win a genuine Iver-Johnson bicycle, which is now on display at Myron Affron's, agent for Iver-Johnson and Columbia bicycles, at 71 Broadway. They are the World's Best and you can "Pay as You Ride."

"Just enter your name with the cashier at the box office in the Publix Chex Books Sales Contest, starting Monday, July 4th, and ending Saturday, July 23rd, a period of three weeks.

"Merely tell your friends to buy Publix Chex Books, priced at $9.00, $4.50, and $2.25, and instruct them to credit your name at the box office at the time of purchase."

"Ankles Preferred" Contest Scores in San Diego

An "Ankles Preferred" contest sponsored by the San Diego Evening Tribune proved a popular and effective exploitation stunt in connection with the picture of that title at the Pantages theatre in that city.

For twelve days the Tribune devoted from one-quarter to one half page to the contest, using photographs of the entrants, showing the ankles that the judges preferred.

The prizes included a trip to the Fox studios in Hollywood, a portrait painted by local artist and shoes furnished by the leading store in the city. The Evening Tribune assigned its staff photographer to make pictures of the entrants. The shoe store turned over its windows for two weeks, displaying enlarged photographs from the production and an announcement of the prizes.

Eliminations were held at the theatre each evening for two weeks preceding the showing of "Ankles Preferred." The winners were announced on the opening day.

Drum Tap Feature of Lobby for "Drums of Desert"

The tapping of a concealed drum in the lobby was sufficient to attract pasers-by at the Princess Theatre, San Antonio, Tex.

The lobby stunt was in connection with the exploiting of "Drums of the Desert." The lobby display consisted of a huge beaverboard drum with "Zane Grey's Drums of the Desert" printed on it. On either side of the drum cut-out were cut-outs of a cowboy and an Indian.

A large band size bass drum was placed on top of the box office where it could not be seen. The drum was made to beat by the cashier pulling a string.



Manager Alvin Hostler of the Strand theatre, Altoona, Pa., designs his own lobby displays and does all his own sign work. Above is one of his recent flash fronts, exploiting "The Magic Garden" (F B O).



An attractive front exploiting "The Better 'Ole" (Warner Bros.), arranged by Manager Hostler for the Strand, Altoona. Large cutouts on either side are from stock 24-sheet. Lettering for the entire display was made of Matilacs.

18 Houses Profit From Stunt Exploiting News Reel

By M. G. Keller

(District Manager, East Bay Division, Golden State Circuit)

AN airplane was successfully landed on a down town city street as an aid in building up city wide interest in eighteen theatres in the East Bay Cities under my direction. This event took place in Oakland and was tied up with simultaneous showings of "The Race to Paris" in the eighteen theatres of the division.

Arrangements were made with Kinograms and extra prints were obtained so that every house in our Oakland division would be able to play "The Race to Paris" while the interest stirred by the airplane stunt was at its peak.

There are any number of difficulties encountered in planning a stunt in which a plane is to make a landing in a city street. In our case there was the city ordinance prohibiting a plane from flying lower than 1,500 feet over the city, but at this particular time when Lindbergh had successfully crossed the Atlantic nothing could have been more fitting than to have "The Race To Paris" delivered by airplane. In this the City officials of Oakland joined hands with me in making this one of the most unusual publicity stunts.

Early in the morning of June 9, the day set for this hazardous feat, crowds gathered on Tenth Street where the landing was to take place. Exactly at eleven o'clock, the time set for the arrival of the plane, Major W. H. Woerner piloting a W-A-S-P plane circled above the business district accompanied by a companion plane. Major Woerner turned his plane directly into Tenth Street and came down to a perfect landing. Every available police and motorcycle officer was pressed into service to keep back the crowds that would have rushed directly in the path of the plane. The plane had been newly painted for this occasion and bore, in big letters, "Golden State Circuit Air Delivery."

The companion plane circled overhead for several minutes, making close dips to the ground, thrilling as well as frightening the crowds.

Immediately after the W-A-S-P plane landed thousands of cheering spectators surrounded it and the climax was reached when Mayor John L. Davie received the films officially for the City of Oakland and turned them over to me for showing at the Golden State Theatres.

Arrangements were made with "Kinograms" news service and the complete landing was filmed and attached to the "Race to Paris," making more of a home interest picture out of the original film. This, of course, encouraged local interest in the showing of the film.

As a follow-up for those who were unable to witness the landing, a large motor truck was secured and the airplane mounted on it. Then the plane was escorted through the business district of Oakland by a squad of motorcycle traffic officers.



A special A board, shown above, is used to exploit Snookums Comedies (Universal) by Manager James D. Kennedy of the Apollo theatre, Indianapolis, Ind.

Not a Breakfast Food—But Just an Advertisement

Manager J. D. Hutchinson of the Smalley Theatre in Sidney, N. Y., adopted a novel vehicle for a short and pithy advertising message about the superior entertainment offered at that house when he distributed packages, containing sawdust, and a card, carrying the house ad.

The packages, done up in brown paper bags was typically "grocery" in appearance and the message was headed "not a breakfast food, but just an advertisement."

The copy read "Just an advertisement to let you know that the best in amusement can always be found at Smalley's Sidney Theatre. You are the person that has asked for the perfect photoplay. You are the one that has demanded a brand of moving pictures that will positively assure you an evening of delightful entertainment every time it is announced. Read along with us and learn how your demands have been met. We are going to show what the name Smalley means and teach you to say to yourself and your friends: It's At Smalley's It's Got to be Good."

School Graduates Guests of Hippodrome Manager

Manager J. P. Harrison used several good stunts to put over Clara Bow in "Rough House Rosie" when that film played at the Hippodrome Theatre, Waco, Texas.

Perhaps one of the best stunts that brought in a lot of extra business was the issuance of invitations to High School and other school graduates in both Waco and the surrounding towns.

WILLIAM FOX
PRESENTS

JANET GAYNOR *in*

"2 GIRLS WANTED"

from the play by Gladys Unger

WITH the first projection of this picture in the first theatre to play it—a new star will have come to the screen. Janet Gaynor has been made a star, not as a commercial expedient— a name on which to hang an exploitation campaign —but because the superb quality of her acting so dominates any picture in which she appears that she becomes the stellar attraction—all else is subordinate. "7th Heaven" has established this conclusively. JANET GAYNOR as *Diane*—what a paeon of praise has rung through the columns of the press, has sounded from the lips of her audiences! And now we have JANET GAYNOR as a star—presented first in the screen version of this spirited comedy-drama which has so proven itself in a year of solid success in New York.



A John Golden stage hit
ALFRED E. GREEN Production

In the September List of Fox Profit Pictures

JANET GAYNOR in "2 GIRLS WANTED"

A YOUNG GIRL—fighting under great handicap for the man she loves—gives battle to a domineering giant of finance in this picture made from an outstanding comedy hit of the New York stage. Drama stalks through the laugh-laden scenes. It is an "audience picture"—an ideal attraction for theatres of the best class—such as the "Roxy", where it will show first-run in New York.

JANET GAYNOR'S true genius is again strikingly displayed in an emotional gamut that plumbs the depths of poignant drama and lightly strikes its merriest notes. Behind her, Director ALFRED GREEN has gathered a cast of excellence—Glenn Tryon, Alyce Mills, Ben Bard, Joseph Cawthorne, Doris Lloyd, Marie Mosquini, William Tooker. Gladys Unger wrote the play and Seton I. Miller adapted it for the screen.



A SMALL MATTER OF GREAT IMPORTANCE

Referring of course to any one of the FOX SHORTS—whether it be one of the 104 issues of FOX NEWS; one of the 10 IMPERIAL COMEDIES, an Animal Comedy or a VAN BIBBER COMEDY—of which there are 8 each; or one of those little bits of screen witchery, FOX VARIETIES (you get 26 of these)—if it is a FOX SHORT it is important to you and to your audience, and it is *class* clear through!

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

AT LIBERTY: moving picture operator and manager, ten years' experience, married, steady, wants position where honesty and ability will be appreciated. Go anywhere. Full details first letter. Box 45 Motion Picture News, New York City.

EXPERIENCED PROJECTIONIST and repair man desires connection with theatre or supply house where good work is appreciated. References on request. Box 55, Motion Picture News, New York City.

MANAGERS: when in need of efficient projectionists, 'phone New York Projectionists' Equity, Wisconsin 3137, 241 West 42nd Street.

POSTER ARTIST and Operator wants position in small sized theatre. 17 years' experience; have managed; 36 years of age; salary 21 per week. Write for more particulars. R. W., Motion Picture News, 845 S. Wabash Ave., Chicago.

MANAGER age forty, twenty years' experience. Pictures, vaudeville. Fifteen years general manager one corporation. Highest references, ability and character. Box 925, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

SUPERIOR ORGANIST desires a change. Large library and long experience. Organist, Box 50, Niles, Ohio.

For Sale

FOR SALE: 1500 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

CLOTH BANNERS.—$1.40, 3 x 15 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE: Suburban theatre, Tampa, Florida. Box 347, Largo, Fla.

FOR SALE—Used Posters, Photos, Slides, Banners, and other kinds of accessories on any subject, new or old—regardless. Save 60 per cent. Write for order blanks and price list. Theatre Poster Supply Company & Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

FOR SALE: must sell to settle estate. Approximately 500 - 1000-foot reels and 2 Simplex machines. Will sell cheap for cash. Quick sale. Address E. J. Conelly, 337 Union Street, Lynn, Mass.

FOR SALE: 400 Seat Theatre, good proposition. Long lease, in Cleveland, Ohio. Box 975, Motion Picture News, New York City.



Exploiting Lon Chaney in one of his remarkable and widely popular character roles. Reproductions shown above of newspaper ads for the M-G-M production "The Unknown" were used by the following theatres: Loew's Warfield, San Francisco; Strand, Hartford; Eastman, Rochester; Loew's State, St. Louis; Texas, San Antonio; Allen, Cleveland; Majestic, Springfield, Ill.



"The Fighting Texan"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THE Circle O Ranch, the dishonest foreman, the honest stranger accused of rustling, the loan shark, and the rancher's beautiful daughter are the ingredients shaken up and served in the usual manner in this two-reel western which will prove entertaining to those who like the abbreviated pictures of the wide open spaces.

There is nothing apart from the regular elements that constitute all of these fast moving melodramas. The story is quite apparent after the first few shots, but nevertheless they are interesting and they are as well done as is necessary. Fred Gilman is the featured player. He has the personality and everything that goes with the Western hero type.

He, of course, is the stranger who eventually is revealed as the Texas ranger after being accused as a cattle rustler by the ranch foreman, the real rustler. Said foreman not only rustles the cattle, but also purlions Helen's money, laid aside to meet the mortgage on her father's ranch. The stranger knows just who rustles these cattle and just who stole the bankroll and he turns up the foreman in the end after some real exciting riding and battling. He is rewarded, as usual, by the hand of the beautiful daughter. But you can't take it away from these westerns, they do entertain if you are satisfied to take them as they are served, without being too critical.

"The Newlyweds' Troubles"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

IF the Twentieth Century or the California Limited could have Snookums as he is in this picture as a regular commuter it would no doubt cause their passengers a lot of consternation, but at the same time would also enliven what otherwise are many tedious hours on the coast-to-coast trip.

Snookums is just a whole trainload of fun on this trip of the Newlyweds. The picture fairly sparkles with it. In fact a little bit of it could be eliminated with even better results. The youngster proceeds from one jam to another and simply plays havoc with everyone aboard.

Of course there is much of the usual sleeping car humor, but there are a lot of gags and situations that are sure laugh provokers. Snookums is truly a remarkable little artist who seems to have more comedy sense than many of the grown-ups usually seen in these short subjects. Even without as good a story as this and with half the comedy the picture would hit the funny bone of nearly any audience.

"Brave Cowards"
(Educational—One Reel)

KNOW your limitations, what you can and what you cannot do. That is what Phil Dunham learned when he tried to boss his wife and disillusion her about beating up the strong man across the hall. He would have gotten away with it if he had only taken the proper mental attitude for he was getting the breaks, the strong man was well nigh down and out, and all he had to do was to play the drama just a wee bit longer and then everything would have been jake. But he didn't do this, consequently—but let us hear the facts.

A not too friendly bunch of neighbors, Dunham and his wife found it hard to get along with Estelle Bradley and Fred Spencer, the couple across the hall. So when Phil's cat starts fighting with his neighbor's dog you may be sure that the strong arms were brought into play. Dunham's strong arm was Sable Johnson, his huge Amazonian spouse, who bossed him and made him do all the the housework, while Estelle's was her own hubby, of course. The woman proves herself to be the better man, and she knocks the powerful Fred cold with a slam of her hand. This is the big stroke, the explosive kick of the comedy, but before its advent the helpless Phil had to do much scurrying from one room to another to elude Estelle's furious hubby, who suspects Phil's presence in his apartment. There's plenty of room for the laughs here; they do not crowd one another. It's an average comedy. Mark Sandrich directed. —RAYMOND GANLY.

"Keeping in Trim"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

DIRECTOR GUS MEINS surely tried to crowd everything he could think of along slapstick and knockabout comedy lines into this one of the "Keeping Up with the Joneses" series. In fact if he had eliminated a little bit of the rougher knockabout stuff he would probably have had a better comedy. There is such a thing as overplaying your shots.

There is undoubtedly a lot of good comedy material, with many laughable situations. There is also an abundance of alleged comedy which is not so good. Had about half of the latter been eliminated the whole thing would have been better balanced for entire family consumption. As it is it will bring great guffaws only from the younger element.

The idea in the story is a good one, starting the McGinnis family off on their daily dozen in the morning to the accompaniment of the radio announcer and eventually enrolling them into the swell athletic club to keep pace with the Joneses. All of the club paraphernalia is put into use, but could have been done so much more effectively, if not quite so hilariously. Doubtless the picture, as is, will get its laughs.

"Great Guns"
(Universal-Cartoon—One Reel)

THIS is another of the Oswald Lucky Rabbit cartoons executed by Winkler and chock full of humor. This artist has a way of putting real animation into his subjects and of injecting just enough comedy twists to keep the laughs almost continuous.

A bit of the world war atmosphere is injected into this one when Oswald kisses his sweetheart goodbye and enlists. He is next seen in the trenches dodging cannon balls and then in a bar-hand encounter with Big Bertha. Eventually he is blown to bits by a shell, but is gathered up and reconstructed by a Red Cross nurse, who proves to be his sweetheart.
CHESTER J. SMITH.

"The Mechanical Cow"
(Universal-Cartoon—One Reel)

OSWALD the Lucky Rabbitt is the milkman in this Winkler cartoon, which is just as good as those of the series that have gone before. He has the advantage of a mechanical cow in covering his route and the cow is conveniently equipped with skates to speed up the action.

An affair with a milkmaid enlivens proceedings, particularly when the maid is kidnapped in a taxi by an ogre. Oswald pursues the taxi on the back of the cow and the fun waxes fast and furious. It all sounds silly in the recounting, but the maneuvers of Oswald and the antics of the cow are surely humorous enough to bring laughter from the most critical audience. This series is bound to be popular in all types of houses if the present standard is maintained. —CHESTER J. SMITH.

"Smith's Candy Shop"
(Pathe-Sennett—Two Reels)
(Reviewed by Chester J. Smith)

MARY ANN JACKSON, Ruth Hiatt and Raymond McKee are the featured players in this Sennett comedy which has its moments of humor largely because of the antics of a well trained elephant, who runs amuck after having been fed some of the Smith candy, whose principal ingredient, through an error, is cement.

When Jimmy Smith gets fired from his candy store job he starts an opposition store of his own and his late employer sends him off to a poor start by substituting a sack of cement for a sack of sugar. Little Mary Ann is sent about distributing the candy samples, which she does generously, particularly to the elephant.

There is general indignation on the part of the recipients of these samples, but it is all rectified eventually and in the end Jimmy's new store takes the play entirely away from the store of his late employer. Here and there there is a good touch of comedy, but the well trained elephant just about steals the picture.

"Bubbles of Geography"
(Educational—One Reel)
(Reviewed by Raymond Ganly)

STUFF for the children and the grown-ups. The little dog that goes in and out of these Lyman H. Howe Hodge-Podge series plays the gentle game of blowing soap bubbles. The bubbles drift far and wide and take in many strange sights. From the British West Indies, where clothes are washed in the rivers and Morocco where the basket weavers work in the streets the camera takes a tour through Java and we see the Javanese hard at work irrigating their fields of sugar cane. From there we jump to Maine and a bevy of young ladies who take a keen interest in water sports. These scenes are up to the average as interest holders. The children will recognize some of their old friends, also, for the animated work of Archie N. Griffith shows glimpses of Old King Cole and the Man in the Moon.—RAYMOND GANLY.

"A Hole in One"
(Fables-Pathe—One Reel)

AFTER many futile attempts to ride a goat and to steer him by the horns, Al Falfa is finally butted by said goat into a golf hole, from which fact this title is derived. And the fable is: "You don't have to be crazy to play golf, but it helps."

About one-half of the real is devoted to the butting tactics of the goat in the effort to inject some humor. When Al Falfa fails he calls upon the Sheriff and the latter goes through the same sad experiences. There are one or two humorous situations, but for the most part there is entirely too much repetition.—CHESTER J. SMITH.

"Trolley Troubles"
(Universal-Cartoon—One Reel)

IF the first of these new cartoon comedies for Universal release is an indication of what is to come, then this series is destined to win much popular favor. They are cleverly drawn, well executed, brimful of action and fairly abounding in humorous situations.

Oswald the Lucky Rabbit, is all of that. Some of his experiences are hilarious and breath taking. He is the conductor of the suburban trolley in this one and it is a trick car that provides plenty of humor. Oswald and the car encounter all sorts of obstacles. They flatten out to run under a cow and they hurdle others, much to the consternation of the bewildered passengers. The laughs are spontaneous and there are plenty of them.—CHESTER J. SMITH.

Judgment of the Hills

A Youngster Scores in Hill Drama

(Reviewed by E. G. Johnston)

PROBABLY the most amazing thing about these stories of the Blue Ridge country is that their extreme simplicity is the very reason why they generally prove interesting. Here's a tale that would have fitted any part of the country during the early events of our entry in the Great War—yet try to hitch this simple yarn to an average locality and get the same results that the Kentucky hills yield! However, let us not lose sight of the fact that wee Frankie Darro, an unusually fine child actor, is more than little responsible for what we believe to be pretty good entertainment. Likewise, Orville Caldwell; but the boy's part not only stands out on account of his talent, but because the story demands that it does. Virginia Valli does well enough in a rather obscure role.

Young Darro, as Ted Dennison, is a wistful little mountain child who blindly worships his big hulk of a brother, Brant. The latter is fast developing into a most conscientious drinker of mountain dew—forever boastful of his great strength to an audience of tavern loafers. Interested in the welfare of both, the schoolmistress takes young Ted in hand. War is declared and Brant evades the draft. He is later delivered to the authorities by the younger brother. Next, his homecoming—covered with medals and as drunk as ever; but Ted and the schoolma'm win out.

The Cast: Virginia Valli, Frankie Darro, Orville Caldwell, Frank McGlynn, Jr., Johnny Glough. Very well directed by J. Leo Meehan.

THEME: Boy's affection and faith in older brother finally make real man of him.

PRODUCTION HIGHLIGHTS: Excellent direction, acting of Darro and Caldwell and mountain scenery.

EXPLOITATION ANGLES: Star's names; also, stress young Darro's fine work and play up as romance of Kentucky hills.

DRAWING POWER: Suitable for downtown and good neighborhood trade.

Length, 5,700 feet. Released, Nov. 6, 1927.
Produced and Distributed by F B O.



"Topsy and Eva," the musical comedy, reappears in the guise of celluloid. United Artists are releasing it.



A new Western player comes to the fore in "Straight Shootin,'" a Universal Western

Paid to Love

Pleasant Moments in Romantic Picture

(Reviewed by Laurence Reid)

THERE are two plots that never fail to register with picture audiences—one of them concerns the Northwest Mounted, the other carries on the adventurous intrigue that involves a mythical kingdom. Both are old timers in the picture world—and when they're well done the fans are adequately entertained. "Paid to Love" is cut from the "Graustark" pattern—and offers enough variation of plot and incident to carry it away from the orthodox treatment.

The high spots are centered in an Apache dive of Paris which is being looked over by American tourists. It's very quiet in the place until the visitors enter. Then things start to pop. A girl with a knife fastened in her garter falls into the room—and she is immediately followed by an Apache—with the gendarmes in pursuit. Which is the moment for the couple to stagger through a dance. Naturally the officers and the tourists accept the hokum as genuine.

The mythical kingdom idea is projected when the visiting king decides the dancing girl is the one to arouse his son from his indifference for women. The scene shifts to the kingdom and develops much action and romance. It is finely acted by William Powell, George O'Brien and Virginia Valli.

The Cast: George O'Brien, Virginia Valli, J. Farrell MacDonald, Thomas Jefferson, Merta Sterling, Hank Mann. Director, Howard Hawks.

THEME: Mythical kingdom romance revolving around king's determination to get his son interested in women.

PRODUCTION HIGHLIGHTS: The Apache episode. The dance sequence. The humor. The atmosphere. The deception employed by heroine to win prince. The Captions. Clever acting by William Powell and other principals.

EXPLOITATION ANGLES: Tease title and feature story as different. Use prologue of Apache dance if your house caters to atmospheric numbers. Play up principals.

DRAWING POWER: Suitable for average houses. Should please them.

Produced and distributed by Fox.
Length, six reels. Released, July, 1927.

Straight Shootin'

Western Fare With New Profiles

(Reviewed by E. G. Johnston)

TWO introductions are in line with this first of a series of six Western features to be produced by Universal during the 1927-28 season. First, we have Ted Wells, the featured player, a two-fisted, hard-riding young fellow who rather looks and acts like Jack Dempsey, and who has not yet become so used to production activities that he hasn't still some natural modesty. He promises well. Next, we have another newcomer to Westerns—Lillian Gilmore—a Gish-like little girl with a most attractive screen personality, who also should win her fans.

Outside of the foregoing interest it's just another Western picture that exhibitors will find measures up pretty near as good as any of its kind. There are the usual real Western backgrounds, riding, fighting and gun-play—all handled well under the direction of William Wyler. The inevitable coup de grace as applied by the hero to the villain lacks the éclat of some of the more finished Western stars—but that will come with a little more experience. The story is the conventional one of an oppressed miner and his daughter. A gang want possession of the mine, and use a starvation method. Mr. Wells naturally frustrates the scheme. We almost forgot to mention Garry O'Dell. Garry is the humorist of this occasion.

Cast: Ted Wells, Garry O'Dell, Lillian Gilmore, Joe Bennett, Al Ferguson, Wilbur Mack, Buck Connor. Directed by William Wyler.

THEME: Western melodrama in which wandering cowboy and pal frustrate scheme to rob miner.

PRODUCTION HIGHLIGHTS: Good Western backgrounds, direction, riding and fighting.

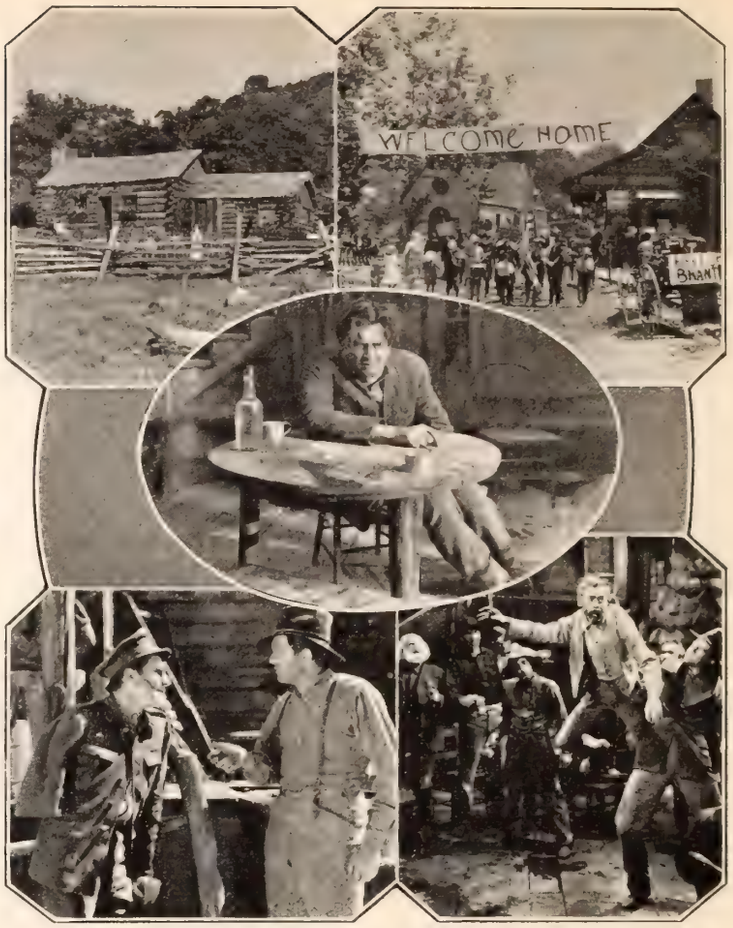
EXPLOITATION ANGLES: Western ballyhoo and tell them you have a couple of interesting newcomers whom you'll guarantee they will like.

DRAWING POWER: For any house catering to Western patronage.

Produced and Distributed by Universal Films.
Length, 4,205 feet. Release date, Oct. 16, 1927.



A group of interesting highlights from the current Fox Films release "Paid to Love."



A hill billy story is F B O's "Judgment of the Hills.

Topsy and Eva

Mostly Slapstick, But Fairly Amusing

(Reviewed by Laurence Reid)

THE Duncans (Rosetta and Vivian), have brought their "Topsy and Eva" to the screen, and the result does not measure out the entertainment of the stage version. The sisters, where supported by girls and music, brought considerable color to the musical comedy pattern of "Uncle Tom's Cabin." The picture, however, emphasizes its shortcomings. And one can't get away from the idea that it is a vehicle for their emotions. It gives away to comedy most of the time, though pathos creeps in to keep company whenever Vivian enters the scene. She makes a likely Eva—and screens like the w. k. million dollars. But it is Rosetta, the comic member of the team, who carries most of the action. As Topsy she frolics and cuts up an assortment of didoes.

Otherwise the piece doesn't reveal much to intrigue the imagination. There is very little characterization, most of the footage being devoted to planting the comedy. Rosetta is a gifted comedienne and releases much amusing incident.

The picture could be profitably shortened. Its comedy is stretched too much to carry through seven reels. There isn't much of the spirit of the old-time Tom shows about it. The merits, however, dominate the faults.

The Cast: Rosetta Duncan, Vivian Duncan, Gibson Gowland, Noble Johnson, Marjorie Daw, Myrtle Ferguson, Nils Asther, Henry Victor. Director, Del Lord.

THEME: Comedy-drama based upon "Uncle Tom's Cabin," with Topsy carrying most of the plot.

PRODUCTION HIGHLIGHTS: Rosetta Duncan's comedy. Screen appeal of Vivian. Scenes of michievous Topsy and Ophelia. Atmosphere.

EXPLOITATION ANGLES: Play up Duncan Sisters, exploiting Vivian's screen appeal and Rosetta's comedy. Feature as film version of musical comedy.

DRAWING POWER: Should be good matinee picture. Has appeal for children. Suitable for all types of houses.

Produced and Distributed by United Artists.
Length, seven reels. Released, August, 1927.

Dance Magic

Jazz Story Has Glitter But Not Much Depth

(Reviewed by Raymond Ganly)

FROM the stern, hard, almost dirgeful atmosphere of a Puritanical New England home "Dance Magic" before many of its sequences have been unreeled slips into a more modern groove where the predominating tempo is speed and jazz. An adaptation of the story by Clarence Buddington Kelland, it has many of the meaty moments that our Kellands, Wrights, Beaches and other best-selling novelists are wise enough to insert into their tales. But though the story can claim a truly jazzy mood where pagan routes, energetic dancing and the like culminate in a murder it is not any too convincing and this because the display seems to have been spread on too thick and because your sympathy is never extended to the heroine and her mistaken ideas.

That a lot of money was expended on the production is easily seen in its sets and backgrounds. Those scenes of the girl's bigoted home and the squelching of her desire to dance lead one to expect a story of small town intolerance but with the heroine's venture into the bright lights of Broadway the realism of the tale is lost and the proceeding events become superficial.

We would gauge "Dance Magic" as having enough appeal to satisfy the average fan.

The Cast: Ben Lyon, Pauline Starke, Louis John Bartels, Isabel Elson, Harlam E. Knight and Judith Vasseli. Directed by Victor Halperin.

THEME: Girl, who was not allowed to dance in her childhood, becomes a sensation on Broadway. She escapes a scandal when her manager is murdered and is won by rich youth.

PRODUCTION HIGHLIGHTS: Girl's uprearing. Her stage triumph and subsequent entanglement in her manager's web of intrigue. The murder.

EXPLOITATION ANGLES: Saxophone emblematic of story's spirit. Make use of the dance contest idea.

DRAWING POWER: Okay for average clientele. Author's name should attract.

Produced by Robert Kane. Distributed by First National. Length, 6 reels. Released, June, 1927.



"The Silent Hero," a Rayart feature with a new dog star, serves to introduce H. H. Van Loan as a screen writer.



Still excerpts from the Pathe Western, "White Pebbles."

Adam and Evil

Bright and Interesting—and Well Acted

(Reviewed by Laurence Reid)

A LIKELY idea for farcical play is projected in this picture which features M-G-M's new light comedy team, Lew Cody and Aileen Pringle. It's nothing more or less than a triangle fashioned around a pair of twin brothers (both played by Lew Cody). Inasmuch as one of the boys is married and is getting tired of domesticity the other comes a-visiting and creates a deal of embarrassment before the romance is straightened out satisfactorily.

The piece becomes quite involved, naturally, because of the difficulty in following Cody. The complications are emphasized because the brothers, being twins, are subject to the same impulses. Both are flirtatious and both become involved in love affairs that are established by one or the other. When the visiting brother enters his twin's home—then the married couple discover that they are very much in love with each other.

The farcical flavor keeps it moving with plenty of zest, though the captions drive home too many wisecracks. When a picture is saturated with these nifties for six reels they lose their sting.

Lew Cody plays with a careless abandon that makes the piece thoroughly sophisticated. And his fair partner makes a splendid foil. The intelligent customers should respect to the story.

The Cast: Lew Cody, Aileen Pringle, Gwen Lee, Gertrude Short, Hedda Hopper, Roy D'Arcy. Director, Robert Z. Leonard.

THEME: Farce-comedy of domestic triangle with twin brothers cutting up didoes, before married one settles down and makes up with his wife.

PRODUCTION HIGHLIGHTS: Easy acting by Lew Cody. Flirtatious incident. Tone and quality of sets and atmosphere. Effort of wife to vamp husband. Scenes when husband kids wife into believing he's his brother.

EXPLOITATION ANGLES: Tease title. It will attract attention. Play up comedy angle of twins who kid girls through their resemblance. Mention new comedy team.

DRAWING POWER: For high class houses. Title has a lure about it.

Produced and Distributed by Metro-Goldwyn-Mayer. Length, six reels. Released, August, 1927.

White Pebbles

Only Fair Entertainment in This One

(Reviewed by Raymond Ganly)

AS Westerns go this Wally Wales vehicle arouses but a medicum of interest. The little thread of a story is strengthened with the usual swift riding and heroics, and to vary the thing a trifle, a Chinese cook is introduced as a killer. It is familiar in plot and construction; as its kind has been seen so often before and as it offers nothing particularly new we guess that the fans will regard it as just another Western. Wales in his usual serious self, wending his way through the plottings of the villains and with unperturbed urbanity assisting the charming Olive Hasbrouck.

It was because she needed the help of some strong, silent man that Miss Hasbrouck, mistress of the Bar None Ranch, sent for Wally. The morale of her ranchers was being slowly broken by mysterious killings, the work of "White Pebbles," a considerate fellow who left two pebbles underneath the heads of each of his victims. Wales is in the dark as to the identity of the murderer, and for a long time suspects the foreman; the latter, disliking Wales, has him thrown in jail for the crimes. A friend comes to the rescue, however, and the foreman is foiled.

The Cast: Wally Wales, Olive Hasbrouck, Walter Maly, Tom Bay, Harry Todd, K. Nambu. Director, Richard Thorpe. Story by R. C. Barker.

THEME: Western drama. Through the activities of young Westerner, mysterious killings of ranchmen employed by pretty young ranch owner are stopped when the young man captures the girl's foreman, a rustler, and the girl's Chinese cook explains that he was guilty of the murders.

PRODUCTION HIGHLIGHTS: Wales' appearance as tenderfoot. His escape from jail. Unmasking of foreman's true character and Chinaman's revelation.

EXPLOITATION ANGLES: Your usual ideas for Westerns come into play here.

DRAWING POWER: Fair.

Produced by Action Pictures, Inc. Distributed by Pathe. Length, 4,485 feet. Released, August 7, 1927.



The sophisticated and intelligent will derive enjoyment from Metro-Goldwyn-Mayer's "Adam and Evil"



The modern jazz spirit pervades "Dance Magic," a First National picture

The Silent Hero

Another Dog Picture

(Reviewed by E. G. Johnston)

THE pen of the well known H. H. Van Loan is credited with this story which the pressbook calls a "screen original." Now, in our estimation either Mr. Van Loan wrote it while dressing for breakfast or the pressbook compilers are off on their usual exaggerated slant, for the yarn has undoubtedly been written in slightly different form dozens of times. However, we have with us Monsieur Napoleon Bonaparte—a German canine—whose name may either serve to help heal the breach between France and Germany, or cause a stir among the dwellers of Valhalla; furthermore, there is quite a capable cast and evidences of good direction in the latter reels. Action in the first part is rather slow.

Bud Taylor, as played by Robert Frazer, is a penniless young man who goes to the far North to seek his fortune so as to ask the hand of Mary Stoddard (Edna Murphy). For a parting gift he presents her with "Phantom," a police puppy which takes an ammediate dislike to Bud's rival—and, of course, "a dog never forgets." In due time Bud strikes gold, and by a remarkable effort Mr. Van Loan manages to transport all the characters to the north country where the villain attempts to jump Bud's claim. But here, Napoleon, kidnapped by villain Ernest Hilliard, comes to the rescue and does everything that police dogs are trained to do, with the result that everything turns out as it should.

The Cast: Robert Frazer, Edna Murphy, Ernest Hilliard, Joseph Girard, Harry Allen, and Napoleon Bonaparte. Directed by Duke Worne.

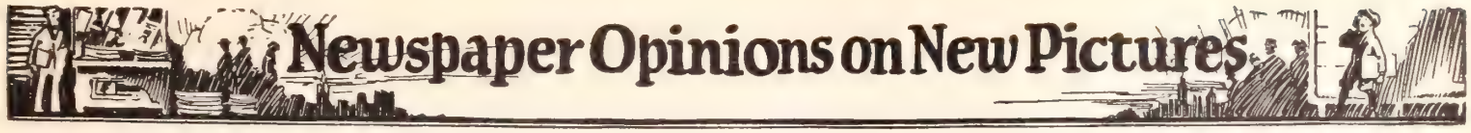
THEME: Dog melodrama in which dog hero saves day for prospector in far North.

PRODUCTION HIGHLIGHTS: Fast action in latter reels during fight scenes. Sincere work of cast and dog.

EXPLOITATION ANGLES: The pressbook suggests a "dog parade", or police pup prize.

DRAWING POWER: For second and third run, and neighborhood trade.

Produced by Duke Worne. Distributed by Rayart. Length, 5,502 feet. No National release date.



"Babe Comes Home"—First National, Davis Theatre, Pittsburgh

Sun: "Lively comedy romance with plenty of thrills as well as laughs and love appeal. 'Babe' really good actor. Put over fine performance. Refreshing, novel love story; bubbling laugh situations."

Press: "'Babe Comes Home' succession of laughs, thrills and romantic development."

Post: "Plenty of fun as well as excitement and love interest in 'Babe Comes Home.'"

Telegraph: "Romance, comedy, thrills, laughs."

"Framed"—First National, Victoria Theatre, Philadelphia

Inquirer: "Sills equal to every twist and turn of plot, misses no chance to grab spectator's sympathy. Natalie Kingston does some appealing work."

Evening Ledger: "Provides wealth of action, as well as sympathetic story."

Record: "Sills will surely bring joy to admirers. One of best roles he has been seen in for great while, and his enactment is perfect. Mad rush full of thrills and anxious moments."

Public Ledger: "Sympathetic story, with interest and wealth of action."

"Babe Comes Home"—First National, Longacre Theatre, New York City

Times: "'Babe Comes Home' proved merry thing. Sent people out laughing at midnight. Full of fun and go. Ruth himself makes pleasing screen figure, and is abetted in comicality by Louise Fazenda and others. . . . Last night's crowd approved him as screen actor as well as home-run king."

Herald-Tribune: "Spectators seemed to enjoy it. Number of persons informed us that this comedy was funniest thing they ever saw. 'Babe' Ruth surprisingly at ease before camera. Louise Fazenda amusing."

Telegram: "'Babe Comes Home' proved to be slapstick, amusing comedy. Bambino as movie actor is not only refreshing but capable."

Mirror: "Babe's Broadway cinema curtsey merits applause. Ruth whams winning sizzler, with Misses Fazenda and Nilsson on third and second base, literally scoring box office wow. Bambino shows that excellent athlete can also be good actor."

Journal: "Babe Ruth acquits himself creditably, as, unlike other athletes, he isn't too camera-conscious. There's baseball game, and Louise Fazenda has some funny scenes."

Post: "Slapstick comedy of baseball. Mr. Ruth, making his screen debut, appeared at ease and pleasantly unconscious of camera."

Telegraph: "Amusing."

Sun: "Amusing scenes. Will be popular in regular movie houses."

"Twelve Miles Out" — Metro-Goldwyn - Mayer, Capitol Theatre, New York City

Telegram: "Interesting thriller of bootleg life . . . Joan Crawford appealing as heroine, and Ernest Torrence first-rate as rival hijacker."

Evening World: "John Gilbert again lays aside dashing drawing room manner to battle way gayly through role of bewhiskered roustabout. He carried thing off in splendid fashion. Extremely entertaining . . . Will draw good audiences wherever it is shown."

Herald-Tribune: "Mr. Gilbert gives splendid performance . . . Ernest Torrence plays Red in very finest comedy vein. Jack Conway's direction interesting and titles fine."

Times: "Something to jolt placid spectator. Real characters in freebooting waterfront comedy."

Sun: "Should prove to be exceptionally popular vehicle for star."

Graphic: "Surprisingly good piece of cinema entertainment, giving Mr. Gilbert excellent opportunity not only to look his customary handsome self, but to do some acting. Drawing capacity audiences at every performance . . . Joan Crawford same beautiful player who has shown in previous cinema performances that she has real acting ability."

Telegraph: "Quite easily best picture of week, and sure bet for popularity with public."

Daily News: "You'll find much to your enjoyment in this movie. Fierce and fiery . . . Photography beautiful and leading players put over fine performance."

American: "'Twelve Miles Out' boasts one of most hectic fights that has ever been filmed, plenty of action and more than dash of romance."

"Painting the Town"—Universal, Roxy Theatre, New York City

Times: "May be nonsensical from the viewpoint of its fractious narrative, but possesses plenty of amusement suitable to sultry days. Not kind of thing that will permit one to sleep in comfortable seats of big theatre. Work of cast highly commendable, especially that of Glenn Tryon, whose antics and expressions found favor with audience."

World: "Mr. Tryon has pleasant appearance, engaging brightness, flair for speed and surefootedness in stunt and gag business, and like Louis John Bartels, so readily remembered for his 'The Show-Off,' this young man seems to have struck precisely type of play which is made to order for him. Tryon is a young man who has freshness and style and method quite extraordinary."

Telegram: "Contains so many humorous situations that it is practically fool-proof. . . . Tryon's characterization of wise-cracking youth who comes to New York is outstanding feature of film."

Sunday News: "Here's one which will certainly set picture public a-rolling off red plush Roxy seats. . . . No question about it, young smiling Glenn person can make them laugh."

Daily Mirror: "Should prove digestible summer fare, light, fluffy and dubbly as it is."

Morning Telegraph: "I consider this one of the best new pictures on Broadway. Picture gag riot and Tryon is supported by excellent cast. . . William Craft, director, has extracted every last faint smile from material provided by Harry Hoyt. By all means, give us more of Glenn Tryon in light, fast-moving farces like this one. They entertain and they should be box-office bonanzas. Is a prism of hilarity."

"Painting the Town"—Universal, Alhambra Theatre, Milwaukee

Leader: "If you think you would enjoy one of funniest fastest moving pictures of month, we suggest you visit Alhambra this week. . . . Humorous incidents, ludicrous happenings and mishappenings, and fast moving plot which is nicely shaded into the background, form what we term one of funniest and most amusing pictures of season."

"Painting the Town"—Universal, Washington, D. C.

Times: "Turns loose natural comedian. Here's a kid who has everything; screens like a million; has no camera consciousness; injects dancing, vivid self into old situations and certainly has bright future between his fingers."

News: "Mainspring and just about all rest of production was left to that charming comedian Glenn Tryon. Whole thing series of laughs. Apparently scenario writer stayed awake many winter nights to think up such funny gags."

Herald: "Inordinately amusing picture. Patsy Ruth Miller and Glen Tryon proved themselves excellent team of comedians. Mr. Tryon emits wise-cracks enough to keep audience laughing plentifully. 'Painting the Town' is the thing. You'll love every foot of it."

"The Blood Ship" — Coupmbia Pictures, Orpheum Theatre, Chicago

American: "Not since 'The Sea Beast' has there been a picture of men and boats that has equalled 'The Blood Ship.' Strangely compelling theme holds one's attention in a vise. Director Seitz has proved again that he is one of screen's leaders in presenting melodrama. Cast an all star one in truest sense of word. Enthralling sea tale, with fine acting and remarkably good photography. Liked it immensely."

Herald: "Thrilling hokum competently put together by George Seitz."

Daily Journal: "Manly melodrama . . . exciting . . . Bosworth, still Hollywood's best seaman, immense. Admirable performances by cast."

Tribune: "Acting good throughout and so is photography."

Evening Post: "Production tells story in vivid scenes. Well acted, capably directed and excellently photographed."

"Naughty But Nice"—First National, Mark Strand Theatre, New York City

American: "Affords star opportunity to present clever characterization and she rises beautifully to occasion . . . Gem of performance . . . Situations most amusing and take decidedly novel twist . . . Many laughs."

Herald Tribune: "Miss Moore comedienne of about calibre of Charlie Chaplin . . . Watch Miss Moore's comedy . . . You will enjoy 'Naughty But Nice.'"

Telegraph: "If you haven't seen Colleen Moore in 'Naughty But Nice' you ain't seen nothin' yet! Both picture and player deserve superlatives . . . Not only is story basically good but it has been gagged up to high nines with mirth-provoking combination of sure-fire touches and original twists. . . Colleen exceeds any characterization she has yet contributed in whimsicality, elfin sprightliness, charm and true comic sense. A knockout."

Journal : "In 'Naughty But Nice' Colleen Moore proves why she is First National's biggest box-office bet. Colleen amusing and cute."

"Lonesome Ladies"—First National, Mark Strand Theatre, New York City

Herald Tribune: "Ws were surprised and delighted. Picture subtle and soothing where it might have been blatant and boring. Titles clever and in such good taste that we viewed them with delight. . . . We doubt whether Stone and Anna Q. Nilsson ever have been as good. Stone especially was delightful."

Evening World: "Another of those domestic society triangles which seldom fail to register hit with married folks. Will meet success. Stone, Anna Q. Nilsson, Jane Winton and some others bring new touch which is bound to add to their popularity. Type which movie fans country over love."

Evening Post: "Entertaining story nicely directed by Henabery. Miss Nilsson and Stone both quite at home."

American: "Stone gives fine, sincere performance. Anna Q. Nilsson, looking lovelier than ever, makes charming wife. Snappy Jane Winton plays vamp convincingly. Henabery turned out nices piece of celluloid entertainment."

Journal: "Entertaining domestic drama. Stone good."

Daily News: "Director Henabery has injected several splendid touches, deft and original. Has made most, too, of players. We certainly hand it to Henabery. Subtle conclusion worthy even of Lubitsch. Should please Strand audiences."

Mirror: "Stone has something of new job. Will entertain."

Regional News from Correspondents

New York & New Jersey

THE premiere of Walter Reade's Mayfair Theatre, Asbury Park, N. J., last week was undoubtedly one of the most brilliant theatre openings held in the state of New Jersey. Society to the tune of $5 admission flocked to the new house in Rolls-Royce and other expensive motor cars and full dress and diamonds were much in evidence. Proceeds of the opening night performance were turned over to the Monmouth County Charity Association by Mr. Reade.

A special train was chartered by the several guests who attended the first showing from this section. Among those who are reported as being there were: Sidney Kent, of Paramount-Famous-Lasky; George Schaeffer, Eastern district manager for P-F-L; David Picker; Henry and Charles Blumenthal, of the Haring and Blumenthal circuit; George Dillon, of U D C, and Eddie Carroll, of Pathe. Mayor Hedrick was the chief speaker of the evening.

Reade's Mayfair is somewhat more than a mere motion picture theatre; it appears to be more of an Asbury institution, according to reports. A tower rises from the corner of the site, which can be seen from a long distance. In this are chimes that ring out the four portions of the hour. There is also a balcony overlooking the front part of the building where an extra orchestra plays to the entertainment of the people in the street, and for those inside who wish to dance. Stockton Leigh will manage the Mayfair.

Thirty persons walked quietly from the 5th Avenue Playhouse at Thirteenth street last week when a reel of film caught fire, sending dense clouds of smoke from the projection room. Oscar Freund, of 732 East 152nd street, the Bronx, closed the door of the room when the film burst into flames, but smoke seeped through the crevices of the door and into the streets, where a patrolman noticed it and rang in an alarm. The fire was extinguished in a few minutes.

Following the merger of the Suchman and Joelson circuits of New York City, two shifts of their personnel are most interesting to the local trade. Al Suchman, it is reported, will in the future be connected with the Consolidated Amusement Co., for which concern he will do all booking. Meyer Solomon lately associated with Producers Distributing Corp.'s New York exchange, will move to the offices of the newly formed Suchman-Joelson circuit, where he will do all booking. Both men are extremely well known in the trade, and all their acquaintances wish them success in their new positions.

Pathe-P D C exchange men will tender Mr. Solomon a party at the Hotel Astor on his resignation.

Apparently, a report published a few weeks ago in these columns to the effect that Morris Fleischman's Manor Theatre, Avenue K and Coney Island Avenue, Brooklyn, would soon change hands was accurate, for it is now said that the Loew circuit will have its name on the house after Sept. 1.

Another Fleischman theatre holding, a house under construction at East 18th Street and Kings Highway, is also reported to have been included in the deal. It was rather expected by many that the A. H. Schwartz circuit would acquire both these houses.

Consolidated Amusement Co. has taken over the Jerome Theatre, built by Haring and Blumenthal, New Jersey theatre operators, on Jerome and Tremont Avenues, Bronx.

J. McCormick, owner of the Miriam and Newkirk theatres, Brooklyn, is back from a two weeks' vacation.

The Sheridan Theatre, Liberty Avenue, Brooklyn, is operating but two days a week, Saturday and Sunday.

Nelson and Renner's Tompkins Avenue Theatre is temporarily closed for alterations.

Chas. G. Garfield is in charge of Filmland Theatre, Church and Nostrand Avenues, Brooklyn, while that house is in receivership. It is predicted that this house will eventually be added to the A. H. Schwartz circuit.

Jack Steinhouse, of the Pantheon Theatre, Bronx, has returned to his duties again following a two weeks' vacation in the country.

Manager Murphy, of Harry Harris' West End Theatre, tendered his resignation from the Harris circuit last Sunday. Murphy was at one time with the M. & S. Odeon.

Someone tried to break into Morris Brown's New Classique Theatre, Marcy Avenue and Fulton Street, Tuesday of this week, but only managed to badly cut their hands while making the attempt.

Harry Rice, formerly with the M. E. Comerford organization, is now with Rosensweig's Cross Bay Theatre, Cross Bay Road, Queens, L. I.

William Raynor, New York manager of the Pathe exchange, is vacationing on the Great Lakes. Mr. and Mrs. A. M. Fabian are on the same boat.

John Dacey, assistant to William Raynor, is sorting out fishing tackle these days preparatory to spending a couple of weeks along the Sound and Great South Bay, whehe a run of weakfish and fluke is reported.

Most of the Pathe boys have returned from their vacations, and the usual busy hum is again in evidence around this exchange.

Max Fellerman's brother-in-law was drowned in the Hudson River on Monday of this week. The body was recovered. Three small children are left without a father.

It is reported that David Snapper wil take over the Palace Theatre, Morristown, and the Harris Theatre in Boonton, on September first.

The new theatre under construction at Leonia, N. J., will open about September 1. This house will be operated by Jos. Schoen.

The Yorkville Theatre, 86th Street and Lexington Avenue, New York City, will discontinue its policy of Sunday concerts and revert to Mutual burlesque for the coming season. It is possible that pictures will be added to the Sunday program.

J. Epstein is the relief manager at Loew's Bijou, Smith and Livingston Streets, Brooklyn, while Manager J. Seldener is on his vacation.

Friends of Harry Lazarus, one time owner of the Pine Hills Theatre, Albany, and of late operator of a new playhouse in Kingston, will be glad to hear that he is putting the house over in nice shape.

Ed Carroll, of Pathe-P D C, is in receipt of a post card from the well known Al Sawtell, at present sojourning in gay Paree. Mr. Sawtell gently inquires of Eddie, "how's golf at Greenbrook?" and then goes to to state that there's no time for a game like that in Paris.

Irving Liner, formerly manager of the Yorke Theatre, Bronx, is now managing Adam's U. S. Theatre, Paterson.

Fox Films disposed of a formidable contender in the movie baseball race when they defeated the Warner Brothers nine by a 10 to 3 score at Protectory Oval last Saturday. Fox has won 8 of 9 games and, with one remaining contest with Pathe to be played, has practically clinched the 1927 motion picture championship.

Dahill and Wolf shared the twirling honors for Fox, while Morrell, Miller and Nunner excelled at bat. Seckler and Morris, Warner players, led their team in hitting.

The latest movie club standing shows Fox Fims in first place with 8 victories and 1 defeat; Pathe second with 5 games won and 2 lost; Warners and First National tied for third with 6 wins in 9 tries; United Artists is credited with 2 of 10, while Consolidated trails with 10 straight defeats.

Cleveland

PAUL GUSDANOVIC believes with all progressives that one cannot stand still. One goes either forward or backward. And Gusdanovic is one of those who always goes forward. So now he announces that he has taken a lease on a theatre to be built at East 185th St., near Lake Shore Boulevard. The building will contain six suites and four stores in addition to a 1600-seat theatre, the whole structure to cost about $175,000. Gusdanovic has leased the theatre for a period of twenty years on a sliding rental scale of $9,000 for the first ten years, $11,000 for the succeeding five years and $12,000 for the final five year period. Entrance to the theatre will be in East 185th Street. This will be a first class house and will run only first-run pictures. Provision is being made for complete stage equipment so as to permit vaudeville presentations. Nicola Petti of Cleveland, architect, has the plans completed and bids will be taken next week. The building is being financed by the International Building and Loan Company, St. Clair Avenue.

Jack Flanagan of Tri-State Pictures Company, local Pathe representative and leading local industrial film manufacturer, announces the installation of a new 16 MM contact printer.

John Urbansky, owner and manager of the Jennings theatre, Cleveland, has joined the army of travelers emigrating to Canada.

Tim Roberts, Mansfield exhibitor, has taken unto himself a new job. In adition to managing his own houses, the Ritz and the Park theatres, he will also manage the Opera House, which fell under the hammer last week to Messrs. Skirboll and Lipson and Harris. The Opera House, belonging to the township, is leased every three years to the highest bidders. W. N. Skirboll, H. R. Skirboll, of Cleveland, and I. Lipson of Cincinnati and John Harris of Pittsburgh were the winners this year.

Henry Lustig, prominent Cleveland attorney and circuit owner, is taking a short vacation at Cedar Point.

Morris Shlank and George B. West of Anchor Films spent a few days in and around Cleveland last week.

The Rex theatre, Akron, changed hands last week. Gust. Paris bought the house from Chris Hall.

Messrs C. B. and L. D. Moore have purchased the Odeon theatre, at Ada, Ohio, from W. R. Rhoades.

Des Moines

H. E. THOENSEN, manager of the business office of the Parret Films Company, went to southwestern Iowa this week to picture some events of historical nature. Mr. Thoensen is filming a number of interesting events every week as staff cameraman for the Publix-A. H. Blank staff.

Stars of the Des Moines Film Board of Trade ball team which will play the Omaha team on August 23 are M. E. Lee and Bill McGivern, who represent Universal; Lee Widertz and Mayo Beatty, who star for First National; Keith Rey, the shining light of the Pathe staff; Jack Curry, the handsome Famous Players slugger, and Harold West, who scores for Metro-Goldwyn-Mayer. So Fox stars seem to be mentioned, but it is possible that some may step into the spotlight before the big game comes off. Jimmy Shay of the F.B.O. exchange is the manager of the team and one of the most enthusiastic followers of the game.

Al Yarowsky, booker for Universal, returned from a vacation spent at various points. He saw Chicago for a week, was at Mason City for the week-end and spent the rest of the time at Clear Lake.

The Magic Theatre at Pierson is now under new management. P. H. Brenmiller has succeeded Fred Sturve.

The Rialto Theatre is being used at Cherokee, Iowa, for all the shows while the Empress Theatre is closed for the addition of new equipment.

E. Recknagel was injured in an automobile accident a short time back but is now getting along nicely. He is the new owner of the Scenic Theatre at Holstein.

August 19, the opening date of the theatre, has been chiseled in the corner stone of the new theatre at Chariton, Iowa, which has been built by H. . Cramer.

Dorothy Day, of the publicity staff of the A. H. Blank organization, was on a four days' vacation absence last week.

Herb Grove, manager of the Des Moines theatre at Des Moines, has found very popular his Iowa news reels, which are added to the regular newsreels each week.

Auditor Shard, from the home office of Universal, was in Des Moines last week.

The Capitol Theatre at Ames had its opening this week. This is one of the theatres affiliated with Harry Weinberg of the Commonwealth Theatres Company. The house is under the management of Joe Gerbarcht, who is head of the Ames Theatre Company. The Capitol, which is an 800 seat house, was remodelled from the old Princess Theatre.

C. C. Twisleton sold the Empress Theatre at Chelsea, Iowa, to F. A. Costa.

The Star Theatre at Davenport, Iowa, is now under the management of J. W. Thornton, who bought from Lee Barnett.

J. J. Robertson has bought the Star Theatre at Farnhamville, Iowa, from G. H. Worsley.

S. H. Becko, who has been operating the theatre at Hubbard, Iowa, has given over the management of the house to the Hubbard Commercial Club.

Victor Newton sold the Lyric Theatre at Pacific Function, Iowa, to Mr. Burright.

DeFord and Henry have taken over the Princess Theatre at Shannon City, which has been owned by A. R. Kremer.

Carl W. Paysen is the newest exhibitor in the ranks at Des Moines. He bought the Lincoln Theatre, which has been under the management of Sam Sesna.

K. C. Will is the new owner of the Rialto Theatre at Bode, Iowa.

Jess Day, manager of the Strand Theatre at Des Moines, has returned to his post, and will take over the management of the Palace and the Gardne Theatres also, during the absence of Mr. Shroedt, who has the management of these two houses for A. H. Blank.

The Business Men's Club of Sheffield are now running the theatre there. H. E. Norton has leased the show to them.

The Casino Theatre at Richmond, which had been owned by Father Schaefer, was bought by Rev. Mr. Stahl.

The National Theatre Supply Company state that business is showing a pick-up for this month, which is usually the dull month of the year for them.

The Crest Theatre at Creston was bought last week by Joe Erdman, who formerly had the Lyric Theatre at Harlin. Roy Benson, who had the theatre at Creston, is retiring from the theatre game. However, it is probable that his retirement is but temporary.

M. L. Dixon, who has the Temple Theatre at Mt. Pleasant, is now touring Europe. He left the first of August and will be back about October 1.

The Paramount Theatre at Winterset is closed. Mr. Jennings, who operated that theatre, left town without making plans for the operation of the theatre.

Eller Metzger, who for the past year has acted as manager for the Palace and the Bijou at Mason City, A. H. Blank independent houses, has been succeeded by J. M. Heffner, who formerly had these two houses. The time during his absence Mr. Heffner has spent at Fairmont, Minn., where he managed for the new theatre there recently opened by H. E. Gilbert.

Manager Stewart, of the Gee-Bee Theatre at Manson, Ia., has added $2,000 in new equipment to his theatre.

The Rialto Theatre at Bode, Ia., recently changed hands. K. C. Will, the new owner, bought from W. B. Frank.

The Grand Theatre at Cedar Rapids, which was owned by W. Waybill, has been sold to Jess Curtis, who has been an exhibitor in Iowa for a number of years.

The Diagonal Theatre at Diagonal has again changed hands. Robert Johnston who is the new owner, bought from Robert Bailey.



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NEW YORK LOS ANGELES

New England

FOLLOWING close on the change and consolidation of Producers and Pathe exchanges, comes announcement of changes in location of three more of the Boston exchanges.

Film Booking Office, which has been badly in need of additional room for its growing business, has leased the quarters now occupied by Doc Golden and the Golden Film Corp., at the corner of Church and Piedmont streets, and will move from its present quarters at 46 Piedmont street, Sept. 1st.

The Golden exchange will move into new quarters on Piedmont street adjoining its present quarters now occupied by Supreme Films.

Supreme Films will move to the quarters at 44 Church street, formerly occupied by the Red Seal exchange, diagonally across Church street from the Pathe-Producers exchange. Red Seal recently moved into larger quarters in the adjoining block.

All of these moves have a tendency to centralize the exchanges with Piedmont and Church streets as the heart of the district. First National and Metro each occupy corners of these two streets with Independent Films, Inc., Universal, Tiffany and other exchanges adjoining.

Myron C. Shellman, who has been director of the "Save Old Ironsides" campaign, by which sale of the colored picture of the Constitution has supplied necessary funds for reconstruction work of the famous frigate, has leased the Columbus Theatre, at Providence, R. I., for a period of six years, and will make it a second-run picture theatre.

The Colonial Theatre Corporation has taken over the Colonial Theatre at Portland, as prophesied recently in these columns. It was formerly operated by the State Theatre Corporation. This company sold to the Temply Realty Co., which sells to the new owners. It is understood that Abe Goodside and E. M. Loew interests are behind the deal.

The Park Theatre, at Woonsocket, R. I., has closed for extensive alterations.

Norwood Theatre, seating 900, will open Oct. 1st, according to present plans. Breen and Hayden will operate the new theatre.

Samuel Berg, booker for the Fox exchange at Boston, is on his annual vacation, part of which will be spent in New York City.

The Dedham Community Theatre is nearing completion and will open some time next month. The same interest which operate the Roslindale Community Theatre will operate the new house.

The Capitol Theatre, at Revere, Mass., opposite the Revere City Hall, seating about 1,500, is nearing completion and will open August 29th. Universal will operate the theatre.

Philip Fox, head booker at Independent Films, Inc., is spending his vacation at Old Orchard, Me.

Andrew Barry, booker for Universal at Boston, is on a two weeks' vacation at Old Orchard, Me.

Miss Elizabeth Connors, cashier for Metro-Goldwyn-Mayer exchange, Boston, is vacationing at Hampton Beach, N. H. Miss Ella Freeman, assistant booker of the same exchange, is also on a two weeks' vacation.

Miss Ada L. Klein, secretary to Sales Manager Frank Shea, at Film Booking Office, Boston, is at North Conway, N. H., for two weeks.

Samuel Paul, genial head of the advertising department at Film Booking Office, is sojourning for two weeks in Maine.

Miss Marguerite Murphy, billing clerk of the Film Booking Office, is back after a two weeks' vacation at Oak Bluffs, where she forced all of the bathing beauties to look to their laurels when she appeared in a stunning white bathing suit.

The Idle Hour Theatre, at Hyannis, Mass., controlled by William Fitzgerald, and the Hyannis Theatre is the same town, controlled by E. Moore, have consolidated. The two theatres will be operated jointly by the new partnership.

Film Booking Office held a sales convention in Boston during the week with officials from the home office in New York attending.

William Cuddy, booker for comedies ath the Pathe-Producers exchange, Boston, is motoring through New England on his annual vacation.

Harry Smith, booker for Producers exchange, is vacationing in Maine.

Pathe-Producers exchange is undergoing extensive alterations and redecoration. An additional private office has been added for District Feature Sales Manager L. J. Hacking.

Miss Agnes Crowley, sales control clerk at Pathe exchange, is on a two weeks' vacation.

Frank Healy, former proprietor of Shay's Theatre, at Fitchburg, passed away at the hospital in that city after several weeks' illness. His wife and baby died a few weeks ago and since their death he has gradually failed in health. He was one of the most popular exhibitors in the New England district.

Joseph Dondis, of the Strand Theatre, Rockland, Me., was a visitor to film row during the week.

Charlestown Theatre Co., Boston, has been incorporated, to operate the new theatre now under construction there. The company has a capital of 100 shares of no par value. E. M. Loew is president and treasurer, and Max A. Finn is secretary.

Moody Theatre, Inc., Boston, has been incorporated to operate the new Moody Theatre under construction in Waltham, with capital of $50,000. Incorporators are Wilbur M. Snyder, Julius I. Berns and Edith Foster.

Day Square Theatre Corp., Boston, has been incorporated with $10,000 capital. Incorporators are David Krinsky. Thomas Spiro and Bernard Snider.

Calais, Me., is to have a new theatre. Plans have been drawn by Blackall, Clapp & Whittemore, of Boston, J. Unobskey and son, Arthur Unobskey, are the owners. Excavating work on Main Street, Calais, for the new house has already been started.

Lenox Theatre Co., Hartford, Conn., has been incorporated with $50,000 capital. A. M. Schuman, 909 Albany Avenue, Hartford, heads the company.

During the week end thieves broke into the Capitol Theatre, 303 Broadway, Somerville, knocked off the combination of the safe and stole about $600 in cash which was in the safe. Ticket clerk Thomas Bullock discovered the break and notified the police. Investigation by the police showed that a towel had been used after the break to wipe off finger marks which the thieves might have left on the safe and the cash boxes.

The Poli Players completed their season of stock at the Plaza Theatre this week and next week the house will revert to motion pictures for the rest of the season. Stock has been played at the house since April 1.

Joseph Glassman, manager of the Lenox Theatre, in Hartford, Conn., with the help of a group of boys and girls, set up a booth in the theatre lobby in aid of the Times Farm and Camp Courant funds to give poor children a vacation during the summer.

The beautiful residence of Victor Charas, in Manchester, N. H., undergoing alterations, was destroyed by fire Sunday about midnight, with loss in excess of $25,000. During alterations the family were stopping elsewhere. Mr. Charas owns a string of theatres in New Hampshire and Vermont.

Affiliated Vaudeville Artists of Rhode Island is a new organization formed Sunday at Providence by upwards of a hundred artists playing in Providence and vicinity. Another meeting is scheduled for next Sunday afternoon to elect officers.

Central Penn

WHILE serving as a projectionist in the booth of the New Cumberland theatre, New Cumberland, Pa., on July 27, James Feight, a student of Dickinson College, Carlisle, was painfully injured as a result of his hand becoming caught in the machinery. Mr. Feight, who is 20 years old and was working in the theatre for the summer to help earn his way through college, attempted to remove some grease from the machine without stopping it, during a performance. He was wiping the shaft with a cloth when the cloth caught and drew his hand into the wheels. His fingers were badly lacerated and Dr. S. N. Kirkpatrick was summoned.

It is reported in Shenandoah that the Lyric theatre, in that city, owned by William Dabbs, is soon to be acquired by one of the big chains of theatres that operate in the hard coal regions of Pennsylvania.

Mrs. Isaac Marcus, wife of the owner of the Royal, National and New Rialto theatres, Harrisburg, accompanied by Miss Jean Marcus and Miss Edith Marcus, went to Atlantic City to spend the month of August.

W. S. McCracken, who controls radio station WMBS, Harrisburg, which is located on top of the State Theatre, has obtained a permit from the Federal Radio Commission to remove the station to the heights of Fort Washington, directly across the susquehanna River from Harrisburg. He notified the Milmer & Vincent Theatre Company, owners of the State Theatre, that the transfer will be made about September 1. The reason for the change is interference with broadcasting attributed to the presence of steel buildings near the old site of the station. WMBS in the past broadcast many musical programs from the State theatre.

Edward J. Melniker, managing director of Loew's Regent theatre, Harrisburg, was host on August 6 at a picture show in the theatre to 500 youngsters who got honorable mention in an animal-drawing contest conducted by the Harrisburg Telegraph.

The York Opera House was reopened on August 1 for a season of combined pictures and vaudeville. Manager Moore announced that hereafter the picture part of the programs will come first.



Denver



HERMAN WOBBER, district manager, and John D. Clark, divisional sales manager for Paramount in this district, were visitors at the local Paramount branch office Thursday and Friday of this week. A sales conference was held which was attended by the entire force. The party left Friday afternoon for Kansas City, Mo.

The local Deluxe Feature Film Exchange is opening a new branch office in Salt Lake City this month. Fred P. Brown supervised the opening of the new office, but E. J. Drucker will go to Salt Lake to manage the branch office for an indefinite period.

V. S. Hennon, live wire manager of the Midway theatre, Burlington, Colo., succeeded in getting the city council to repeal an ordinance prohibiting Sunday movies and passing an ordinance permitting Sunday shows. This is the first Sunday entertainment for Burlington, Colo., for about four years. The Midway Theatre has about 400 seats and Burlington has a population of about 1,200.

The annual outing of the Denver Film Board of Trade was held Wednesday afternoon and evening of this week at Eldorado Springs, Colo. The entire film party, 200 strong, left the film building at 12:30 P. M. and journeyed 30 miles to the grounds, one of the most scenic resorts in this part of the state. A baseball game, swimming, races, mountain climbing, chicken dinner, and dancing made up the programme of the day. The outing was pronounced one of the most successful ever had by the local film folks.

Wm. Ostenberg, Jr., spent Wednesday and Thursday in Denver buying draperies and other decorations for his new theatre now under construction in Scottsbluff, Nebr. It will be a 1000-seat house.

All Denver theatres enjoyed unusual good business during the past week which, of course, was welcome for this time of year. Exceptionally good programmes and excellent weather furnish the reasons for the packed houses.

Sam Cain, Universal branch manager, has returned to his desk after an absence of about two weeks visiting exhibitors in the southern part of the Denver territory.

The five new theatres now under construction in Denver are progressing rapidly and by fall Denver will have about 7,500 more theatre seats for occupancy. The exterior of the new Metropolitan 3,000-seat house has been completed and scores of workmen are busy finishing the inside of the theatre. It will be ready for its grand opening early in October. The new Hiawatha, at 6th and Downing Sts., is rapidly nearing completion, and will open about about September 15th.

Miss Maude Buford, lady exhibitor from Grand Junction, Colo., was a Denver visitor this week transacting business with exchanges She joined the picnic party and went to Eldorado Springs.

It appears that a shift in exchange quarters will soon take place. Exhibitors looking for United Artist quarters after September 15th will find them in the old Producers' quarters at 2071 Broadway. Deluxe will then move to United Artists' old place at 2044 Broadway.

Sd Schoelkoph, Opera House, Idaho Springs, Colo., spent Wednesday in Denver visiting exchanges on business.

V. S. Hennon, owner of the Midway Theatre, Burlington, Colo., says there is a bumper crop coming up in his part of the country, which means, of course, good business for the Midway Theatre.



San Francisco



WARD MORRIS, manager of the Union Square Theatre, one of the city's largest, has announced the appointment of Harry Eccles, prominent in northern and Oakland picture houses, as his assistant manager.

Frank A. Lacey, considered one of the most efficient theatre managers on this Coast, has announced that the Cameo will immediately start in on its 15-cent policy, and show first-run pictures from 10 in the morning till midnight.

Popular Edward Smith, well-known local theatre manager, formerly manager at the St. Francis Theatre, and more recently identified with the Universal Theatre chain, has been engaged by L. R. Greenfield Theatres to manage their Hawaii and Princess Theatres in Honolulu.

Bill Peters, of the Home Theatre, Oakland, has sold his theatre to Nabeshima, formerly of the Lincoln Theatre at Stockton. New lobby frames and other equipment have been installed.

J. Fred Miller, manager of Golden State's Visalia Theatre, certainly got out an attractive looking calendar for his July attractions. It has all the lure and inviting qualities of a circus poster.

Popular Carol Nathan, manager of Universal Film Exchange, is confined to his bed with a broken rib. All were sorry to hear of this accident.

Returning from a business trip to many Eastern cities, Joe Cohen, of Consolidated, with offices at 109 Golden Gate avenue, left for one more of his commuting trips to Honolulu.

Geo. Mann has reopened his Rialto Theatre at Eureka after completely remodeling the house. This theatre has been closed for a short period pending alterations.

Manager Blumenthal, of the Educational Film Exchange, has been out in the territory for two weeks selling his new product.

Joe Mealey, booker at Warner Brothers, enjoyed his vacation in Southern California.

W. K. Lendon, district auditor for Universal, was in San Francisco checking up on the office and making a general audit.

Miss Bessie Tuite, who has charge of Paramount's department, is vacationing at Lake Tahoe.

Al Extaby, assistant manager of First National, has a new Studebaker sedan.

G. C. Parson, branch manager for Metro-Goldwn-Mayer, made a week-end trip to Los Angeles to confer with his district manager, George A. Hickey.

Clark S. Baker, assistant manager in the local office for the past two years, has been transferred to the Minneapolis office of the Universal Film Exchanges, Inc.

Joe Allen, of the Grand Theatre, Tracy, was seen along Film Row recently.

T. E. Camp, of the Acme Slide Company, is taking his wife up to the northern part of the State to "rough it."

William Moensch, who was one of the theatre staff of Gustave Walter in the early days of the Orpheum Theatre, died July 7th in a local hospital, and funeral services were held Saturday, July 9th. Deceased was connected with the Orpheum Theatre for more than 30 years.



Detroit



MANAGER HERBERT JENNINGS, of Keith's Temple, announced the change of policy in connection with vaudeville being presented at that house last week. He declares that feature films released by P D C are to be booked hereafter. Popular prices at evening and matinee shows will also prevail. The change has been contemplated for some time.

Ben and Lou Cohen are busily planning the dedication arrangements for their new Hollywood theatre which is rapidly taking form as one of the finest houses on the west side. They have practically engaged two of the highest salaried presentation performers and a big band for this enterprise. Special stage settings have already been ordered and a corps of 35 ushers are under the training process daily in preparation for their work in the huge auditorium which will seat 4,300.

Completion of the Temple Theatre in Saginaw brings the Butterfield Theatres, Inc., directory to fifty, with four houses still under construction. Saginaw leads the circuit, having seven, while Pontiac and Bay City are tied for second place, each harboring six. Nearly 2,000 patrons attended the Temple opening last week.

Harry M. Goldberg, of the M. Goldberg Co., theatre decorators, attended the Dempsey-Sharkey fight in New York.

Bob Cotton, Pathe division manager, was a Detroit visitor last week, conferring with Manager Oscar Hanson and Henry Zapp, feature sales manager.

Nate Reiss, of the Metropolitan Motion Picture Co., has returned to the office after filming special material at Camp Custer.

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Atlanta

WILLIAM G. MINDER, Southern Division manager of Tiffany, with headquarters in Atlanta, returned Friday from a trip to New Orleans.

W. D. Clark, of St. Petersburg, Fla., formerly connected with the Piedmont Theatre (now the Alhambra), at Charlotte, N. C., was a visitor on Film Row last Tuesday, and announced that he had taken over the Dixie Theatre, at Dunedin, Fla. Mr. Clark was on his way to Charlotte to visit relatives.

Tiffany's exchange, at Charlotte, N. C., which will be formally opened August 15, will be at 227 North Grand Street. E. E. Heller, who has been representing Tiffany in the Carolina territory, will be in charge as manager.

W. W. Anderson, Pathe's Atlanta' branch manager, is on his vacation.

Charles E. Kessnich, southern division manager for M-G-M, is on a business trip through Oklahoma.

Friends of Paul Strachen, First National salesman, will be glad to learn that his wife, who has been very ill, is improving, and wish her a speedy recovery.

Jim Young, First National salesman, is convalescing from an attack of summer "flu."

Earle E. Griggs, southern exploiteer for Universal, spent the week in Jacksonville, Fla.

Emerson Hinds, formerly M-G-M Atlanta branch accessory manager, has been promoted to salesman of the local branch. No territory has yet been assigned to him.

Neil McIntyre, of M-G-M local office, has been promoted to head the accessory department, and Carson Callaway has been employed as assistant accessory clerk.

Hank Hearn, manager of Liberty's Atlanta branch, is back at his desk after a trip through Tennessee.

C. L. Peavy, F B O Atlanta branch manager , is on a trip through Tennessee.

C. B. Brower, auditor for Fox, is a visitor to the Atlanta branch.

Dave Prince, Atlanta branch manager for Paramount, is spending his vacation in Chatauqua, N. Y.

F. C. Groover, assistant manager for Fox Atlanta branch, is away on his vacation.

A. E. Grooms, salesman for F B O Atlanta branch, is on his vacation at his home, Liberty, S. C.

Buddy Rogers, vice-president of Lumas Film Corporation, was a guest of the Eltabian Atlanta branch this week.

John W. Mangham, manager of Bromberg Attractions, left for Florida last week.

A. Brown Parkes' new Highland Avenue Theatre is being rapidly pushed along, and will likely open about October 1st.

James T. Monnier, general manager for the Si-Non Circuit, announces that the Bonita, their Mariona, Ala., house, will close for a month, while extensive remodeling work will be done. When finished, the theatre will seat in excess of 500.

Conditions in south Alabama have been below normal summer business, but it is believed that with the rather extensive cotton crops coming along, if the section suffers no extreme bad luck, the farmers and merchants will enjoy a good year.

The Liberty, at Attala, was sold by George P. Walker, to Marshall County Enterprises, Inc., which concern now operates the Princess, Albertville, Ala.; Rialto, Boaz, Ala.; Cosmo, Guntersville, Ala.; having also recently acquired the Belle, at Fort Payne, Ala., which was formerly operated by W. B. Brock. Marshall County Enterprise is headed by Col. Thor. E. Orr.

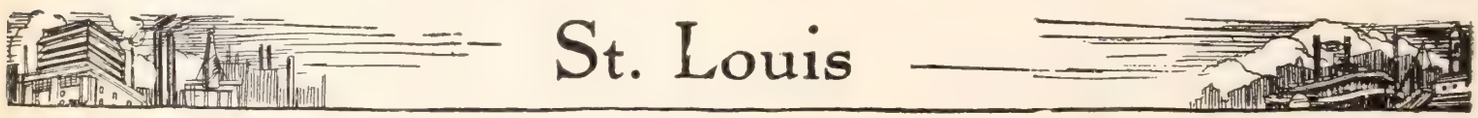
Hunter M. Smith, president, and A. Brown Parkes, general manager, respectively, of Pan-Ala Amusements, visited Meridian, Miss., the past week on business.

Film Row was represented in the Magic City the past week by salesman Haywood, of Warners; McRae, F B O; Bourgeois, Pathe; and L. C. Lowe, of Paramount.

M-G-M Club, composed of the members of the local M-G-M exchange personnel, held its annual picnic last week at Idlewood.

H. R. Gordon, of Sparta, Ga., who recently leased the closed American Theatre, at Conyers, Ga., and opened the house, has been forced to close it again, due to the serious illness of his wife in Sparta, who is suffering with typhoid fever.

Visitors along Atlanta's film row last week included W. C. Stubbs, Ritz Theatre, Thomaston; J. A. McCarthy, Mildred Theatre, Barnesville; J. M. McCarty, Forsyth Theatre, Forsyth; H. T. Kumel, Biltmore, Buena Vista, Fla.; W. B. Warner, special sales representative for Warner Bros.; N. W. Redmond, of the Redmond Chain, Lake Wales, Fla.; M. W. Smith, booker for War Department theatres; T. F. Thompson, Palace Theatre, Cedartown, Ga.; G. L. Wynn, Ritz Theatre, Newman; J. G. Attanazio, Columbia Theatre, La Belle, Fla.; C. S. Smith, Alamo Theatre, Newman; H. B. Wells, Opera House, Newberry, S. C.; P. V. Kelly, Ideal Theatre, Ashburn, Ga.



St. Louis

ST. LOUIS picture fans who frequent the first run palaces anticipate getting better shows for less the coming 1927-28 entertainment season, as it is reported along the Rialto that when the Orpheum Theatre at Ninth and St. Charles streets re-opens this month, it will put into effect a new price schedule with a 75 cent top and 15 cent bottom.

During the new season the Orpheum will maintain its policy of a high class feature picture in conjunction with several acts of the highest class Orpheum Circuit vaudeville.

Last season the Orpheum slashed its price from a $1.50 top to 99 cents top, including 9 cents war tax, and enjoyed a big year at the box office. With a still lower price range it is anticipated the big down town vaudeville palace will win back still more of the patrons that were won over by the rival picture houses.

The Princess Theatre, in Alton, Ill., has been purchased by the United Operating Corporation, of Edwardsville, Ill., James J. Reilly, former owner, has announced.

Reilly had operated the Princess off and on for some fifteen years.

The United Operating Corporation is also building a new theatre in Woodriver, Ill,. and plans to open that house about October 15.

C. E. Penrod, division manager for F B O ,and Nat Wertz, special representative of the Winkler Cartoons, were visitors to St. Louis during the past week.

Thomas J. Connors, Southern Sales Manager, and C. E. Kessnich, Southern Division Manager, were callers at the local Metro-Goldwyn-Mayer exchange on Monday, August 1. Later in the day they departed for Oklahoma City.

Mike Dunn assumed his duties as Southern Illinois salesman for F B O.

Sam Werner, of United Film Exchange, left St. Louis Monday, May 8, for the Pacific Coast and when he returns to the Mound City some five weeks hencee expects to announce the purchase of some outstanding independent productions.

Tom Leonard, owner-manager of Progress Pictures Corporation, is touring the Pacific Coast with his family. They are now touring Eastward.

G. E. McKean, district manager for Fox Pictures, has returned to his headquarters in St. Louis.

The City Council of Higginsville, Mo., has repealed an ordinance prohibiting Sunday picture shows. A month's trial of Sunday shows will be given. The picture houses will be permitted to hold a matinee and also a show after church in the evening.



Portland, Ore.,

K. L. BURKE of Baker announced his intention to close his Clarick, 1,100 seats, indefinitely, the reason being insufficient business. Burke will continue to operate his Empire and Orpheum theatres in Baker.

Syd Shuback has been appointed manager of the Arco theatre (formerly operated by Saxe as the New Grand). The theatre was recently taken over by Morton Cohn of Los Angeles.

L. E. Partridge of the Tillamook Coliseum has purchased the interest of his partner, Leo Morrison, an dwill operate the theatre alone.

The Hiway, Redmond, operated by Armine Lamb, has closed indefinitely as the result of a devastating fire in the business section in which it was located.

George Hunt's new Rivoli at Grants Pass opened July 1 under the management of J. W. ("Dad") Dunlop.

Floyd Maxwell, manager of the Broadway, and George Stoll, musical director of the same theatre, motored to Vancouver, B. C., recently for a brief vacation.

H. G. Mapes has been visiting the Eastern Oregon territory for the past week.

J. J. Parker, who operates the Portland Consolidated Theatres, (Rivoli, Peoples and United Artists) is in Los Angeles buying pictures for the coming season.

Following the removal of the Henry Duffy Players from the Music Box to the Heilig theatre, the Music Box has become a straight picture theatre for the summer months.

The Hippodrome theatre is scheduled to close July 24 for an indefinite time.

John Greulich of Pendleton, formerly a partner of Guy Matlock's, has purchased the Sherry at La Grande, installing his son Francis as manager. The Sherry was formerly owned by H. G. Trull, who is now retiring.



Albany



ANOTHER woman has been added to the ranks of exhibitors in New York State in the person of Mrs. Sue M. Weller, of Alexandria Bay, whose new theatre was opened last week at the well-known Thousand Island resort. The house has a seating capacity of about 600 persons, and is one of the most modern and attractive theatres in all northern New York. The house was started by Mrs. Weller's husband, who died last April of pneumonia. She decided to carry on the project, and will not only manage the theatre but do all of the booking.

The motion picture theatres in Troy were elaborately decorated during the past week for the American Legion Convention in that city. At some of the theatres the delegates were admitted free.

T. Roy Kieffer, orchestra conductor at the Troy Theatre, is back from a week's vacation spent at Algonquin Lake.

The Bijou, in Troy, which is operated by James Rose, is now running three days a week. Harry Rose, a brother, who runs the King Theatre in Troy, made a recent trip to Newport, N. H. A son of Chas. Rose, manager of the Smalley chain, and who resides in Cooperstown, stopped over in Troy last week while on his way to the Plattsburg military camp.

Jake Golden, manager of the Griswold in Troy, was in New York City a portion of last week.

Louis Saperstein, manager of the American in Troy, which is closed until September, is vacationing at Wildwood.

The city of Watertown is to send a young lady this fall to the Atlantic City pageant, and applications are being handled by the Olympic Theatre of that city.

The American Theatre in Canton, a Papayanakos house, is being completely redecorated.

Charles C. Lantry, former assistant manager of the Schine Theatre in Oneonta, has become manager of the Bijou in Lowville, succeeding Joseph H. Gerner.

According to reports, the Van Curler in Schenectady is to reopen about September 1 under the direction of Arthur Kline. It will be devoted entirely to pictures, although there is talk that a Vitaphone may be installed.

Tony Veiller is back at the managerial desk of the Mark Ritz in Albany, following a vacation spent in Virginia and Montreal.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, took a couple of days off last week and went fishing, and according to all reports met with excellent success.

Julius Byck, of Tannersville, and M. Hopper, of Haines Falls, were along Film Row during the week, booking at various exchanges.

Al Fedman, of Schenectady, is spending his vacation at Lake George.

M. B. Riddell delayed the opening of his new theatres in Luzerne last week by a matter of three days on account of certain things not being quite in readiness.

Jake Rosenthal, owner of the Rose Theatre in Troy, made a trip to the Saratoga track last week.

C. R. Halligan and Nat Levy, of the Universal exchange, were in New York City during the week.

Tom Martell, who books for the United States Army, made one of his periodical visits to Albany last week in booking pictures for the northern posts as well as for the Plattsburg training camp.

September 3 will witness the retirement of two of Albany's veteran motion picture exhibitors, Charles and Joe Weidman, who recently sold their theatre and will embark in some other line of business in the near future.

Nat Robbins, of Utica, plans to open his new theatre on Labor Day, but for that matter so does Harry Hellman, of Albany. Good progress is being made on both of the houses.

Charles Marshall, of Ausable Forks, and William Smalley, of Cooperstown, were in Albany last week.

William Kennedy, of Champlain, is dividing his time between his theatre and his camp on the Lake shores. Charles Sesonske, of Watertown and Lowville, was in Albany during the week.

Ned Kornblite, of Binghamton, who has not been in the best of health of late, has gone to Battle Creek in the hopes of being benefited.

Among those present at the opening of Smalley's new house in Stamford a week or so ago, were W. H. Linton and son, of Utica; Harry Seed, Jack Krause, Isadore Schmertz, of Albany, and Sidney Katz, of New York.

Russell Sully, of Warner Bros.' exchange, blossomed forth last week with a brand new car.

One of the jewelers in Troy donated a silver loving cup, which was awarded to the winner of the rowing race at the annual outing of the Albany Film Board of Trade.

Alex Sayles, manager of the Leland in Albany, will spend his vacation at Lake George, John Garry looking after the house for the time being.

Visitors along Film Row last week included Mr. and Mrs. A. E. Milligan, of Schuylerville, as well as Henry Freeder, of Hudson.

Miss Margaret Blauborer, of the Tiffany exchange, surprised her many friends as well as her parents last week, when she was quietly married to the son of an Albany policeman.



South East



WITH the opening on Monday, August 1st, of their Wilson Theatre, Wilson, N. C., another milestone was marked in the steady progress of Stevenson Theatres, Inc., one of the most strongly entrenched independent circuits in North Carolina.

The theatre in Wilson was formerly operated by Mason and Phillips, but was purchased not long ago by the Stevenson interests. The house was closed for two months for extensive repairs and improvements, and decoration. It is now one of the prettiest and most up-to-date theatres in this section.

The policy of the Wilson Theatre includes feature pictures, vaudeville and road shows.

Mr. and Mrs. Earl Shute, owners of the Pastime Theatre, Monroe, N. C., spent Wednesday in Charlotte.

Mrs. Phelps Sasseen, manager of the Iris Theatre, Salisbury, N. C., and Misses Grace Phelps and Ruth Sasseen, returned last week from a very pleasant motor trip to Washington, D. C., Buffalo, N. Y., and Canada.

John Calman, general manager of the E & H Film Company, Birmingham, Ala., spent several days in Charlotte with the prospect of opening an exchange for this company here.

Miss Clara Short, formerly billing clerk for the Paramount exchange, has been promoted to contract clerk, effective last week.

Mrs. E. A. Short, secretary to F. D. Drew, manager for Metro-Goldwyn-Mayer, and Miss Margaret Phillips, secretary for Liberty Specialty Film Distributing Corporation, are spending the week at Chimney Rock, N. C.

James Estridge, owner of the Ideal and Lyric Theatres, Gastonia, N. C., visited film row during the week.

Bob Masterman, formerly general manager of the Carolina Theatre's, Inc., is now covering the Eastern North Carolina territory, as salesman, for Liberty Specialty Film Distributing Corporation.

Ed Crowell, booker for Famous Players-Lasky, left Wednesday for a trip through western North Carolina.

O. L. Crabtree, owner of the Osborne Theatre, Hillsboro, N. C., spent Tuesday on film row.

Francis White, owner of the Capitol Theatre, Asheboro, N. C., was seen on film row during the week.

Mrs. R. J. Ingram, wife of manager of Enterprise Distributing Corporation, Dallas, Texas, and baby are spending the month of August in Charlotte visiting her parents, Mr. and Mrs. J. R. Henderson.

Friends of Arthur V. Sheckler were grieved to learn of the death of his mother last week. Mr. Sheckler is with the Acme Projector Company, and is well known in Kentucky territory.

A wave of rheumatism seems to have swept over the sales staff of the Educational Film Exchange and Big Feature Rights. George Starkey has been forced to recuperate from rheumatic attacks by taking the baths at Martinsville, Ind. Morris Horwitz has been hobbling around in Louisville under the care of local doctors, while Jos. W. Bohn and O. S. Barnett have also been enforced to take treatments from osteopaths and masseurs. All of the ailing sales members, though, are now reported to be recovering and ready to attach sales prospects.

Leo V. Haag, auditor of the Columbia Amusement Co. and the Strand Amusement Company of Paducah and Owensboro, came within an ace of losing his life in a recent automobile accident. Mrs. Haag was severely injured and was at first reported to be dead. Both Mr. and Mrs. Haag are now reported to be well on the road to recovery. Mr. Haag has been with the Keiler interests in Paducah for over twenty years and is a very efficient, experienced theatrical man.

E. L. Love has purchased the Rex Theatre at Dixon, Ky., from M. E. Wilkey and has engaged James Crouse as manager.

H. E. Culley has leased the Audubon Theatre, Henderson, Ky., from B. T. Curry.

Since the death of Ray Harrel, manager of the Liberty Theatre, Rockport, Ky., Marshall Barnes, of the Lyric Theatre, Beaver Dam, Ky., has been managing the theatre for the owners, Harrel Bros. It is reported that Ereil P. Chim is now in charge.

Guy B. Amis has purchased the Princess Theatre, Lexington, Tenn., from L. E. Drake.

The Court Theatre, Prestonburg, Ky., is closed for an indefinite period.

A. L. Miles, of the Eminence Theatre, Eminence, Ky., was in Louisville Monday.

Leo F. Keiler, of the Strand Amusement Company, Paducah, Ky., together with his family, is spending the summer at Charlevoix, Mich.



South East



H. H. MACON, of the Colonial Theatre, Vidalia, Ga., announces his plans to erect a new house with a seating capacity between five and six hundred, the construction of which to begin in the near future.

C. R. Eggleston, manager of Keith's Georgia Theatre, accompanied by Mrs. Eggleston, is expected home after spending a two-week vacation in the East.

Hank Hearn, manager of Liberty's Atlanta branch office, spent last Friday in Montgomery, Ala.

August 8th has been definitely set as the opening date of the new Park Theatre located on McCallie Street and Willow. The Park is the first of a group of community theatres planned by S. H. Borisky and his associates.

Returning from a brief vacation spent in New York and New Jersey, H. C. Farley, manager of the Publix theatres in Montgomery, expresses himself as optimistic over the outlook for the new season. With many complaints from other sections over bad business conditions Mr. Farley is gratified at the consistently good showing registered by his company's theatres here.

"I am looking forward to a good season," Mr. Farley says. "The product looks better to me and our section has the best prospects for a good crop than it has had for years—and the price of cotton is going up all the time."

H. B. Cagle, who, for many years, operated the theatres in Albany-Decatur and was forced to retire on account of ill health, has entirely recovered and is now active in building and construction work in the Tennessee River valley.

Work on the new Alabama Theatre, Publix's mammoth Birmingham house, continues at a rapid pace, as does construction on the new Pantages theatre. Work is also being rushed on Henry Hury's new colored theatre.

John Ezell, Atlanta branch manager for Warner Brothers, visited Birmingham the past week, as did C. L. Peavey, manager of the F B O exchange in Atlanta.

Frank V. Merritt, of the Marvin Wise Circuit, recently visited Atlanta, and, upon his return, immediately set about mapping out his Fall program.

Hunter M. Smith, president of Pan-Ala Amusements, visited Chicago the past week.

W. G. Underwood, of Dallas, Tex., general manager of Liberty-Specialty Film Distributing Corporation, spent several days in Atlanta last week conferring with Hank Hearn, branch manager.

C. R. Beacham, First National's Atlanta Branch manager, spent several days last week in Alabama.

L. B. Remy, Fox southern district manager, was in Atlanta recently.

Roy Wilson, shipper at F B O Atlanta branch, is receiving congratulations on the birth of a young daughter who has been named Alice.

C. L. Peavy, Atlanta branch manager for F B O, is spending a short time at Charleston, S. C.

George Hatcher, manager of the New Theatre, Social Circle, Ga., was in Atlanta last week.

The Theatorium, a 600-seat motion picture house, recently improved and remodeled by its owner and manager, Tom Tuggle, was totally destroyed. It is understood that there was no insurance on the theatre and the loss is estimated at $18,000.

Joe Steed, of Pan-Ala Amusements, returned from Florida the past week.

L. Miller, of the Capitol Theatre, Cordele, Ga., was a visitor on Film Row recently.

Wendell Welsh, of the Dallas Theatre, Dallas, Ga., visited Film Row last week.

Fred G. Weis, of the Savannah Theatre, Savannah, Ga., was a recent guest on Film Row.

A devastating fire which swept through the little town of West Blocton, Alabama, on July 13, destroyed practically the entire business section and left many homes in ruins.

In addition to the loss on his theatre enterprise, Mr. Tuggle suffered the complete destruction of his home, and his partner, Mr. Harvey, suffered a similar loss when his residence went up in flames.



Kansas City



AMONG the improvements and changes in theatres in the Kansas City territory the last week are: Manager Hillis Braden has installed a ventilating system in his Regent theatre at Pleasanton, Kans.; the Opera House, at Warsaw, Mo., has been re-leased by A. L. Wickliffe from E. A. Hoag, who recently purchased the theatre from L. D. Sands; the Lyric Theatre, at Abilene, Kans., has opened again, after having been closed for redecoration and other improvements; the Photoplay Theatre, at Schell City, Mo., has been purchased by C. A. Bessier from A. H. Counterman; the Iris Theatre, Hutchinson, Kans., which has been closed for remodeling, will open soon; the Westport Theatre, suburban house of Kansas City, has been sold by Frank Amos to J. A. Townsley.

Among the out-of-town exhibitors in the Kansas City market this week were: C. M. Pattee, Pattee Theatre, Lawrence, Kans.; G. L. Hooper, Orpheum, Topeka, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; Glenn Dickinson, Dickinson Circuit of Theatres, Lawrence, Kans.; Frank Weary, Farris Theatre, Richmond, Mo.

M. D. Cohn has joined the staff of the Varsity and Bowersock Theatres, Lawrence, Kans., as advertising and publicity manager.

After serving two months as cashier, Tom Baldwin, of the Kansas City Educational branch, has been promoted to salesman. He was succeeded as cashier by Mrs. H. Mack, assistant cashier.

It was with a sigh of relief that J. A. Masters, assistant manager of the F B O exchange, turned over the booking to Charlie Oliver, booker, who had been away on a vacation.

B. C. Cook, manager of the Economy Film Exchange, Kansas City, who is touring the East by motor with his family, had the misfortune to have his car overturn in Pennsylvania, slightly injuring Mrs. Cook, according to word received in Kansas City this week.

So many watches had Russell Brog, of the Educational exchange, won in booking and sales contests, that it was with great relief that he learned that his latest prize from the home office was to be a traveling bag.

James Flinn, formerly with Metro-Goldwyn-Mayer, now is representing Warner Bros., in Southern Kansas. Bob Gary, Universal exploiteer, was confined to his home because of illness this week.

Ed Alperson, division manager for Warner Bros., was a Kansas City visitor.

Bob Withers, Enterprise manager, not only spent all of last week in the territory, but departed again this week for more business.



Florida



COLLEEN MOORE, "Tampa's Own" movie star, was in Tampa last week for a visit of two days.

L. M. Levinson and W. W. Preston, owners and builders of the new house in Sarasota, opened for business Thursday night. The house has a seating capacity of 800, and the equipment comprises everything needed for the comfort and entertainment of tht patrons. The house is now known as "The Seventh Street Theatre," but it is the intention of the owners to change the name if a better one is offered in a contest they are conducting. The policy will be good pictures, either first or second run, at a standard price of 10 cents and 20 cents.

Early in the summer O. G. Finley was transferred from the Strand to the Seminole, which is Tampa's finest neighborhood theatre, and instructed to put the house over. The Seminole had been in the habit of taking a shot into the red now and then, and Finley knew he had a job on his hands to deliver the order. A few evenings ago this writer visited the house and was surprised to see a long line waiting. Finley has put the house over and has not had a snigle red week since he took charge. Good pictures, though mostly second run; a cool, clean theatre; free parking grounds and stunts of different kinds three nights each week have turned the trick.

The Strand Amusement Co., of Tampa, have asked the City Commissioners to condemn the freight railway warehouse at the foot of Zack and Twiggs streets, and open these streets clear to the Hillsboro river. This company own the Strand, which is on Twiggs street, and the Victory on Zack street. Both of these houses are located but one block east of the river.

George Clifford has closed his Aidome Theatre in Sarasota and moved the equipment to Tampa. He has made arrangements with the American Legion to hold boxing contests there during the winter, but says he will not attempt any further showing of pictures and tabs there.

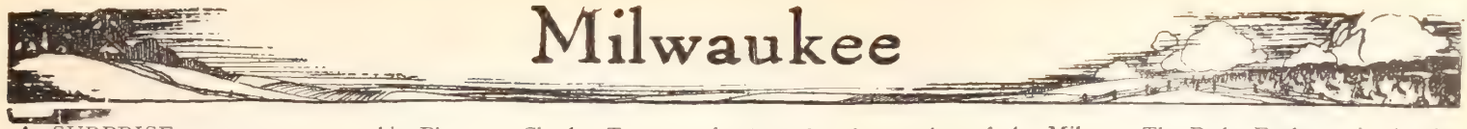
N. V. Darley, manager of the Rivoli in Ybor City, drove to Jacksonville this week to arrange his bookings with the exchanges there. Mr. Darley expects to stop over in Daytona Beach on his way back and take a good swim in the Atlantic.

Nat Wyse, play date representative of New York, was in the Universal exchange this week.

Earle E. Griggs, Universal exploiteer, and his daughter, Vivian, have returned to Atlanta.

Bob Simril, if the Jacksonville Universal exchange office, has accumulated 15 gold stars in the Gold Star Drive this week.

Luckie Stein, manager and operator of the Palace Theatre, Valdosta, Ga., was a business visitor at the Universal exchange this week.



Milwaukee

A SURPRISE party was tendered Thomas Saxe, of the Saxe Amusement Enterprises, on Monday night by his friends in the theatre business at his summer estate near Hales Corners, Wis. About 35 cars paraded out, headed by the orchestra of the Wisconsin Roof, and carried Mr. Saxe's many friends out to his beautiful home. The grounds had been decorated with many lights and gaily festooned. Mr. Saxe, needless to say, was very much surprised, and when presented with a smoking outfit for his den was speechless. The party was an hilarious success, according to those who were present.

Among the guests were Sam Abrams, of F. B. O.; J. G. Frackman, of Progress; W. A. Beier, of the Beier Film Exchange; Frank Di Lorenzo, of Tiffany; W. A. Aschmaan, of Pathe; M. Goldman, of Columbia Pictures; "Doc" Honeck, of Pathe; Fred Aiken, of Pathe; Louis Orloave, of Saxe Enterprises; Charles Braun, manager of the Miller; Ralph Wettstein; Max and Charles Fox, of the Gayety; Dave Schooler, of the Wisconsin, and his "Gang"; George Devine, of the Wisconsin Roof; Tom North, of Pathe; Ed. Weisner, of Columbia Pictures; Charles Trampe, of Mid-West; H. R. Vogel, of National Theatre Supply Co.; Ben Koenig, of the Film Board of Trade; F. G. Sliter, of Fox; L. L. Ballard, of United Artists; Max Weisner, of Columbia Pictures, Eddie Weisfeldt, Harold Fitzgerald, John Strain, Charles Brewster, Oscar Brachman, Bob Hess, and Frank Berzinger, of Saxe Amusement Enterprises.

Kenosha is to have a new $400,000 theatre, to be erected on 25th and Elizabeth Streets, in the very near future, according to recent report. The theatre is to be run in conjunction with a hotel, and the deal is being promoted by a group of Kenosha business men.

Chester Goetz, of the Goetz Theatre Circuit of Beloit, was in the city early in the week on business.

Otto Meister, of the Whitehouse, entertained part of the personnel of the Chicago Pathe office as well as the assistant editor of the Pathe News, at his summer home on the Milwaukee River on Friday.

The Tiffany Exchange announces the formal opening of its new offices at 195 7th Street on Monday. N. E. Shiren, of the home office, is here for the opening of the Milwaukee branch. P. T. Dana is one of the new salesmen for the new exchange. He was formerly buyer and booker for the Schine Circuit.

S. A. Shirley, district manager, has been visiting the local M-G-M office for the past few days.

R. C. Wheeler, of the Lloyd Theatre at Menominee, Mich., was in the city on a brief business trip this week.

Sam Miller, of the Fischer Theatre Circuit of Chicago, was in the city on a buying tour.

E. W. Van Norman is no longer on the staff of M-G-M, where he has been employed for a short time as short subject salesman.

"Dad" Walcott, of the Majestic Theatre of Racine, visited exchanges on Monday.

Leo Behring, of the Pastime Theatre, has taken over active management of the Paris Theatre.

Roy Langford, formerly manager of Wisconsin Theatre Supply Co, is now associated with the National Theatre Supply Co., to whom he recently sold the Milwaukee branch.

H. R. Vogel has taken over the management of the new branch.

The Pathe Exchange is planning a house warming just as soon as the office has been completed. Extensive remodeling is now being completed. Separate offices have been rebuilt for executives and salesmen, a new switchboard has been installed, and the cashier has been provided with a new cage. All exhibitors will be invited to attend the house warming.

Marshall Lloyd, owner of the Lloyd Theatre at Menominee, is seriously ill at his home. Mr. Lloyd's health has been impaired since he started the $1,000,000 department store and theatre enterprise about a year ago.

William Van Dyke, of the Bijou and Vaudette Theatres at Kaukauna, was a recent Film Row visitor.

Cards and letters have been received in Milwaukee exchanges from James Zanias, of Janesville, who is touring in Europe.

E. Berth, of the Pastime Theatre of Kiel, was in the city recently arranging his fall bookings.

Mrs. August Gloe, manager of the Rivoli Theatre at Two Rivers, spent Thursday in the Milwaukee exchanges.



Salt Lake City

DAVE BARNHOLTZ, local manager of the Tiffany office, who recently opened here, will return within a short time from the Boise section of Idaho, according to expectations.

Harmon and Louis Peery of the Egyptian and Ogden Theatres of Ogden, are spending some time along the Film Row this week.

Fred Lind, manager in this city for F. B. O., has just returned from the Montana territory.

E. Rowell, United Artists special representative who has been in this city for the past few weeks, left a few days ago for Los Angeles.

Manager J. D. McNerney is expected to return from a ten-day trip into Montana this week.

E. E. Harris, in charge of the local office for Columbia Exchanges, Inc., is making a five weeks' trip throughout the state of Idaho.

Ben F. Rosenberg, special representative for Fox, will be returning to this city from Denver within the next few days, it is announced.

Manager Clyde H. Messinger, of the Educational office in this city, will return shortly from a trip into Southern Utah.

L. F. Brown of the Isis and Oak theatres at Preston, Idaho, was among recent exhibitor visitors here.

Manager W. J. Heineman just left the local Universal exchange for a swing into the Wyoming territory.

Short Subject Manager J. A. Epperson, for Pathe in this city, is expecting to leave right away for the Idaho branch, where he will remain for the next three weeks.

District Manager Seth D. Perkins is still visiting the Salt Lake branch.

I. J. McGinley, local manager for Paramount, is returning this week from a sales trip into Montana.

Louis Marcus, George E. Carpenter and Carl E. Porter are extremely busy preparing for the opening of the new theatre, formerly the Orpheum, which the Louis Marcus Enterprises recently purchased. This will be one of the best theatres in the west, it is stated, and progression on the installation of improvements and the rebuilding is keeping up with expectations, according to Porter.

Ed C. Mix, Warner Bros. sales representative, who was seriously injured to the extent of having four ribs broken and having been lacerated and bruised when a train hit the car in which he was driving in Idaho, is recuperating nicely, and was able to visit the office here for a few minutes recently.

A. F. Hickox, in charge of the extended run department for Warner Brothers, is in this city and will make the Pocatello section of Idaho with local manager Dave Farquhar before leaving here for Los Angeles.

Herman Wobber, new District Manager who is taking the place of Louis Marcus here for Paramount, and John D. Clark, Western Division Sales Manager, will be in Salt Lake within a day or two and will hold a meeting of the salesmen.

Carl Porter, manager of the Victory Theatre here, states that business at the Paramount houses in Provo and Ogden, Utah, is very good, to the gratification of Managers Ray Hendry and Harry Ashton, respectively.

Louis Marcus states that it is the intention to bring Manager Ray Hendry back to Salt Lake and to have Harry Ashton take charge of the Ogden house. Just what capacity Hendry will occupy will be announced soon as well as other changes and appointments to be made.

It is announced that John Gillette of Tooelle, Utah, has just purchased the Bluebird Theatre, of Garfield, which house has been recently under the management of Fred Young. The opening will take place August 7th, according to report.

Fred Young has now made connections in the exchange end of the business and will act in the capacity of manager for the new De Luxe office, which Mr. Drucker and Fred Brown are opening up in this city. The location of this new office is on East First South Street, just east of the new Film Row, and is in conjunction with the Preferred Pictures exchange, managed and owned by George Mayne here.



San Diego

MAJ. T. C. MACAULAY has had plans drawn for a two-story motion picture theatre building in National City, to cost about $40,000. It will be of masonry construction, with an auditorium seating 760. The exterior will be of pressed brick and stucco.

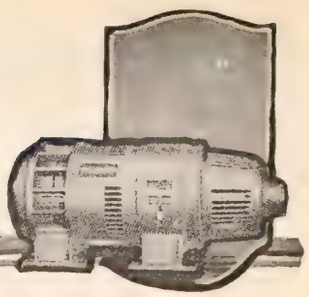
The Ramont Theatre, at Thirtieth and University, one of the best of the outlying community film houses, has been sold by E. C. Wills, who built it and has since operated it, to Mrs. Verdi T. Searles. The new owner of the property has leased it to Mr. Fills under a ten-year contract, and he will continue to operate it.

Announcement has been made that the West Coast Theatres, Inc., are planning a new $250,000 theatre and airdome in El Centro, Imperial County. Construction work will start in the early fall, and it is hoped that the building will be ready for occupancy in February. Stage equipment will be installed to accommodate vaudeville and road show attractions as well as the regular film programs. The theatre will have seating capacity of 1,400.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Can Flicker be Eliminated?

A PROJECTIONIST in Columbus, Ohio, who does not wish his name to be given, recently setn us the following:

"Dear Sir:

"I am taking the liberty of referring to you a question over which another projectionist and I have been doing a considerable amount of arguing without arriving at anything definite.

"The question is simply this:

"Can flicker, that is, pulsating flicker, be *completely* eliminated when an alternating current arc is used for projecting motion pictures?

"It is the writer's contention that it cannot be eliminated at all and that the only remedy is to change over to the use of direct current. Now, am I right?

"The other party says that it can be completely eliminated simply by placing new parts in the projector and by a slight adjustment of the shutter (the rotating shutter). The parts he refers to are the intermittent movement and driving gears.

"Is there any truth in what he says or is it purely a matter of light action?"

Never Entirely Disappears

Friend Columbus, we shall answer your question directly by saying that the flicker which results when an A. C. arc is used for motion picture projection can never be entirely done away with.

Replacing worn parts in the projector head with new ones will in no way reduce this flicker since it is purely a combined optical and electrical effect and, hence, is not dependent upon the mechanism of the projector.

It is quite possible, however, that your friend is confusing picture unsteadiness with flicker and in this case the thing he calls "flicker" could quite likely be eliminated by replacing worn parts with new ones.

A dirty intermittent sprocket, undercut teeth on the same sprocket, or even end-play in the sprocket will cause the picture to be unsteady while being projected and thus take on the appearance of flicker.

This, however, is not really flicker, since it is not an illumination effect but rather is caused by poor mechanical action in placing successive picture frames before the aperture.

Consequently, this unsteadiness is visible only while the picture is being projected and on a blank screen. With the arc in operation and the shutter running the effect of such mechanical defects would not be visible at all.

The thing commonly called flicker, therefore, is purely an illumination effect and results, essentially, from periodic interruptions in the light being projected to the screen.

These interruptions may be produced either mechanically, (such as by the rotating shutter), electrically, (such as by the periodic rise and fall of the current flowing through the arc stream), or by a peculiar synchronization which inevitably results when these two are combined as they are in the motion picture projector.

What Causes Flicker

In an alternating current arc, as is well known, the current repeatedly reverses its direction through the lamp with the result that first one electrode, then the other, is positive. As a consequence, a crater is formed on each electrode and for any given amperage the craters so formed are smaller than would be formed on the positive electrode of a D. C. arc of the same amperage. Hence, there are *three* sources of light with an A. C. arc; two craters and one flame.

Since the flame is always present no matter which electrode is positive, it will have the same frequency as that of the current. That is, 120 cycles (for 60 cycle current.) Both the craters, however, which also fluctuate in brilliancy in synchronism with the current, wil have a frequency of only 60 cycles per second (for 60 cycle current) since half the time they are positive and half the time negative. When they are negative their brilliancy is not as great as when they are positive, which fact gives rise to their lower frequency.

Now, the flicker wave of the arc when combined with the flicker wave imparted to the light beam by the rotating shutter is quite likely, under certain conditions, to become visible at all times, even though the frequency of the separate flicker waves is so high that, each taken alone, neither is visible on the screen.

With an alternating current arc, the best screen illumination is obtained when one of the craters (the top one) is used as the light source.

It is quite true that, even when one of the craters is selected for focusing, the flame also will provide some light to the screen. Under the best conditions, therefore, there will be two distinct screen flickers, one from the flame and one from the crater.

Since the crater has the lowest frequency (60 cycles), however, anything which tends to eliminate this low frequency flicker will also automatically render the other invisible. It is only necessary, therefore, to remove, if possible, the lowest frequency flicker.

Action of Shutter

When the shutter is stationary, (shutter frequency equals zero) the only flicker present will be that from the arc crater which is 60 cycles per second. This flicker wave would be *invisible* on the screen because it would be too high for the eye to see.

As the shutter starts up and increases in speed, the resultant flicker will be equal to the crater flicker (60 cycles), *minus* the shutter frequency, so that of the latter were 12 cycles (4 revolutions per second for a 3 blade and 6 R. P. S. for a 2 blade shutter) the resultant flicker would be 60—12= 48 cycles per second.

This would not be the *screen* flicker, however.

The screen flicker would be either the difference between the two frequencies (48 cycles as above) or it would be the difference between the figure just arrived at (48 cycles) and the shutter frequency, whichever was smallest. In this case, it would be the difference between 60 cycles and 48 cycles or 12 cycles.

Now this flicker would be visible on the screen.

Flicker Cannot be Avoided

When a shutter frequency of 20 cycles per second is reached the difference between the arc flicker and shutter flicker is such that the difference between these figures is a maximum.

As the shutter rotates faster, the screen flicker *decreases* rapidly so that at a shutter frequency of 25 cycles per second it is 10 cycles. This also is visible.

As the shutter further increases in speed, the flicker on the screen will vary between zero and 20 cycles per second and this brings out the interesting fact that when the crater of an A. C. arc is focused on the aperture, it is practically impossible to entirely avoid screen flicker.

This seems to point out a rather distressing condition since there is only a small range of shutter frequency (35 to 50 cycles) where screen flicker is note likely to prove particularly bad.

Not So Bad

Actually, however, the condition is not so bad as an inspection of the curve would indicate, since during the time that either of the carbons were negative, they would tend to form a luminous tip. This tip, while not as bright as the crater itself, would still help considerably in reducing the flicker range, hence, lowering the vanishing flicker frequency on the screen. The flame, too, would assist in keeping the brightness of the focused crater up to normal, since it would be partly focused along with the crater.

(Continued on page 542)

Ten Tips for the Proper Care of Handling of Film

CONSOLIDATED Film Industries has recently started a new service idea which has been most favorably received by exchanges and exhibitors throughout the country. Their experiences in the developing and printing of film convince them that they possess many points of information about the proper care and handling of film that tend to increase its life, maintain its quality and reduce unnecessary delays and losses after it has left their plants.

Accordingly they have prepared a series of "Ten Tips" to serve as helpful suggestions to those who handle film in exchanges and theatre production rooms. These "Tips" are being enclosed with every reel shipped out from Consolidated plants.

Tip No. 1: (The First Ten Years)—the base of motion picture films is made from cotton. Remember that with reasonable care, it will fulfill the requirements of commercial use but that it has definite physical limitations.

Tip No. 2. (Saving Time and Money)—investigation indicated that a part of the burden of print mutilation begins at the exchanges due to lack of inspection to discover defects which cause damage later. The exchange does start the damage but it often fails to stop it. Inspections are frequently too rapid to be thorough.

Tip No. 3: (Perfect Splicing)—the perfect splice is one that is welded. To make a perfect splice the emulsion must be thoroughly scraped on the ends. Sufficient cement must be applied and the splice allowed to dry under pressure. Remember that film must stand more than ordinary strain in these days of high speed projection.

Tip No. 4: (Rewinding)—Line up the rewind carefully so that the film will feed from one reel to the other without striking the edges of the reels. Do not use defective reels. Avoid "cinching"; that is, attempting to tighten loosely-wound reels. This causes scratches on both sides of the film. "Cupping" the film to detect damaged edges, perforations, or loose splices, is very apt to crack or split the film. Do not "cup" film when rewinding, particularly after it has been projected on machines of high amperage and becomes dry.

Tip No. 5: (Fair and Warmer)—do not store film in a warm, dry place and at an average temperature of over 70 degrees. Under no circumstances store film under high temperatures as this causes the film to dry out and become brittle, subject to shrinkage and susceptible to cracking.

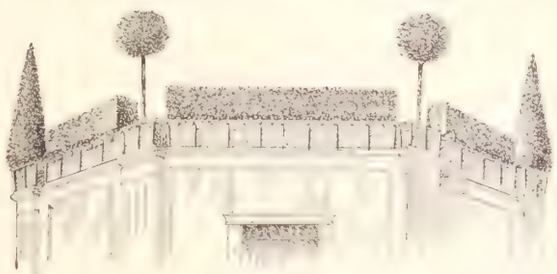
Tip No. 6: (Watch the Leaders)—keep your reels amply protected with leader. Dirty beginnings and ends of reels are frequently seen due to carelessness in this respect.

Tip No. 7: (Standing Room Only)—Tell the exhibitor that Good Projection adds patronage and increased revenue, and that is only possible through the careful handling of prints. Worn and poorly adjusted projectors quickly ruin prints and cause unfavorable comment from patrons.

Tip No. 8: (Watch the Tension Springs and Sprockets)—Tension spring on sprockets should be adjusted evenly and not too tightly. Excessive tension will cause nicked and pulled out perforations. Heavy tension on one side (uneven) can be caused by poorly adjusted, weak or broken springs, and results in an uneven pull-down star on the film. Sprockets are frequently left on projectors until the teeth develop bad hooks and knife-like edges. Film is practically ruined after one or two showings if run on a projector equipped with such sprockets.

Tip No. 9: (How to Ruin a Print at One Showing)—new or green film should not be put on projection machines without being waxed. When unwaxed film is run, it is necessary to clean the shoes frequently, otherwise the accumulation of hardened emulsion on the shoe acts as a holdback, causing a greatly increased pull-down strain which always results in mutilated perforations. A new print can be completely ruined in this manner at one showing.

Tip No. 10: (One Drop of Oil Per Day)—The excessive use of oil due to flooding mechanism of projectors is unnecessary. Aside from the intermittent case, one drop of oil in each oil hole is ample for the average day's run. Oil getting on the film causes dust to adhere, making projection impossible.



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L. Marcus Announces Plans for Rebuilt Orpheum

ON his return from Los Angeles last week, Louis Marcus of the Marcus Enterprises throughout the the Intermountain territory announced that in line with the rebuilding of the Orpheum Theatre, Salt Lake City, Fanchon and Marco presentations would be added to the programs of that house.

The remodeling work on the Orpheum under the direction of the new owners is progressing rapidly and the decorating contract has been recently let to the Robert Powers Studios.

According to George E. Carpenter, secretary of the Marcus Enterprises, several new features will be incorporated in the new playhouse. On the lower floor, enlargement of the auditorium will give 8550 square feet of floor space which will permit 1,200 seats. The balcony and loges are said to accommodate the same number.

Space will be arranged over the entrance for a children's nursery, two rest rooms and a lounging room off the main balcony. The general offices of the company will be on the second floor.

National Supply to Market Sentry Safety Control

Culminating several months of negotiations the Sentry Safety Control Corporation has concluded a deal with the National Theatre Supply Company whereby the latter organization will market the Sentry devices throughout the country.

By the terms of this contract the National Theatre Supply Company agrees to take 10,000 machines and will handle all installations and servicing. The Sentry Corporation, while free to negotiate rentals with exhibitors on its own, will devote its future activities to rerating the exhibitor's fire insurance following installation of its devices. It is claimed by officials of the Sentry Corporation that the installation of its fire prevention devices reduces materially the exhibitor's insurance rates and the Sentry Corporation, through its insurance engineers, Lang and Company, undertakes to obtain these reductions for the exhibitor who contracts for their devices.

Negotiations are now progressing for the disposal of the rights for Europe and Australia, which will mean an additional market for nearly 15,000 Sentry controls. Announcement of the successful conclusions of this important contract is expected to be made shortly by the Sentry Safety Corporation.

Lowell, Mass., To Have New 1,000 Seat House

Elmer B. Brown, a contractor of Andover, Mass. and Clayton Kemp, an architect of Lawrence, Mass., are to jointly build a new 1,000 seat theatre in Lowell, Mass., on East Merrimac street seating 1,000. It is understood that the theatre has been leased to a well known circuit.

Inquiries & Comments

(*Continued from page* 540)

The net result of all this is to tend to give the focused crater a constant flicker frequency of 120 cycles per second instead of the 60 cycles it would appear to possess.

It is doubtful as to just how closely the frequency of the focused crater would approach 20 cycles per second. Whether or not it does will not matter since one thing is certain: the luminous tip and arc flame will considerably reduce the flicker effect—so much so in fact, that at low frequencies (15-30 cycles per second) the flicker will not be particularly noticeable.

Nevertheless, it will be present.

Royal Theatre, Findlay, O., To Be First Run

Abe Kraft is spending a successful year's income to redecorate and remodel his New Royal theatre, Findlay. Here are some of the things he is doing to make the Royal the leading first-run downtown house in Lima: He has completely rebuilt the lobby and has inaugurated a new style of entrance architecture which he is keeping more or less under the hat until finished; and he has added six tiers of chairs in the rear of the house, bigfi comfortable loge chairs which are on a raised platform, thus insuring better vision; new lighting fixtures throughout, and new mirrors with French etching in both the lobby and the auditorium entrance; a new mighty Wurlitzer organ; an addition of ten feet to the stage with new stage equipment consisting of automatically controlled curtains, new curtains which are duplicated in both color and fabric over the doors and at the entrance. One of the novelties of the house will be the new Frigidaire drinking fountain, one of the first installed in this territory. It is located in the rear of the theatre and is one of the beauty spots of the theatre. A hard glass canopy is over the fountain which comes up in sprays catching the reflection from hidden lights and creating a wonderful rainbow effect. The Frigidaire equipment is installed up in the projection booth, entirely out of sight. Drinking water at constantly cold temperatures is always on hand. The Royal has been closed for four weeks while these alterations were in progress. It opened August 1st.

Announces New Vitaphone House for Louisville

Plans for a new building covering a full city block and occupied by a new Vitaphone motion picture theatre at Bardstown Road and Eastern Parkway, Louisville, Ky., were announced late last week by George A. Sine, manager of the Strand Theatre, and Fehr Kremer of the Kremer Company. The Fourth Avenue Amusement Company has taken a twenty-five year lease on the property.

Working On Site for New Boston Theatre

The site is being prepared for the new theatre in the Charlestown district of Boston, at Chelsea, Joines and Call streets. Old buildings are being torn down and construction will start at once. The theatre will be 130 by 122 feet. Plans are by Korkyn and Brown of Boston and contract has been let to Benjamin Steinberg of Boston.

Decorating Contract Let at Albuquerque

The decorating contract on the new theatre under construction in Albuquerque, New Mexico, has been let to the Robert E. Power Studios, by the Bachechi Amusement Company. Work will be started on this theatre soon by the decorators, and the house will probably open in September. It will have 1400 seats.

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Studio Briefs

Robert Ray has been added to the directorial staff of Fox Films by General Superintendent Sol M. Wurtzel. He will direct comedies under supervision of George E. Marshall.

A slight change in plans for May McAvoy was announced this week by Warner Bros. who will postpone for a short time the production of "Rebecca O'Brien" which she was to start this week, in order that she may fill the star role in "Roulette." This will be directed by Ralph Graves from his own story.

Olive Borden, Fix Film star, is working under direction of J. G. Blystone at Lake Louise, Canada. "Pajamas," by William Conselman, is the vehicle and Lawrence Gray has the masculine lead.

Because of his work in "Hula," "The World at Her Feet" and "Evening Clothes," Arnold Kent, Italian leading man, at present playing in "Beau Sabreur," has been signed to a new long term contract with Paramount. Immediately after signing the contract Kent departed for Guadalupe, California, where the unit filming "Beau Sabreur," Paramount special, is on location. It was through Adolphe Menjou that Kent got his first chance with Paramount.

Buck Jones, having completed "Chain Lightning" for Fox Films, is preparing for his next Fox vehicle at the West Coast Studio. Diane Ellis is seen opposite Buck in "Chain Lightning," directed by Lambert Hillyer.

With Bob Steele rapidly recovering from injuries received in his last picture, "The Mojave Kid," preparations are now being made at the F B O studios to begin work on his second starring vehicle, to be titled "The Bandit's Son." Young Steele has been confined to his bed for the past three weeks and was only recently taken to his home from the French Hospital. Wallace Fox has been chosen to direct this picture.

Howard Hawks is shooting interior sequences in "Bride of the Night" at Fox Films West Coast Studios. Charles Farrell and Greta Nissen have the leading romantic roles.

After spending nearly two weeks on board a specially chartered ocean liner, filming sea scenes along the Pacific Coast, the Columbia company which is making "Alias the Lone Wolf," returned to Hollywood this wek to complete the picture at the company's studios.

Hank Mann has bee nadded to the cast of "Bride of the Night," a Howard Hawks production for Fox Films in which Charles Farrell and Greta Nissen are featured. Others in the cast are Mae Busch, Vadim Uraneff, Tyler Brooke, Eddie Sturgis, Josephine Borio, Erville Alderson, Dale Fuller, John T. Murray, Constantine Romanoff and John Boles.

Wilfred Noy has been selected by I. E. Chadwick to direct "Eager Lips," a First Division picture starring Pauline Garon and featuring Gardner James, Betty Blythe, Jack Richardson, Fred Warren, Evelyn Selby and Erin La Vissoniere. Adele Buffington did the story and continuity.

Malcolm St. Clair, the Paramount director, signed a new contract yesterday for one year. He is now working on the story "Red Hair," Clara Bow's next starring vehicle. This will be followed by "Gentlemen Prefer Blondes." Since closing the Long Island studio St. Clair has been directing Constance Talmadge.

Nicholas Stuart, Fox Films juvenile now completing the featured masculine role in "Mum's the Word" under the direction of Eugene Forde, will soon appear in David Butler's first production for Fox. Sally Phipps will have the leading feminine role.

Jack L. Warner, in charge of production for Warner Bros., announces this week the renewal of William Koenig's contract as studio manager. The new contract covers a long period of years. Mr. Koenig is now assisting Jack Warner in the preparation of the company's forthcoming program.

Jules Furthman, wrtier, has signed a new contract with Paramount for one year. He is now working on the continuity of the well known play, "Abie's Irish Rose," which will be screened by Paramount. His last important story was "The Way of All Flesh" the Paramount production, in which Emil Jannings starred.

Tyler Brooke, of "No, No, Nanette" fame, and regarded as one of the most versatile comedians in the motion picture industry, has been signed to a long-term contract by General Superintendent Sol M. Wurtzel of Fox Films. Brooke will be cast for the leading masculine role in Van Bibber comedies under supervision of George E. Marshall.

Shooting on the cafe scene in Gotham's production of "The Girl From Rio" with Carmel Myers was begun this week at the West Coast Studio. The entire sequence is being made in Technicolor, the first time that this process has been employed in an independent feature production, according to Sam Sax. Tom Terriss, directing, is carrying out the merest details of local color so that the atmosphere may be strictly authentic. The dancing costume which Miss Myers wears in this scene was designed especially for Gotham at a cost of about $2,500.

Betty Bronson is to play the lead opposite Lane Chandler in the Paramount western, "Open Range."

Production is scheduled to start this week on "The Gorilla," which Asher-Small and Rogers are to produce with Alfred Santell at the directorial helm. Charlie Murray and Fred Kelsey are teamed in this mystery farce which First National will release. Raymond Turner has also been engaged for a part.

Olga Printzlau's first assignment under her new contract with Columbia will be an original story, "Say It With Sables."

Casting is now in progress on the Tiffany production, "Once and Forever." Announcement of the leading players will be made shortly.

Jerome Stern has been chosen to direct Ranger, F B O dog star, in "Ranger of the North," which enters productions next week with Lina Basquette and Hugh Trevor in the leading human roles. Leon d'Usseau will supervise.

Tom Crizer has been selected to do the scenario of "Red Hair," which Clara Bow will make upon completing "Hula," her latest for Paramount.

"Home Made," Johnny Hines' new First National Picture, is now facing the battery of cameras and is progressing rapidly through its initial stages. Marjorie Daw will be the leading lady and her selection completes the cast.

Esther Ralston finished her latest starring role in "After Office Hours" late last week at the Paramount Hollywood studio. Eddie Sutherland, who directed, has taken the film to the cutting room.

Frank Tuttle is to direct "The Glory Girl," Esther Ralston's next starring piece which goes nto production right after "After Office Hours" is finished. Luther Reed will direct Florence Vidor's next vehicle, "Honeymoon Hate," based on Alice N. Williamson's novel.

Rex Lease heads the cast of "The Cancelled Debt," the eighteenth and last picture on the Sterling program for 1926-27. Charlotte Stevens appears in the feminine lead. In the support are James Gordon, Florence Turner. Ethel Grey Terry and Billy Sullivan.

Myrna Loy and Audrey Ferris have been cast for roles in "The Jazz Singer," which Alan Crosland is directing for Warner Bros.

Hampton Del Ruth has been assigned to do the direction of Gotham's "Blondes By Choice," which will be started within a few weeks. This comedy was adapted from an original by Josephine Quirk. It is likely that Claire Windsor will have the leading role.

Ralph Graves is busy selecting the supporting cast for "Roulette," the temporary title of his story for which he is now casting. May McAvoy and Hedda Hopper have been signed for parts of importance.

Columbia Pictures has signed Louis Gesnier to direct several of the future Columbia productions. His first work will be "Say It With Sables," which will star Claire Windsor.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-			
	V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O.	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman.	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 1
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5624 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 27
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day.	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips.	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory.	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert.	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat.	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe.	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott.	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Telephone Girl, The	L. Gray-H. Bleinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7 et	June 17

Feature	Star	Distributed by	Length	Reviewed
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	7 reels	Aug. 5
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-I. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet	Aug. 5
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Satin Woman, The	Mrs. W. Reid	Lumas	6566 feet	Aug. 5
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M		
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	6 reels	
Breed of Courage, The		F. B. O		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O.		
Desired Woman, The	Irene Rich	Warner Bros		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.		
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	5 reels	
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet.	
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	
Stranded	S. Mason-Collier, Jr.	Sterling Pict		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	5 reels	
Woman Who Did Not Care, The	L. Tashman-A. Rankin			

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Broadway Kid, The	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7713 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	5 reels	
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		

Feature	Star	Distributed by	Length	Reviewed
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Out All Night	R. Denny-M. Nixon	Universal		
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	6 reels	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Three Miles Up	Al Wilson-E. Clair	U iversal	4041 feet	June 10
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M.Pickford-C.Rogers	United Artists		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shooting Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Rebecca O'Brien	May McAvoy	Warner Bros		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ask Me Another	R. Denny	Universal		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to Liberty		Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy Rider, The		F. B. O		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy.	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universa.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick, The	R. Barthelmess-V. L. Carbin-A. Vaughn	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe.	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe.	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis.	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flushers, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The	C. Murray	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heaven Help the Working Girl	E. Ralston-R. Arlen	Paramount		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		

Feature	Star	Distributed by	Length	Reviewed
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pcit		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division		
Red Raiders	K. Maynard-A. Drew	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Rose of the Golden West	G. Roland-M. Astor	First National		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 11
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
	N. Barrie	Universal		
Show Boat		Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton		2 reels	
Brave Cowards	Dunham-Bradley	July 17	1 reel	
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	
Capers of a Camera	Hodge-Podge	July 17	1 reel	
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Dead Easy	Bobby Vernon	July 17	2 reels	
Dummies	Larry Semon		2 reels	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane		2 reels	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	
His Better Half	Lloyd Hamilton	July 31	2 reels	
Hold Fast	Cliff Bawes	July 31	1 reel	
Holly-Nuts	Big Boy	Aug. 28	2 reels	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Live News	Johnny Arthur		2 reels	
Meet the Folks	Jimmie Adams	July 10	2 reels	
Monte of the Mounted	Lupino Lane	July 24	2 reels	July 29
Movie Hound, The	Phil Dunham	July 3	1 reel	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocesn Sunset, A	Bruce Scenic	July 10	1 reel	
Sure Cure	Beauchamp-Davis	July 10	2 reels	
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	
Wild Wallops	B. Dooley-O. Hasbrouck	June 26	2 reels	July 1

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The		Aug. 3	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls		Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Helen of Troy, N. Y.		Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer		Aug. 17	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The		Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra, The	Variety		1 reel	
America Today	Variety		1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Silk Legs		July 31	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar. q0	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Oct. 8	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Duffy-Shannon		2 reels	
Elegy, The	Novelty	Aug. 6		
Find the King	E. E. Horton		2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Sept. 17	1 reel	
Loco Motifs	Crazy Kat Cartoon	Sept. 24	1 reel	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Aug. 13	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"		2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	
Hook, Line and Sinker	"Aseop Fables"	Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	
Riding High	"Aesop Fables"	July 10	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Kisses	Roach Stars	Aug. 28	2 reels	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Derelects of the Sea	Novelty	Bray June 30	1 reel	
Deuce, The	McDougall Kids	Bray June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
God Made This Day For Me (Guest Jewel)		Aug. 1	1 reel	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19	1 reel	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
Hit and Win		Bray Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Lift Your Face		Bray Aug. 10	2 reels	
Little Feet	Novelty	June	1 reel	July 22
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema	1 reel	
Sky Walkers	Novelty	June	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Water, Water Everywhere		Bray June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A. July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A. June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster's Frame-Up	Trimble and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble and Dog	Aug. 1	2 reels	July 15
Buster's Initiation	Trimble and Dog	July 4	2 reels	June 24
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		2 reels	June 17
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Oh Faxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Furlough	Sig Saylor	July 27	2 reels	July 15
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business		Aug. 31	2 reels	
Samson at Calford	Lewis Gulliver		2 reels	June 17
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Shady Rest	"The Gumps"		2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Son of America, A	George K. Arthur	Aug. 8	1 reel	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
Trail of the Tiger, The (Serial)	Jack Daugherty		2 reels	
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	

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Company! The other day it was
Unusual representation! The
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ALL THOSE BRICK AND
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"Blake of Scotland Yard."
GREAT GUNS! What a year!
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Has Gone Wild
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STANLEY COMPANY—Philadelphia
COSTON BOOKING CIRCUIT—Chicago
GRIFFITH BROS.—Oklahoma
HOSTETTLER CIRCUIT—Omaha
CAPITAL SEERS ENTERPRISES—Kansas City
AZTEC THEATER—San Antonio
LIBERTY—Oklahoma City
BLUMFIELD CIRCUIT—San Francisco
LAKE AMUSEMENT CO.—Minneapolis
RODEN CIRCUIT—Kansas City
MASON CIRCUIT—Kansas City
BRUIN CIRCUIT—Seattle
MILWAUKEE THEATER CIRCUIT—Milwaukee
AMERICAN THEATER—Salt Lake
RIALTO THEATER—Butte
GREAT FALLS AMUSEMENT CO.—Great Falls
SCHOENSTADT CIRCUIT—Chicago
ORPHEUM THEATER CIRCUIT
CARSTEN DAHNKEN—Salt Lake
B. & K. MIDWEST (BURFORD—L. & T.)
COONEY BROS.—Chicago
EASTMAN THEATER—Rochester
KARZAS—Chicago
MIKE GLYNN—New York
SKOURAS BROS.—St. Louis
SHINE CIRCUIT—New York State
ALEXANDER FRANK AMUSEMENT CO. Iowa
WHITEHURST CIRCUIT—Baltimore
K. & C. OPERATING CO.—Binghamton
BRODY CIRCUIT—Cleveland
KEITH'S THEATER—Rochester
AMERICAN THEATER—Salt Lake City
COMMERCE REALTY CO. & ALAMO AMUSEMENT CO.—San Antonio
PLAYHOUSE AND RIALTO THEATERS Hudson
GREAT LAKES THEATER—Buffalo
ROGERS SHERMAN THEATER—New Haven
ODEON, STRAND AND MOZART THEATERS—Canton
WOODWARD THEATER CO.—Detroit
AUDITORIUM THEATER—Quebec
LYCEUM & COLLEGE THEATERS Winnipeg
U. B. O. CIRCUIT—New York
KEITH'S CIRCUIT—New York and Ohio
WILMER & VINCENT CIRCUIT—Pennsylvania
HARRY BRANDT CIRCUIT—New York
SPRINGER CIRCUIT—New York
—and More—And More—And More

TELLING IT TO MILLIONS OF FANS



As the result of Great Short Features, backed by Great National Advertising, the theatres showing *Educational Pictures* and the crowds enjoying them have been steadily increasing for more than seven years.



Entertainment That Never Lets Down—

Advertising That Never Lets Up!

Year after year *Educational* carries on an impressive national advertising campaign. . . .

Whetting the appetites of *millions of steady picture goers* for the irresistible fun and merriment, the speed, pep, punch, novelty and charm of *Educational* Short Features. . . .

Driving them into the theatres where *Educational's* uniquely different comedies, novelties and news reels are shown.

Inducing them to go again and again to see the new *Educational* releases—to become *your* regular patrons, if you feature them and *because* you feature them.

During 1927, 34 full pages are being employed in the six leading fan publications to teach fans to *prefer Educational Pictures.*

Show *Educational* Pictures on every program—exploit them—then all this advertising will work directly to increase your patronage and profit.

Lupino Lane Comedies

Larry Semon Comedies

Tuxedo Comedies
With Johnny Arthur

OUTDOOR SKETCHES
By Robert C. Bruce

BIG BOY Juvenile COMEDIES

Felix the Cat
CARTOONS *by Pat Sullivan*

Curiosities
The Movie Side-show
Produced by WALTER FUTTER

HAMILTON COMEDIES

DOROTHY DEVORE COMEDIES

KINOGRAMS
The News Reel Built Like a Newspaper. Twice-a-Week

Cameo COMEDIES

LYMAN H. HOWE'S HODGE-PODGE

MERMAID COMEDIES
Jack White Productions



DOROTHY DEVORE

Member
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Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.

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President

Here are Leaders—all buyers

What has induced these Exhibitors—every one nationally or territorially dominant—to buy Fox Pictures? You know, the quality of the product alone!

ALEXANDER PANTAGES CIRCUIT
Kansas City ⌒ Los Angeles ⌒ San Diego ⌒ San Francisco ⌒ Memphis ⌒ Minneapolis Portland ⌒ Seattle ⌒ Tacoma ⌒ Spokane ⌒ Vancouver

PUBLIX THEATRES CORPORATION
Thirty-three Cities

WEST COAST THEATRES CIRCUIT
California ⌒ Washington and Oregon

STANLEY CIRCUIT
Pennsylvania ⌒ Delaware and Northern New Jersey

STANLEY-DAVIS-CLARK
Pittsburgh and Suburbs

WM. P. GRAY CIRCUIT
Boston and New England

KARL HOBLITZELLE CIRCUIT
Dallas ⌒ Ft. Worth ⌒ San Antonio ⌒ Houston ⌒ Birmingham, Ala. ⌒ Little Rock, Ark.

FRED DOLLE
Louisville, Ky. ~ Terre Haute, Ind.

I. LIBSON
Cincinnati ~ Dayton ~ Indianapolis

ROBERT LIEBER
Indianapolis

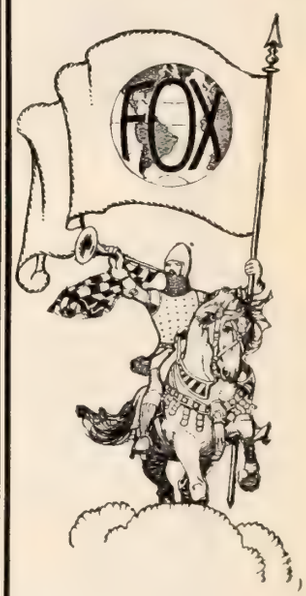
COSTEN CIRCUIT
Chicago

COONEY BROS. CIRCUIT
Chicago

ANDREW KARZAS THEATRES
Chicago

MARK STRAND CIRCUIT
New England

KEITH-ALBEE CIRCUIT
Boston ~ Cleveland ~ Akron





A Slow Sales Year?
NOT FOR FOX

Thousands of other Exhibitors have signed where these leaders have signed—the dotted line on the Fox Profit Contract. Shrewd showmen book for profits.

F O X P R O F I T P I C T U R E S

of 1927-28 FOX PRODUCT

The strength of Fox pictures this season is no accident. These pictures are the result of long, carefully-planned, business-like preparations:—



24 OF THE 38 NEW FOX SPECIALS

Loves of CARMEN
Dolores Del Rio
Victor McLaglen

2 GIRLS WANTED
Janet Gaynor

SINGED
Blanche Sweet

PAJAMAS
Olive Borden

SILK HATS
Madge Bellamy
Victor McLaglen
Edmund Lowe

THE JOY GIRL
Olive Borden
Neil Hamilton

PAID TO LOVE
George O Brien
Virginia Valli

THE COMEDIAN
Greta Nissen

THE ESCAPE
Janet Gaynor
Charles Farrell

HANGMAN'S HOUSE
Charles Farrell
Virginia Valli
Victor McLaglen

COME TO MY HOUSE
Olive Borden

EAST SIDE WEST SIDE
George O'Brien
Virginia Valli

NONE BUT THE BRAVE
Madge Bellamy
Edmund Lowe

SILK LEGS
Madge Bellamy

LUNA PARK
Victor McLaglen
Greta Nissen
Charles Farrell

FRENCH ANKLES
Madge Bellamy

WIDOW-IN-LAW
Sally Phipps

HOLIDAY LANE
Earle Foxe

SUGAR DADDIES
Mary Duncan

THE GAY RETREAT
Sammy Cohen
Ted McNamara

THE UNKNOWN BEAUTY
Olive Borden

PUBLICITY MADNESS
Lois Moran
Edmund Lowe

THE HIGH SCHOOL HERO
Sally Phipps

VERY CONFIDENTIAL
Madge Bellamy
Mary Duncan

and in addition

WHAT PRICE GLORY
Victor McLaglen, Edmund Lowe, Dolores Del Rio

also

14 WESTERNS,

with

TOM MIX and BUCK JONES

FOX SHORT SUBJECTS

104 ISSUES OF FOX NEWS 26 COMEDIES 26 VARIETIES

FOX PROFIT PICTURES



Oriental Masters

The skill of the individual worker made the fame of oriental art.

In the Consolidated laboratories, skilled craftsmen gathered from all over the world develop the art of your productions with the most amazing beauty.

Certified prints

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK LOS ANGELES



BOX-OFFICE ANALYSIS

of M-G-M's Great Junior Features



HAL ROACH COMEDIES

(Look up your books and check over business done while a Hal Roach Comedy was on your bill—ask other exhibitors to verify your experience—then you can judge whether you can do without these money-makers!)

10 "OUR GANG"

The Greatest Short Subjects in the entire world—bar none!

10 CHARLEY CHASE

Next to "Our Gang," exhibitors tell us that Charley Chase is the biggest known draw in the short-subject field.

10 MAX DAVIDSON

We have seen his first character comedy for '27-'28 and predict he will be one of vour strongest shorts next season.

10 ALL-STAR

These Hal Roach gems challenge many a feature in class. They're proven money-makers.



M-G-M NEWS

104 ISSUES—*Twice Weekly*

No program can afford to be without the newest and greatest of all Newsreels, produced by Hearst, plus M-G-M's aggressive ideas.

M-G-M ODDITIES

26 SUBJECTS—*Every Other Week*

Produced by UFA all over the world, they now play at the 5,400-seat Capitol, N. Y., and are singled out by the critics as high-spots on the great Capitol program.

M-G-M GREAT EVENTS

(IN TECHNICOLOR)

6 SUBJECTS—*Every Two Months*

A brand new idea in Shorts. Wonderful little dramas produced entirely in Technicolor. We have seen the first, "The Flag," and it is a wonder!

READ THE CRITICAL ESTIMATES OF THE TRADE PRESS!

—*they agree that in Shorts too, M-G-M is the Top of the Industry*

AT A PREVIEW IN THE EMBASSY THEATRE, N. Y., THE INDUSTRY'S LEADING WRITERS ACCLAIMED M-G-M JUNIOR FEATURES

KANN *in Film Daily:*

"M-G-M has no worry in short subjects. The company need not take a back seat for any competitors. Taken by and large, the special program of short subjects flashed on the Embassy screen yesterday demonstrated that.

"The trade well knows the abilities of Hal Roach in the comedy field. And so when you learn that Our Gang appears in the M-G-M lineup there isn't very much more to be said. The first is 'Yale vs. Harvard' and it is there. The well-deserved popularity of this series is again demonstrated by this subject."

SEWELL *in M. P. World:*

"The showing suggests that M-G-M is in line for the short subjects war and right in the front line. The various items will be more definitely treated in a later issue."

JOHNSTON *in M. P. News:*

"Altogether, fine dramatic short subjects."

CRUIKSHANK *in Telegraph:*

The preview of the first short subjects to be released by Metro-Goldwyn-Mayer indicates that the short product emanating from the Lion's lair may be expected to maintain a high standard of excellence.

"AN AFRICAN ADVENTURE"—Here is a gem.

"THE STING OF STINGS"—One of the best of the Hal Roach produced Charley Chase comedies, two reels in length and bordering on an "Our Gang" in merit.

"SOARING WINGS"—Another UFA one-reeler which is one of the most beautiful and fascinating pictures ever created.

"THE FLAG"—It is a thoroughly high class production, a "prestige picture," with plenty of real acting. This is another one to bill equally with your feature, or an ideal feature itself on an all-shorts bill.

"YALE VS. HARVARD"—One of the good old "Our Gang" comedies with Farina, Fatty and others of the "old-timers" is augmented by a lot of new kids, two of whom are especially good. It is a high class short, as are all of these series. It is more lavishly produced than the majority of its forerunners and ranks as a wow.

HANK LINET *in Exhibitors Daily:*

"The showing demonstrated very clearly that Metro-Goldwyn-Mayer mean to handle their shorts with the same attention to detail of production which has always been evident in their feature length product."

THE BIG PARADE OF BIG PARADES

THE SPECIALS

GARDEN OF ALLAH (*Rex Ingram*) **THE COSSACKS** (*John Gilbert*) **THE CROWD** (*King Vidor*)
ROSE-MARIE—NAPOLEON MLLE. FROM ARMENTIERES IN OLD KENTUCKY BODY AND SOUL

STAR HITS

3 CHANEYS 4 HAINES 3 DAVIES 1 NOVARRO 1 GISH 2 GILBERTS
SHEARERS 1 SYD CHAPLIN 2 GARBOS 2 COOGANS 6 McCOYS
2 DOG STAR 3 CODY-PRINGLES 3 DANE-ARTHURS 5 COSMOPOLITANS

JUNIOR FEATURES

HAL ROACH COMEDIES—OUR GANG—MAX DAVIDSON—CHARLEY CHASE—ALL STAR

M-G-M NEWS *Twice Weekly—The New Newsreel*

M-G-M GREAT EVENTS *Entirely in Technicolor*

M-G-M ODDITIES *Produced all over the world by UFA*

METRO-GOLDWYN-MAYER IN '27-'28

The Ideal Modern American Girl

VERA REYNOLDS

One of her great vehicles for 1927-28 will be "WALKING BACK" based on this sensational Liberty Magazine Serial "A Ride in the Country," by George Kibbe Turner.



Two Wild Days and Nights on the Roaring Road to Romance

HERE'S the swiftest-moving serial you ever read. It plunges at breakneck speed into a fascinating series of tensely dramatic adventures. It's all over in forty-eight hours, and it leaves you breathless. Young love, gang feuds, and the mysterious underworld of a great city.

Watch next week for

A Ride *in the* Country

By George Kibbe Turner

It Begins in Next Week's LIBERTY

(Reproduction of Announcement which appeared in July 30th issue of Liberty)

This great serial is typical of the series of four rapid-fire up-to-the-minute stories of modern youth selected for Vera Reynolds on the Pathe-De Mille Program 1927-28.

The 3 other Hits are-

"ALMOST HUMAN"
with Kenneth Thomson
Screen play by Clara Beranger
Suggested by "The Bar Sinister" by Richard Harding Davis
Directed by Frank Urson
Presented by William C. de Mille

"THE MAIN EVENT"
Adapted by Rochus Gliese
from the story "That Makes Us Even" by Paul Allison
Directed by William K. Howard

"THE HEART OF KATIE O'DOONE"
from the story by Leroy Scott

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHE NEWS – PATHE WESTERNS – PATHESERIALS – PATHECOMEDIES

Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y.
WILLIAM M. VOGEL, *General Manager*

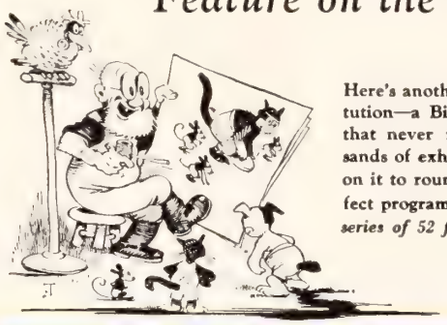
Vital parts in a perfect program

Fables Pictures, Inc.
presents

AESOP'S Film Fables

Cartoonist Paul Terry

The Most Famous Cartoon Feature on the Screen



Here's another Pathe institution—a Big little feature that never misses. Thousands of exhibitors depend on it to round out the perfect program. *A knockout series of 52 for 1927-28.*

Timely Films, Inc. *presents*

TOPICS OF THE DAY

A weekly digest of the world's best wit and humor — a sure-fire bet on any program.

GRANTLAND RICE Sportlights

Produced by
JOHN L. HAWKINSON



The Sporting Page of the Screen

A thrilling up-to-the-minute one reel feature of universal appeal, edited by the world's greatest sporting writer.



Pathé has the best shorts

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES — PATHÉ NEWS — PATHÉ WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE premiere season is under way. "Wings" opened first, closely followed by "The Patent Leather Kid." Two war pictures, but each of marked individuality and excellence.

"Wings" glorifies the airplane's part in war and carries a strong if incidental message for peace. For the public, it is, and will be, a grand show. The airplane stuff overshadows everything else, dwarfs the love story, shoves it into the background, but who cares?

"Wings" is one of the screen's biggest novelties. It is superb in its realism. Trick stuff and real stuff are dovetailed in such a way that only those in the secret know where one ends and the other begins.

For the first time, in a sustained dramatic picture the camera rides the clouds, and the audience rides with it. This is a brand new sensation for picture-goers.

* * *

THERE have been near-roadshows aplenty in the past season or two. Some pictures have come along with a big ballyhoo and died on Broadway—and Main Street—because they were not roadshow calibre, though they turned out in some cases to be pretty good specials.

In order to be a roadshow a picture must have several things, but most important of all it must appeal to the circus instinct. If it hasn't the spectacular stuff that can be circused, it isn't a roadshow.

We hazard the guess that "Wings" will fly right into the roadshow class easily.

* * *

THERE is war on Broadway. This is a statement that may be taken two ways. One is that "The Patent Leather Kid" opening last Monday night at the Globe theatre is a competitive World War film with the other three, the immortal "Big Parade," "What Price Glory" and "Wings."

Just how much war stuff even Broadway can digest all in one dose is a question, but it is this writer's opinion that "The Patent Leather Kid" is not outclassed by its illustrious predecessors, at least when it gets out of the big cities.

Judged without comparisons with any of the war pictures—a pretty difficult thing to do for any one who has seen one or more of them—this picture has plenty of merit, notwithstanding some faults.

* * *

THE merit lies in a well developed although conventional story, many individual sequences that hit the high spots in drama, a mighty colorful prize fight, some good war stuff that doesn't sidetrack the players and a splendid finish as to idea but which misses a bit on execution.

The faults as we see them lie in the first half of the picture, where the film comes dangerously near becoming a vaudeville act to the detriment of the story development, and to too much space being devoted to incidents in which Mr. Barthelmess has no active part. After all, this is Mr. Barthelmess' picture as film fans will view it, and they will sit in the theatre impatient for the time when the "Kid" gets into that "wonderful war." There are numberless scenes, each carrying a certain amount of comedy interest in themselves, especially on Broadway, that can be eliminated without doing any harm to the film, excepting shortening it, which will have to be done when the production goes to the picture theatres.

One thing is certain about "The Patent Leather Kid." It brings Mr. Barthelmess back in a story that is really worthwhile, and gives him some badly-needed acting opportunities. It is also safe to say that it is his best vehicle since "Tol'able David," which is as it should be. The star's acting is faultless, and he is ably assisted by Molly O'Day, an unknown, who has one big scene that would have tested the ability of our greatest emotional stars. That she made the grade is all the more credit to her, but it may not mean much at the box office.

* * *

REDUCED to a few words, "The Patent Leather Kid" just missed being in the "roadshow" class, but is plenty big enough to stand them up in the picture houses. Its war stuff is, of course, going to suffer comparisons, but we are inclined to think that the picture doesn't depend on its war atmosphere for its appeal.

It's a mighty good picture that will make money—and that's what most exhibitors are looking for these days.

* * *

ONE of the best known writers in America has been engaged by a leading picture executive to write the latter's life story. The author will receive $20,000 for the job.

The executive's life offers plenty of material for the writing of a business romance. And the writer's name on the story will have a lot to do with making it standard stuff for magazine purposes or book publication.

* * *

ANOTHER leading executive has also hired another leading writer to tell about his life in words. For how much, deponent sayeth not. But the writer has been traveling around with the executive for over a year gathering material first-hand from the subject of the biography.

Leading writers who are unable to "crash" the scenario game might find the writing of biographies of executives a pleasant and profitable substitute, not requiring such an intimate knowledge of picture politics as the script business calls for.

* * *

FINDING remedies for evils is constructive work. It is often necessary first, however, to discover the evils, point out their causes, and give them a thorough airing.

One of the big evils at the moment is that there is entirely too much financial exploitation of this industry by a few for their own ends.

This is a practical world. Nobody of any sense expects a business man to work for nothing or to spend his whole time in philanthropies. But it is also true that the motion picture has been subjected to entirely too much financial jockeying.

* * *

GOOD pictures don't just happen. There are no magicians in this industry, though some people seem to think they are gifted with wizardry. Good pictures come from consistent, able, original effort. And they come also from close attention to business.

The stock ticker seems to be replacing the motion picture as the main interest of some film folk.

What folly this is! As if the stock ticker could be made to yield any real results in picture-making, distribution and exhibition! Playing the stock-market, to the exclusion of hard work on this industry's real problems, won't do the film world any good.

* * *

HERE'S a curious thing: the producer, being also an exhibitor, is passing on to himself the intolerable burden of foolish, extravagant, nonsensical production costs.

The producers do not own or operate all the theatres, of course. But they control a considerable number. Whether they are pass-

(*Continued on page* 576)



Four generations of a comedy family; Bobby Vernon, starring in Paramount-Christie comedies, and his daughter, Barbara; his mother, Dorothy Vernon; and his grandfather, Philip Ahrens



Ivan Petrovich, who has the male lead in Rex Ingram's "The Garden of Allah" for Metro-Goldwyn, introduces golf on the Sahara desert. The others are Shorty Macreeh and Lt. Belkassen Zoubir



Two of Hal Roach's rascals in a gridiron bit from "Yale vs. Harvard," an "Our Gang" comedy released by Metro-Goldwyn-Mayer



Victor Halperin (right) arrives in Hollywood to produce with his brother Edward in association with Inspiration Pictures, and is met by J. Boyce Smith, vice-president, and Mabel Livingstone, publicity director



Renee Adoree, who is being featured in the title role of "Rose Marie" for Metro-Goldwyn-Mayer, with her newly acquired husband, William Gill



Johnny Hines (centre) celebrates the opening sequence of his latest First National picture, "Home Made," by dividing a "home made" birthday cake with his players and staff



President Calvin Coolidge, at Sioux Falls, S. Dak., turns the crank himself to inaugurate the first issue of the M-G-M News, the industry's latest newsreel release



We had to have at least one "pretty girl" picture on these pages. This is Estelle Bradley, one of the beauties in Educational comedies



Will Rogers seems to be kidding his new boss, Sam E. Rork, producer of "A Texas Steer," for First National release. Richard Wallace, director, is at the right



Mary Louise Miller, a clever youngster, and Rin-Tin-Tin, whom she supports in his next starring vehicle for Warner Bros., "Jaws of Steel"



Mary Pickford's 13 "Best Girls," selected from all parts of the country, were entertained at the Carthay Circle in Los Angeles, with Janet Gaynor as hostess, recently



Judith and Beulah, daughter of Samuel Zierler, president of Excellent, returning from Europe on the Aquitania. The dogs are the pets of Mae Murray

Pictures and People–*Continued*

ing this burden to themselves as exhibitors, or shoving it along to independent theatre owners, the result is just the same.

Now, the result too often is poor pictures which won't stand up by themselves. What happens? Elaborate presentations costing huge sums, and band acts which run theatre overhead sky-high.

What does it all mean? Trying to cure one form of waste by spending a lot of money in another direction?

* * *

IT is understood from semi-official sources that all negotiations between the Saxe circuit of Wisconsin and the Finkelstein and Ruben interests of Minnesota and the Dakotas are completely off—at least for the time being.

The Saxe people rejected the proposition outlined by F. & R. largely, it is believed, because of the Federal Trade Commission ruling in its case against Paramount. The decision of the Commission, which would indicate that there will be a retarding of theatre building and acquisition on the part of distributor-exhibitors, is said to have relieved the Saxe circuit of its fear of expansion of Universal in the exhibiting field. F. & R. has of course, felt some concern also over the leasing of the new $2,000,000 theater in Minneapolis by Publix.

* * *

THE consolidation of four major city newspapers, and the entrance of William Randolph Hearst into the Pittsburgh (Pa.) newspaper field, has stirred Pittsburgh exhibitors as no other development has in years. The saving of thousands of dollars yearly in advertising rates, and the closer co-operation of publishers and exhibitors, are foreseen as two of the most important motion-picture factors of the consolidation.

Governed by an iron-clad Publishers' Association, which severely limited the prerogatives of each individual paper, the field has, in the opinion of many, knuckled under to five daily and three Sunday newspapers for years. The substitution of two dailies and one Sunday paper for the former *Post-Sun* and *Gazette-Telegraph*, giving the city a total of three dailies and two Sunday papers, is thus viewed with relief by exhibitors.

While advertising rates are now uniform, the exhibitor will secure full coverage in three papers, whereas he previously was forced to use five.

Many of the larger exhibitors foresee the development of a keen rivalry between the three existing papers in the motion-picture sections—due to Mr. Hearst's acknowledged leaning toward the motion picture as a matter of news interest. It is felt that the *Sun-Telegraph* (Mr. Hearst's organ), will force the other publications to the use of additional space on motion pictures—a conjecture which appears ready of fulfilment by the immediate establishment of a movie-section on the part of the Hearst paper.

And, while no definite steps have been taken in this connection, many exhibitors are anticipating a radical change in this policy—and the establishment of regular metropolitan screen reviews.

* * *

AN interesting effort to eliminate "bunk" and the "high hat" from production, somewhat along the line we have been advocating editorially, is being made by a young producer just commencing activity in the East. Picture making is not treated in this organization as a divine, esoteric mystery, but simply as a matter of hard work and common sense.

Practically every man on the staff has at one time or another found disfavor in a large organization because he refused to be a yes-man—and these men have been given to understand very distinctly that their continuance with this company rests with their refusal to "yes" anybody. Every man in the unit is free to criticize or praise anything he likes—so long as he can give a reason for his view. There are no "star chamber" sessions and secret conferences; no criticism behind anyone's back, because it can be made to the victim's face without fear of dismissal. There are no private offices, even, and titles mean nothing.

This frankness extends to all departments. If an actor is unsuited to the part he seeks, he is told so tactfully at once, instead of having his hopes falsely raised by being told to "come back in two weeks." Any man in the organization can be seen at any time by anyone with a legitimate reason.

The policy has already worked wonders in promoting co-operation and team-play among staff and crew during advance preparations, and has saved thousands of dollars during the preliminary stages. How much further it will go during production remains to be seen. Perhaps it seems strange that we should regard as revolutionary something so simple and sensible. It is a sad commentary on film politics and intrigue that it should be so, but to anyone familiar with studio tactics in general the substitution of sense for incense and frank criticism for fulsome flattery is nothing short of epoch making.

* * *

ALTHOUGH there were many predictions at the time of the exodus to California that New York was through as a production centre, the facts now point the other way. Harold Lloyd arrives this week with his complete staff and unit to work for two months. Henry King will be here shortly to make three productions. Pathe is making a serial at Cosmopolitan, and North American starts there next week on a color series. Robert Kane will resume work about the middle of next month. Fairly well grounded rumor has it that Meighan and Dix will be back in New York this winter. Allan Dwan will probably resume before long. Numerous independent productions are under way or contemplated. All of which does not sound as though New York's production days were exactly over.

* * *

SOME interesting points concerning our South American film trade are raised by R. O. Hernandez, a Colombia, S. A., editor with several newspaper and magazine connections, now on a visit to New York. He makes particular objections to the Spanish titles placed in prints for the Latin-American trade. These, he says, are largely written by men born in Spain who, as a result, used many words which are ambiguous, incomprehensible or even obscene in Latin-America, due to the difference in Spanish as spoken in Spain and to the south of us. This, he points out, is like employing titles written in the British idiom in America without change. The solution, he feels, would be to have these titles written by well-educated Mexican or Colombian newspaper men, who could write titles understandable in any Spanish-speaking country.

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the talk of a nation!



¶ Can you beat it? This "Chang" picture has gone and done it again! Smacked to smithereens the eleven-year record of the California Theatre, San Francisco! Turned the reviewers into raving press agents. Coming on top of that record-breaking 9 weeks' run at the Rivoli, New York, where 301,000 people saw "Chang"; and S. R. O. engagements at the Fenway, Boston; Roosevelt, Chicago; Adams, Detroit; Million Dollar, Los Angeles; Lyceum, Detroit; and others t. n. t. m. ¶ "Chang". Hailed on the *editorial* pages of the New York World, Duluth Herald and other newspapers as the mightiest leap forward the picture industry has taken in years. Featured in the Literary Digest, New Republic, Nation, McCall's and other conservative national magazines as an event of world-wide importance. ¶ Merian Cooper and Ernest Schoedsack, who risked their lives for 18 months in the jungles of Siam to bring back "Chang", should be very proud. Paramount is very happy. Not only for the sensational success of "Chang", but for the new startling motion picture history being written daily by "Way of All Flesh" (352,422 spectators in first seven weeks, including 9,158 repeaters, Rialto, N. Y. Fourth week at the St. Francis, San Francisco, even bigger than the first). "Metropolis", "Beau Geste", "Barbed Wire", "Firemen, Save My Child" and others of Paramount's 100% program. ¶ The new era in motion pictures. "Different", daring, teeming with the life and color of this breathless age. And how this smart modern public is responding! The talk of a nation! ¶ Can Paramount keep it up? We'll tell the world. We diagnosed public demand for something new. We prepared. We're delivering. 75 more to come in 1927-8. Have you got them? If so, you're sitting pretty. If not, hurry! Time and your opposition wait for no man. ✕ ✕ ✕ ✕ ✕



"Oh man—how we is bringin' in de crowds!"



from the play by
Catherine Chisholm Cushing

directed by
DEL LORD

"Heah they is — Box-office Picture Buyers!"

The Internationally Famous

DUNCAN SISTERS

In the side-splitting, laugh-roar motion picture version of their great stage success

"TOPSY and EVA"

SIX TREMENDOUS WEEKS

at the EGYPTIAN—HOLLYWOOD

NOW IN NEW YORK CITY

playing to a BIG BUSINESS at the RIVOLI—

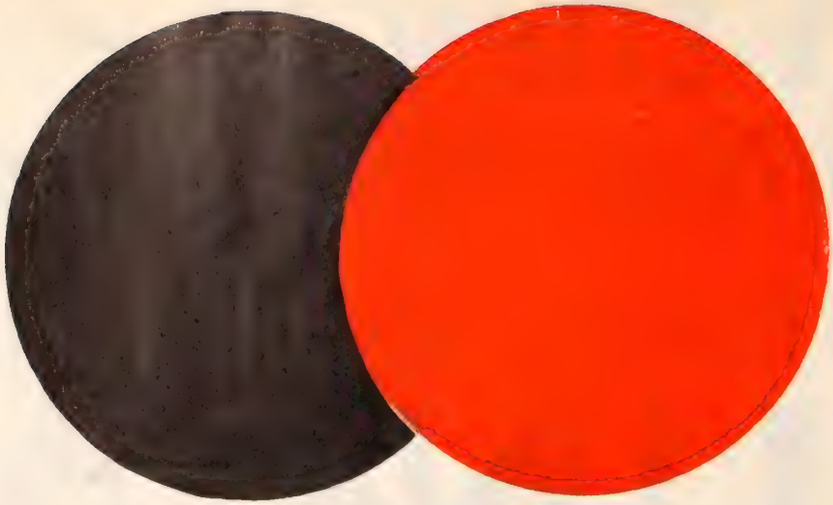


"The funniest film ever made"
N. Y. American

"Will draw shrieks of delight from all"—N. Y. Telegram

Set your date for this one—NOW!

UNITED ARTISTS PICTURE



black or flaming orange?

¶ Remember when all fountain pens were black? Then a business genius, with a showman's alertness, brought out flaming orange fountain pens. Sensing the rising demand of a new world for beauty, color, life. Orange pens sold like wild fire. Then green pens, yellow pens, pastel pinks and baby blues. Boom times for the pen business. ¶ One big fountain pen manufacturer held off. Stubbornly sticking to his black pens. Saying he had always made money with them and always would. Scoffed at colored pens as a fad that would pass quickly. What happened? His business stood still, then dropped dangerously. ¶ This one-time leader woke up. Realized colored pens were not a fad, but a sign of these changing times. Symbol of the desire for the new, the different and unusual. He had to satisfy his public or quit. He blossomed forth with pens in all colors of the rainbow. His business came back in leaps and bounds. But what previous losses he had to overcome! Penalty for his delay. ¶ The moral is plain, gentlemen. The 1927 public's demand for the daring, the different, is broad, world-wide. It extends to all lines. To entertainment, to motion pictures. ¶ Paramount is the one company that has sensed this. Paramount is making pictures for this new world, "Beau Geste", "Chang", "Way of All Flesh", "Barbed Wire", "Underworld", Clara Bow. Right through the new 100% Program. Exhibitors — don't make the mistake of the man who scoffed at colored fountain pens. Don't blind yourself to your public's demand. You can't buck the tide of the times. Tomorrow your opposition may wake up. Line up today with the thousands of smart showmen playing Paramount's 100% Program. Pictures of a new world!



What?! — Another NEWS REEL!

FIRST NATIONAL'S SHOWMAN'S GROUP NEWS
'Nothing but the facts'

OKLAHOMA CITY, OKLA.

BILLIE DOVE is talk of town as crowds jam Empress Theatre sidewalk for capacity every show at opening of "THE STOLEN BRIDE."



NEW YORK, N. Y.

Wilmer and Vincent draw up play-date schedule booking Showman's Group hits solid to January 1st, for their Pennsylvania and Virginia theatres.



CHICAGO, ILL.

Manager of Oriental Theatre registers thrill as Treasurer presents report showing "POOR NUT" boosted gross $2,000 over previous week.



NEW YORK, N. Y.

"Red" Kann dashes off Film Daily editorial calling "SMILE, BROTHER, SMILE" with Dorothy Mackaill and Jack Mulhall "a money picture . . . built along sure lines."



First National Pictures

THE PATENT LEATHER KID sells out 2 weeks in advance —that's another fact

"Richard is himself again!" And First National has a picture that is going to pack 'em in from coast to coast. Where they play "The Patent Leather Kid," theatre lobbies will look like subway stations in the rush hour. It is a B. O., K. O., O. K.; one of those red hot winners that First National is keeping under wraps to flash on showmen.

"Herb" Cruikshank
Morning Telegraph

$2.00 LONG RUN ENGAGEMENT N.Y. GLOBE

Three or four hundred were turned away from the first matinee of "The Patent Leather Kid."—Nothing like a good picture to pack 'em in—Oh boy, how the dollars roll in when the picture knocks 'em cold!

Kann Film Daily

First National Pictures

RICHARD A. ROWLAND *presents*

RICHARD BARTHELMESS in The PATENT LEATHER KID

by RUPERT HUGHES

An ALFRED SANTELL ..... PRODUCTION

Directed by ..... ALFRED SANTELL

Production management ..... AL. ROCKETT

TITLES BY ..... GERALD C. DUFFY

Only FIRST NATIONAL can give this kind-

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, *President*

Motion Picture News

Volume XXXVI NEW YORK CITY, AUGUST 26, 1927 No. 8

Budgets

Advertising Is Competitive In Every Field But This

By William A. Johnston

THE top executive of one of the large picture companies told me last week that he agreed with our arguments in behalf of selling pictures through service to the exhibitor.

"Why don't you do it?" I asked—"or rather, why don't you do it better than you do?"

"For two reasons," he replied.

"First, I am not, as yet, clear as to just how service can best be given.

"And secondly"—here, to his credit, he grinned—"there's the budget!"

* * * *

HE might better have said: "There's the budget. And you can forget the other reasons."

If budgets won't permit of service selling, there won't be any. But if service selling is correct then it would seem as if the budgets that permit it are open to criticism and correction.

* * * *

JUST what determines a budget in the picture business?

Take the production budget, to start with.

This budget seems to be a remarkably large and loose one. Back of it is as strenuous and often hysterical competition as the business world has ever seen. It is marveled over. Star and story and other production materials are fought for and paid for in a wild, prodigal and jealous scramble. Performers from the stage, writers from the book, magazine and newspaper world walk into the movies at salaries at least ten times their former wage. Executives and directors get yearly stipends unparalleled in the business world. Single picture costs mount easily into the millions. Costly mistakes are calmly buried; the total cost of Hollywood's scrapped negative would make a yearly scandal. In fine, the production budget eye is strained only toward results; it looks right and away over the cost sheet.

* * * *

Then there's the distribution budget.

I believe it can very safely be said that the sales machines in this trade are the costliest in the business world. As compared with production, the workers in the distribution branch are vastly underpaid. Nor do the salesmen earn more than salesmen in other businesses; probably they are paid less; and they work harder. It is the tremendous effort to sell—or, rather, to outsell—the other company that makes the machines so costly. There are towns and towns in the land that, week by week, yield less film revenue than the cost of the salesmen who visit them.

In other words—competition. That is, the urge back of distribution. Just as with production, it is the result that counts most. The aim is to outsell the other fellow. The means are worth the end, whatever the cost.

* * * *

AND now we come to another budget. The advertising budget.

Advertising is the 50-50 worker with the salesman! You cannot sell goods with advertising and without salesmen; and you cannot sell with salesmen and without advertising.

Is advertising a major factor in this field?

I'll say it is!

If the force that moves two hundred million dollars' worth of goods from Holly-

An Editorial by *William A. Johnston*

wood on through the box-office and turns them into five hundred million dollars in cash isn't a major factor in this business, then what is?

If any producer doesn't believe this to be a fact then let him tell the exhibitor to quit spending ten million dollars a year in advertising pictures to the public.

But—if he agrees that the exhibitor should spend this large sum—the greatest, per gross of business done, in all the retail world,—*then let the producer* put into the *exhibitor's* hands all the *necessary* information, all the *right* information, so that the *exhibitor can make this advertising pay its best possible dividends.*

How, in the name of common sense, can the exhibitor tell the people why they should come to see the picture if the producer doesn't tell the exhibitor why and how he made them?

It is my contention—and that contention is acknowledged in every other business but this—that the trade paper is the medium for this information.

But if it isn't—if another is better—then use that other way.

But use something. And do the job as it should be done, as it is done in other and less remarkable businesses than this.

Ah! But there's a budget.

"You're right, my dear fellow, but the budget won't permit this service."

Then—may I ask—who and what determined the budget? Why and what is its size?

* * * *

WE have seen—in fact, everyone knows—that competition, hectic competition, fixes the budgets of production and distribution, and the budgets are huge.

Evidently the leaders of this business don't regard advertising as competitive.

I was always under the impression that all advertising effort was highly competitive. That is a general impression.

A book has just been published, the life story of a man who earned, in all, five million dollars for planning and writing advertising campaigns for some of the nation's business. It sounds like one of our production salaries. Evidently, in other large industries, they think quite as much of the advertising as of the goods they make; they pay quite as much for creative brains in each field.

I would suggest that one of our business leaders write an article for an advertising magazine on why advertising is not competitive in the picture business. It would be eagerly received, and curiously read.

Production budgets.

Distribution budgets.

Advertising budgets.

Just why do they differ so completely?

You do not find the producers meeting in concord and discussing their plans and expenditures for plays, stories, players, directors, etc.

You do not find the distributors holding a joint convention in an effort to standardize all selling effort.

Yet you do have the spectacle of executives meeting in all seriousness and agreeing to standardize, with definite rules and agreements. their advertising effort.

And I should say that this meeting is without any parallel in the entire business world of today.

* * * *

A PHILOSOPHICAL friend of mine says that the most common and serious error of the human race is an inability to recognize and freely admit mistakes.

A serious error has been made with advertising budgets in this field.

I think it is largely the fault of the trade papers. They have not builded as they should have.

But if the fault lies also with the companies let it be frankly admitted and corrected.

The issue, gentlemen, is not a trade paper one. It is an issue with your customers, the exhibitors, and, through them, a still greater issue with the American public.

It is, in fact, the basis of the public relations of the Motion Picture industry.

God Bless the Movie Critics!

Statement of a Real Problem About Which Something Has Got to Be Done---A Practical Matter of Dollars and Cents to Exhibitors and Producers

By WARREN NOLAN

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(*For four years Warren Nolan was a member of the staff of "The New York Times". For two years he was employed on the late Mr. Frank Munsey's New York "Telegram-Mail", part of that time as motion picture editor and critic. He was educated at St. Viateur College and Georgetown University.*—Ed.)

IT was this generation's foremost dramatic critic, Mr. George Bernard Shaw, who epitomized in the first volume of his "Dramatic Opinions and Essays" the crux of the present problem of newspaper motion picture criticism, a practical matter of dollars and cents to exhibitors and producers in the film business. G. B. S., referring as ever to his favorite protagonist, wrote:

"When I criticized I really did know what I wanted. Very few journalistic critics do."

No Standard Yet

Here in America, the drama is criticized by others who know: admittedly competent judges like Gilbert W. Gabriel of *The Sun*, George Jean Nathan of *The American Mercury* and half a dozen other publications; Alexander Woollcott of *The World*, and Percy Hammond of *The Herald-Tribune*. In the footsteps of the late James Gibbons Huneker there have come forward such music critics as Pitts Sanborn. W. J. Henderson. Deems Taylor, Olin Downes and Lawrence Gilman. Art has Thomas Craven and Forbes Watson. Literature is criticized by H. L. Mencken, Carl Van Doren, William McFee, Louis Bromfield, Harry Hansen and Sherwood Anderson. Until recently those ranks included Stuart Sherman of the University of Illinois and the *Herald-Tribune's* "Books," and Amy Lowell of New England and stubby black cigars.

Listen. What have the movies?

Wait a minute!

What single effort has been made in the past fifteen years to erect any structure of sound, fair motion picture criticism, and to attract to that work clear-thinking, cultured literary men who are on a mental level with those occupied in criticising other art forms? It is axiomatic that the cinema is a more universally appealing art form or entertainment medium than any the history of mankind records. It is also conceded by all hands that the clientele of the cinema is identical with that of large-circulation dailies: the same mob. Then, too, movies now are news and newspapers have so generally accepted that fact that their reporters go forth and collect information about Gloria's unbobbed bob, Charlie's opinion of Rodin and Pavlowa, and the rims of Harold's glasses.

Still there is no motion picture criticism, journalistic or otherwise; no standard agreed upon by any two reviewers; no theory of criticism sponsored by any newspaper but The New York Times. And that theory eliminates analytical criticism in favor of reporting. There is not even any indication that a foundation has been laid for a critical structure.

Managing editors, publishers, critics, motion picture men with brick and mortar that is concerned—nobody seems to give a damn. A situation that should not be tolerated is endured on all hands, surreptitious curse-words occasionally relieving picture men of their sentiments.

In New York City motion picture critics have been made from dried-up editorial writers, wistful young ladies fresh from reams of advice given to the lovelorn, sports writers, ex-actresses, police court reporters, sons of English noblemen, and eighteen-year old cub reporters. It is not so bad in London or in the hinterland of America, unless one lists cities in which advertising managers control motion picture news pages.

No inquiry is made into backgrounds of applicants for motion picture critic posts, nor into their aptitude for the particular work, their knowledge of the English language or their possession of the critical faculty. Himself, a managing editor rarely sees a film—only when his wife's second cousin must be entertained during the post-harvest season—and his selection of a critic directly reflects his own low estimate of pictures. He never reads his critic after engaging him and usually fires him when he dares to ask for a raise in salary. As a result, movie critics as a class have little standing on newspapers. Sometimes they are highly intelligent people, but it does not matter. Even Jim Tully is entitled to abuse them.

Why? What's the matter?

I.
Managing Editors' Fault

With the endorsement of Mr. William A. Johnston of the Motion Picture News, the present writer simply states the problem. At this time no bullet-proof solution can be offered, no all-encompassing conclusion drawn from the stated premises; only a personal opinion as to remedies may be expressed. This erstwhile critic is sufficiently engrossed in the subject to want to Start Something—to awaken publishers and editors of newspapers, executives of film companies and (possibly) critics themselves from the obviously unanimous lethargy on this subject, and thus to inspire some constructive thought on the part of responsible parties who are in a position to know the facts.

Something Ought To Be Done. The author is just he whom F. P. A. has named The Attention-Caller.

Managing editors' choices of motion picture critics have been carelessly made in a majority of cases. Had proper men been engaged in the first place they themselves would have decided upon some canons of cinema criticism by now; and through subsequent education and guidance of the public, keen appreciation of fine pictures by audiences would have been hastened.

The film critic's salary is low; and the job never has had an attractive air of respect thrown around it in newspaper offices. The average weekly pay of a New York movie critic is $65; only three men and one woman receive $100 or more, and they have been at their posts for from three to six years each. The critic of one evening paper took her job for no salary at all because she wanted to be in the company of great movie stars, her predecessor says. There are, of course, such critics as John S. Cohen, Jr., of *The Sun*, whose reputation is not due to the fact that his father is publisher of *The Atlanta Journal*; and Roscoe McGowen, former critic of the New York *Daily News*; and Richard Watts, Jr., of *The Herald-Tribune*, all of whom sought their critical jobs because they actually liked motion pictures.

The N. Y. Critics

Cohen was a reporter on *The Sun* and for a year wrote movie criticisms for no remuneration and under the anonymity of "The Moviegoer," seeing new pictures Saturdays and Sundays and on Mondays returning to his regular reportorial duties. McGowen, a mild-mannered man forty-two years old, was writing editorials on *The Daily News* at an excellent newspaper salary. When he switched to movie criticisms he approached his new job in the correct spirit: modestly and frankly admitted he knew little of picture-making and hence asked many questions about production and distribution. He tried to be thoroughly grounded in pictures. McGowen was one critic who kept close to his readers' average intelligence—rock bottom—without patently "writing down" to them. He took his audience for a guide. Watts likes movie criticism so much that he has refused three offers from one determined independent producer and another from Mr. Walter Wanger of Famous Players, for more than double the salary he is paid on the *Herald-Tribune*, to remain in criticism. Cohen, also, declined handsome propositions from Mr. Paul Bern of Metro-Goldwyn-Mayer and Mr. Walter Wanger of Famous-Players last year. The three instances are cited to show that it is possible to attract and retain people who like movies and who take a pride in their jobs.

God Bless the Movie Critics! *Continued*

Presently a New York dramatic critic would be highly indignant if offered a job as film reviewer. Yet the opportunity afforded a critic of motion pictures made by such men as Chaplin, Von Stroheim, Lubitsch, Murnau, Lang, Cruze, Vidor, Brenon and a dozen other intelligent directors is far wider than that to be had in appraising the latest Shubert girl show or the current opus of Mr. Samuel Shipman or the prolific Mr. Owen Davis. Bad as are many pictures in Broadway first run theatres, the average film offered in Times Square is on a higher artistic and entertainment level than the average "legitimate" offering of the past three seasons. "Broadway," the stage success, was matched in construction, technique, characterization, staging and effect by the films, "The Big Parade," "Resurrection" and "Stark Love," to name the first three that come to mind. (Of course young Mr. Jed Harris will deny this.)

"A Woman of Paris," Chaplin's serious film, is comparable as a creative effort to any Eugene O'Neill play, while Jannings' "A Last Laugh" is a short story as perfect as any from the pen of Theodore Dreiser or Sherwood Anderson.

"High-Brow" Bunk

After all, the high-browed pose assumed by aspiring intelligentsia (including most critics) of avowedly scorning the cinema, is just about all wet. Intelligently made movies need no appologia written for them. I have sat with the ponderous Dreiser in a projection room and listened to him rave about the art of Chaplin for two hours. Jed Harris, producer of "Broadway," thought so much of "A Woman of Paris" that he wrote Chaplin a letter and offered to work for him free of charge—only to become self-conscious at the last moment and put the letter in his trunk, where it still reposes. The fire-eating H. L. Mencken recently went to Hollywood to arm himself with material for a fresh barrage on movies; he met some intelligent people and returned, a convert to films. When Valentino was being buried last August I had a strange telephone call: Mencken wanted a ticket! With men like these attracted to films—why not a higher type of newspaper critic?

The average movie critic sticks to his $50 or $75 a week job because he has his by-line (for attainment of which some newspapermen struggle for years) and the right to say what he thinks about Charlie Chaplin, Ernst Lubitsch and Eric Von Stroheim, who chuckle at his opinions if ever they read them. Further, a critic may bawl out press agents making thrice his salary, demand tickets for his relatives, sit between Jesse Lasky and Will H. Hays at premieres, crab to a producer about a press agent if his seats are behind those of Abe Schwartz of the Evening Blotz, pass judgment on stories written by men whom he does not like personally, and even (as did one) put a sign on the door:

"Tuesday is the day for press agents. Stay out."

There never was a movie critic who didn't get the thrill of a lifetime out of Douglas Fairbanks remembering his name.

II.

Who Reads Critics?

Managing editors have no interest in motion picture criticism because they estimate that only 5 per cent of the total readership looks at a critic's remarks, and that in New York fully a fifth of that 5 per cent is to be found in the motion picture industry. A managing editor does visit prize fights and plays. Usually he has married a feature writer who likes to attend concerts and operas. But in their private lives New York managing editors, with two exceptions, do not pay much attention to movies; hence they do not know one critic from another.

The motion picture editor of the second largest New York evening paper spent five months last year trying to induce his boss to attend a gala premiere of a roadshow film, thereby to convince him that movies now are important in New York. Not only did the editor persistently refuse to attend, but a month later he fired the critic. In the interim he had begun to read his critiques!

Another publisher discharged a movie critic on one day's notice because his name was plastered in ten feet lights on the facade of a Broadway theatre, as endorsing a picture. Until it had been up two weeks, the critic had not even seen his name. The publisher believed someone must have "reached" his critic—though the film in question had been praised by half the reviewers in New York and nationally is a box office hit.

One managing editor believes movie audiences, like his tabloid's readers, are numbskulls and that another bonehead should write for them; he says unabashedly and unqualifiedly that no intelligent person would read a film critic, anyway. Hence this editor does not bother particularly about his selection, merely shifting someone from another department to write picture reviews.

Hearst actually has long since discovered the wisdom of training people to get movie news. Yet his critics, who are in themselves smart women, amount to little in criticism because it is apparently difficult, even for a clever woman, to take a dispassionate, reportorial attitude in reviewing a picture after she has been dealing as a reporter for a month in advance with the star and director concerned.

Raise Their Pay!

The remedy? A minimum salary of $100 a week should be paid motion picture critics in New York, so that they will dispense with free lunches and press agent dinners, and writing autobiographical scenarios that only embarrass producers. Every press agent in New York has a sneaking admiration for Quinn Martin because he declines to attend their functions.

Next, a man who is to be made critic should be sent to Hollywood for six months to infest the studios and learn how pictures are made, so that in criticism he will not demand effects that he should know are presently impossible of achievement. (Consider the pronounced improvement in the criticism of James O. Spearing in *The Times* for two weeks recently, following his production experience.)

After that, the prospective critic should serve as assistant reviewer for half a year, covering lesser openings and minor pictures. During this time he should be writing according to his publisher's previously defined standard of criticism, whether that be one of straight reporting, personal reaction, statement of audience reaction, or mere opinionated writing (which, however, should be tolerated only in a man who has by five years of sound criticism made his opinion interesting per se). After two years of first-string movie criticism, a man should be changed to other work for a year and then allowed to return. Every critic in New York naturally is stale now, after looking at ten pictures a week for a year or more. Further, this summer many of the films have been bad indeed. The mere viewing of so many pictures in so short a space of time tends to remove a critic from his readers, who are not so hyper-critical, since they see but one film a fortnight.

No dramatic critic in New York started cold as first string critic, without having served an apprenticeship. Every film critic did. Is that—nice?

III.

Modus Operandi

Only at night should reviewers see films. After a comfortable dinner, the critic should attend one film in a night—and in the same spirit in which he would go if a layman: with a genuine desire to enjoy the show. Any critic (and there have been some) who attends a film as part of his job, should be fired.

Critics should arrive on time and see the film from its beginning. They should not sit together in loges but in the orchestra or (better still) the balcony, among patrons who read their papers. The present cliques of two and three critics should be disbanded by themselves, as similarity between reviews is the inevitable result of viewing pictures in pairs or trios, and subsequent chatting about merits and faults of films. The resemblances between certain reviews, in methods of approach and factual content is so palpable as to be mirth-provoking. Many critics read every other reviewer in town—so that their own articles contain less original thought than unconsciously assimilated views of others. Critics should buy their own seats (as does Mr. Percy Hammond and as did Mr. Stuart Olivier, Publisher of *The Telegram-Mail* in 1925) and in every way possible be made to forget that they are critics by divine right, set apart from other human beings looking at the film. Viewing three pictures on a Sunday afternoon is bad for the second and third picture the critic, and the newspapers' readers. With ten films to be reviewed every weekend, it is stupid to have but one reviewer to a paper.

No previews without music should be given critics, since it is apparently difficult enough for them to estimate a film's drawing power and worth in a theatre under ideal visual and aural conditions, without being left alone in a projection room with a film.

(*Concluded next week*)

Newsreel Resume

THIS week saw the inauguration of the industry's sixth newsreel service —M-G-M News, billed as "The World's Spotlight," and produced by Hearst News Service, Inc. It features novelty and stunt stuff rather than purely topical news, with a considerable degree of refinement in production. Vol. I, No. 1, presents President Coolidge operating a newsreel camera—truly a distinguished cameraman to have on its new staff. A striking aviation subject, a corking race-track story in which a riderless horse wins a steeplechase in Paris, a thrill subject built around a knife thrower, ending with a punch scene in which the knife is thrown directly at the camera, and a good water subject with cameraman and boat tossed about on the turbulent waters of Cataract Rapids near the Grand Canyon, are among the items in the first release.

Fox News, Vol. 8, No. 92, also has a striking air subject showing a war game participated in by Fort Bliss cavalry and planes from Kelly field, Texas. Taken by Jack McFarland, the subject shows from another plane the maneuvers in which the planes swoop down over the horses and zoom up again to escape the anti-aircraft fire. Some aftermath of the flood, a parade of the king's bodyguard in Rome, a National Guard review in Illinois and miscellaneous events make up the reel.

No. 93 has a Coolidge subject at Mt. Rushmore, a remarkable bridge under construction in France, speedboat races at Cowes, England, a Swiss village festival, surf-boarding at a Jersey resort, dancing girls atop a New York skyscraper, and miscellaneous personalities.

Pathe News, No. 67, shows the welcome of Col. Lindbergh in Detroit, a 70-foot kite built by students in Japan, Lou Gehrig fishing, an interesting Egyptian travel subject, more Chinese revolution, a good human interest baby gorilla story and night blimp maneuvers at Camp Meade.

No. 68 includes the Coolidge and Gutzon Borglum subject at Mt. Rushmore, a Kansas City baby show, a Judge Gary story, shots of the Pacific flight entrants, including Art Goebel, the winner, a Wightman cup tennis subject, sailor maneuvers at Newport, and others.

Paramount News, No. 5, also has military maneuvers, dealing mainly with tank formations at Fort Benning, Ga., the regatta at Cowes, England, with King George's yacht winning, the welcome given Egypt's king at Rome, a stunt subject of Ray Wood, high diver, Honolulu air derby entrants, and miscellaneous news flashes.

No. 6 includes the Wightman cup tennis matches, Coolidge at Mt. Rushmore, the new Jefferson memorial at Charlottesville, Va., where a billion candle-power searchlight is now turned on the statue of him a quarter mile away, the German endurance flight, a volcanic eruption story from Vesuvius, an interesting subject showing the part the horse plays in National Guard maneuvers and activities, and miscellaneous subjects such as Edison on the radio and Thea Rasche's plane in the Hudson.

International Newsreel, No. 66, includes a considerable variety of subjects, such as the races at Goshen, N. Y., the cleaning of Crystal Palace in London, Ziegfeld picking and rehearsing Follies girls, an aquaplane story, Japanese wrestling events, baby lion cubs and the blimp and tank sham battle at Camp Meade.

No. 67 shows ten thousand Turners in an impressive gymnastic display in Germany, Judge Gary, Edison broadcasting, Coolidge at Rushmore, the Forest Hills tennis battle, Franch cadets in trick riding, the Vesuvius eruption, and several others, including a number of regional subjects for certain territories only.

In Kinograms, No. 5317, the subjects include the King and Queen of England visiting Scotland, dancing on a surfboard, Mayor Walker of New York sailing for abroad, a Tunney-Dempsey story, a new cyclone roller coaster at Crystal Beach, Ontario, children at Stroebeck, Germany, in a chess game with living figures, and a monkey driving a motorboat. Four of these are Kinograms exclusives.

No. 5318 shows the Forest Hills tennis matches, personality items on the late Judge Gary, Edison and Coolidge, the fire chiefs' convention in Portland, the Marblehead regatta, an exclusive showing a "one-lung" auto built by Reedsburgh, Wis., youngsters, French girls at a Paris university in gymnastic work, and a thrilling motorcycle race at Springfield, Mass., with shots of an actual collision.

$2,216,858 Gross for Roxy Theatre, is Reported for 21 Weeks

THE Roxy Theatre has rolled up a gross of $2,216,858.39 for the twenty-one weeks beginning March 12 and ending August 5, according to the Wall Street Journal, which gives the total gross for each week. It is pointed out by the Journal that these figures do not include receipts from the premiere on March 11, which approximated $30,000.

The biggest week at the house of those included in the statement was that of April 16, Easter week, when the amazing total of $129,524.35 was grossed, the attraction being, "Ankles Preferred."

The Journal estimates the weekly overhead at the Roxy as between $50,000 and $70,000 and the net earnings for the period covered as $1,000,000. According to reports "What Price Glory," the current attraction at the theatre, will gross the largest returns of any single week since the house opened. The report is that the first two days grossed $50,000.

Here are the figures given by the Wall Street Journal since the opening of the house:

Week	Gross
March 12	$125,917.40
March 19	116,661.06
March 26	129,061.63
April 2	107,835.75
April 9	110,929.85
April 16	129,524.35
April 23	102,888.80
April 30	106,409.70
May 7	96,740.30
May 14	101,316.75
May 21	94,298.45
May 28	116,160.40
June 4	88,055.70
June 11	108,218.85
June 18	103,522.65
June 25	99,214.10
July 2	103,522.65
July 9	88,268.15
July 16	97,320.20
July 23	89,991.65
July 30	101,000.00
Total, 21 Weeks	$2,216,858.39

Athletics Will Bring Case to U. S. Supreme Court

In the fight to remove the Sunday baseball ban and all other Sunday commercialized amusements which Pennsylvania prohibits because of the presence on the books of a blue law dating back to 1794, John R. Geyer, of Harrisburg, and Charles G. Gartling, of Philadelphia, announced definitely on August 10 their intention of carrying the issue to the United States Supreme Court. The two are counsels for the Athletics of the American Baseball League.

The action follows the decision of the State Supreme Court against the Sunday sport upholding the Dauphin County Court, of Harrisburg, where the issue was first joined in behalf of Sunday baseball. When the State Supreme Court ruled on the issue two of the justices dissented against the opinion, claiming that the violation of the ancient law is merely a penal offense for which a $4 penalty is provided for by the law. Under this opinion, said the two dissenting judges, the club could continue Sunday baseball by paying the fine and costs provided by the statute.

Preparations for the appeal will not be completed until about October 1, according to Messrs. Geyer and Gartling.

Federal Regulation of Film Corporations Seen As Possibility

FEDERAL regulation of corporations in the film industry looms as an eventuality of the investigation of the fraudulent security situation which has just been ordered by the Federal Trade Commission.

The purpose of the inquiry is to gather and compile arguments for legislation, State or Federal, dealing with corporations, to prevent the sale of "blue sky" securities.

Millions of dollars a year are taken from "hard headed" business men and others who "fall" for the glib talk and attractive literature of the fake stock promotor. The commission has had before it a number of such cases and has issued orders requiring the promotors to cease and desist, but new companies spring up as fast as existing ones are put out of business and members of the commission are coming to the conclusion that only stringent State or Federal regulation of corporations will deal with the situation.

Such regulation would affect the honest as well as the dishonest corporations and, if adopted, would make incorporated concerns in the film industry subject to government regulation in much the same manner as railroads now are controlled. Present corporation laws, it is pointed out by Commissioner Abram F. Myers, sponsor of the Federal Trade Commission's investigation, deal with the business activities of corporations but not with the corporations themselves, and he favors adoption of a plan such as that advocated by Professor Ripley of Harvard University, placing security issues and other corporate activities under strict regulations.

Exhibitors in Southeast "Trading Hard"

Chains, Buying Cautiously, May Make Selling Year-Round Proposition

BUYING conditions in the Southeast are reported from Atlanta as loosening up a bit, but with the chains driving hard bargains and not contracting for their entire season's product at one time. Distributors, as a consequence, are fearing that the selling proposition will be an all-year-round one, with the additional expense of sending men back over the same territory.

With Labor day and the opening of the season but a few weeks off exhibitors are realizing that they must have product and they are now buying slowly and carefully. They realize there is an abundance of product to be had and in most cases they are insistent upon hard bargains.

One of the largest of the independently owned circuits, comprising a few of the larger cities and a number of small towns, with scarcely any opposition, is said to have purchased only the product of one distributing company up to the present time. It is said that one national organization only has succeeded in successfully breaking through and is sold in the key points in the eleven Southern States.

Salesmen are striving hard to push their product and to close for a large volume of business during the selling season, but they are finding it a very difficult proposition with so many pictures on the market and the companies offering complete service.

One salesman well and widely known throughout the Southeastern territory and for years identified with a leading company has declared the selling season will in all probability last throughout the year. He is quoted as follows:

"In towns where our customers usually buy our entire season's product at one time, I am now selling one-fourth to one-half of the scheduled output. To complete the job I will have to go back again. It means covering the same job twice, three or four times, to get the results we got in the past. The merits of the pictures make no difference at present. The exhibitor is cagier and he is going to take his own time and make every effort to get his pictures on his own terms. The salesman's job is going to be even tougher than it has been in the past."

Seven Midwestern Regional Papers Welded Together

"The Reel Journal," Kansas City regional, has banded together two regional papers and created four more which will be operated as a unit. Each publication will retain its own individual identity. The seven papers will together embrace 17 states in the Middle West. They will be published weekly and will maintain several departments similar in nature; some of the material for these departments will be syndicated. Advertising in the seven journals will be sold as a single unit.

The seven papers in the deal which was instigated by Associated Publications, publishers of the Kansas City regional for many years, are, besides the "The Reel Journal," "Movie Age," "Michigan Film Review," "M. P. Digest," "The Ohio Showman," "Film Trade Topics," and "Exhibitors Tribune." The last four publications are new and circulate in Chicago and Indianapolis, Cleveland and Cincinnati, Denver and Salt Lake City, and Oklahoma City and Memphis, respectively.

Ben Shylen is president of Associated Publications maintaining headquarters in Kansas City.

Stanley and Schine Plan New Houses in Syracuse

Assuming that reports published in Chester Bann's column in the Syracuse Herald are correct, the city of Syracuse, New York, is likely to have two new theatres shortly. The column reports that the Stanley Company through the Mark Strand organization will build another house while the Schine chain of theatres will be augmented by a new theatre.

Loew Expands Chain in Brooklyn

The Manor Theatre, at Coney Island Avenue and Avenue H, and The Piccadilly, a second theatre, will become Loew theatres shortly. The Manor has been acquired by the theatre corporation and will offer a straight policy of motion pictures starting August 31. The Piccadilly will be completed within several months.

Early in September another addition to the Loew circuit will open in the Loew Canal Street Theatre, at Canal and Ludlow. Loew's Commodore Theatre, Second Avenue and Sixth Street, a recent acquisition will be opened on September 1.

E. C. Sourbier in Control of Central Amusement Co.

Ed G. Sourbier obtained control of the Central Amusement Company stock in a $1,050,000 stock deal this week.

Central Amusement Company owned the Lyric and a Washington St. restaurant site, formerly the location of the old Alhambra theatre. A new corporation known as the Washington and Illinois Realty Company will be formed with Sourbier as president. The corporation will have as its holdings the Central Amusement Company properties. Fletcher American Company, trustee, will offer $875,000 of 6 per cent stock.

Sourbier already owned 25 per cent of the stock. Under the purchase agreement he obtained 54 per cent of Charles Olsen, now president and manager, one per cent of Mrs. Jessie Barton, five per cent from Gene Marks and fifteen per cent of Martin M. Hugg, attorney.

Hugg announced the Apollo, Alamo, Regent houses, in which Marks, Olsen and Hugg are interested, are not affected by the deal.

Lyric is expected to continue present policy.

A Correction

Through an error in our review of "Kid Tricks," an Educational-Big Boy comedy, the direction was wrongly credited to Ford West, an actor, instead of Charles Lamont, who is directing the Big Boy comedies.

Plan Would Cut Stars' Salaries

Producers Said to be in General Movement For Reduction with Present Contracts

IT would seem, according to word from the coast, that big salaries of the motion picture stars may be a thing of the past in the near future, despite the recent peace meetings at which the matter of reduced production costs were thrashed out to the apparent satisfaction of all concerned.

The newest retrenchment move, according to the word, contemplates the reduction of salaries of stars as their present contracts expire, and if they are not satisfied with the reduction figures they will be replaced by players from the ranks, who will be widely exploited, and whom the plan is, to give better play material.

The Los Angeles Times is responsible for the original publication of the story during the week and the giving of the details of the plan. According to the Times the plan was first broached about six months ago when Will H. Hays was in Los Angeles. The move, according to the story, resulted from the determination of the producers to cut salaries. This having failed when Paramount proposed the 10 per cent cut, it is said that the plan now provides for an iron clad agreement binding on all producing factors identified with the Association of Motion Picture Producers.

All existing contracts are to be carried out to the letter. As each one expires the star will be asked to work for a lower salary. Refusal will mean replacement by a player of lower rank. It is figured that a wide exploitation campaign for a year, together with suitable vehicles, will bring comparatively unknown players almost to the prominence of the star.

It is said that all producers must be included in the agreement in order that competition will be eliminated. The danger is seen of competition from the independent producers and that is also said to have been provided for. It is held that the independent producer cannot maintain the high salaries of the stars and that the latter if banned by the larger companies, will have eventually to take smaller salaries.

It is reported that an agreement has been entered into by the larger companies to buy pictures from the independent producers and release them under their own brand name. Since the independent picture would reach the market through the national distributors it is figured the latter would be enabled to exploit the same big names at a lower cost to themselves until they have established their new stars.

Denial of any such proposed plan is made by the producers, many of whom declare they have never heard of it.

Frank Gilmore, executive secretary of the Actors Equity Association, declared the move would be an unwise one, saying that such action would appear to be a conspiracy.

"The part that interests me most," said Gilmore, "is the manner in which, according to the report, the producers may combine to dictate a player's salary. On the face of it, such an action as that reported contemplated, appears to be a conspiracy. The producers would be entirely forgetting the public, which will demand these stars.

"The place to begin cutting down production costs is not with the salary of the actor or actress, which figures as only about 20 to 25 per cent of the cost, but with the other factors of production."

According to the Los Angeles report a number of secret meetings have already been held on the proposition and the new system will go into effect as soon as an ironclad agreement can be arranged. It will then be applied to the stars as their individual contracts expire.

English Merger Cements F B O-Ideal

THE recent merger of British distributing and exhibiting companies, participated in by Ideal Films, Ltd., of London, will have no effect upon the relationship existing between F B O and Ideal announced last September by Joseph P. Kennedy, who at that time had been in control of F B O for about seven months. The merger will really strengthen the F B O-Ideal relationship, fortifying F B O's position through Ideal's theatre connections. The British merger, known as the Gaumont British Corporation, means that Ideal, Gaumont and W. F. Company have come under the same ownership and have acquired the Davis circuit of theatres in the United Kingdom.

Ideal is making elaborate plans for the launching of the F B O product for 1927-28. In the course of a series of luncheons every exhibitor in England, Ireland, Scotland and Wales will be entertained. The first luncheon will be held in London on August 26 and will be followed with others in United Kingdom key cities.

Program and distribution arrangements were evolved recently in New York between Harry Rowson, who with his brother S. Rowson is one of the managing directors of Ideal, Joseph P. Kennedy, F B O president, and Colvin W. Brown, vice-president of F B O.

Austrian Movie Stars Get About $35 a Day

The maximum rate of pay for moving picture stars in Austria ranges between 500 and 600 schillings for each working day, or in United States money, between $70 and $85, a trade bulletin issued by the Motion Picture Section of the Commerce Department, in Washington, D. C., reveals. Actors and actresses, according to the report, get from 200 to 300 schillings for each working day or from $28 to $43. Ordinary members of the cast receive about $15 for each day they are employed. Supernumeraries are paid 15 schillings per week, but if they are lucky enough to own a dress suit they get an additional 10 schillings, or or what amounts to $3.50.

There are four studios in Austria, all of which are located in the city of Vienna. The "Vita" is the largest. There are about a dozen producers in the country; only four of them, however, are considered important. A good part of the necessary money with which to start production is obtained by Austrian companies through advance payments by foreign concerns for advance bookings, together with moneys secured by the sale of import licenses, whenever this is possible. It is estimated that 40 films will be produced in Austria during the current year. No American companies have ever attempted to produce films in Austria.

8,160 Films Viewed by Birmingham Inspectors

The report of Mrs. M. W. Snell, city amusement inspector of Birmingham, Ala., for the first six months of 1927 shows that 8,160 films were viewed by her office, or under the supervision of the Better Films committee, comprised of 119 members and affiliated with 81 organizations, representing more than 3,500 Birmingham residents.

According to the report submitted an average of 340 films are shown in Birmingham each week, the average monthly figure being 1,360. First run pictures viewed in the downtown theatres totaled 248, of which 192 were endorsed by the Better Films committee.

Albany Grants Charters to Six New Corporations

Papers incorporating motion picture companies in New York State during the past week, showed the incorporation at Albany, of the following companies: Tippecanoe Theatre Corporation, Gloversville, capitalization not stated, E. Pratt Keiner, J. Guy Selmser and George V. Lynch, of Gloversville; Everyready Movies, Inc., capitalization not stated, Walter Reichert, R. A. Graham, Karl G. Schreff, New York City; Alhambra Theatre Corporation, $5,000, Norma O'Connor, Sigmund Sigler, Lillian Mangsam, New York City; Quality Distributing Corporation, capitalization not stated, Harry Lewis, Grant Hoerner and Alexander Brown, New York City; Art Dramatica, Inc., $50,000, Piero Garofalo, Carmelo Naso, Vincenzo Martinez, Brooklyn; Humanitarian Pictures, Inc., $40,000, Hannah Kaas, Abraham Schneider, Claude H. MacGowan, New York.

Oxford, East Orange, 8th Film Arts Guild House

The Film Arts Guild is now presenting at the Oxford Theatre, 524 Central Avenue, East Orange, New Jersey. This is the eighth theatre which the Guild is operating, there being three in New York City and others in Washington, Baltimore, Cleveland and Chicago.

Music Composers to Demand License Fee Ten Cents a Seat from Exhibitors

THE American Society of Composers, Authors and Publishers will insist upon a license fee of ten cents a seat for the use of copyrighted music during the coming year, except in instances where exhibitors prove their inability to pay this amount. That is the statement attributed to Silvio Nein of the Society's administrative committee.

The society is issuing notices to exhibitors throughout the country that present agreements below the ten-cent scale will not be renewed with the new year, which in most cases starts September 1st. New applications must be filed to use copyright music during the year.

Previously contracts have been extended from year to year but the society is ending this arrangement in order to enforce the ten-cents license fee.

W. A. Steffes, head of the Northwest exhibitor organization, is to meet with representatives of the society on proposed extension of contracts for his members. Two years ago he secured special concessions based on number of shows weekly and ability to pay.

Pathe's Executive Line-Up

Announcement of Complete Personnel Made; Two Branch Sales Managers in Each Exchange

ANNOUNCEMENT was made this week by Pathe of the company's complete executive personnel, following the recent reorganization. J. J. Murdock is President and Chairman of the Board; Cecil B. De Mille, director-general of production; Elmer Pearson, first vice-president in charge of operation, and a member of the Board; and John C. Flinn, vice-president in charge of publicity, advertising and exploitation.

Phil Reisman is Feature Sales Manager, with three division managers: W. J. Morgan in the East; E. A. Eschmann, in the Middle West and Les Weir in the West.

Short Subject production is in the hands of J. E. Storey, assisted by E. Oswald Brooks (Pathe Eastern serial unit) and Phil Ryan, at the Pathe Coast studio.

Harry Scott is Short Subject Sales Manager; Pat Campbell, Sales Manager of Westerns, with the following divisional sales managers; Charles Henschel, East; Stanley Jacques, Central; Fred Aiken, Mid-West; R. S. Ballantyne, West; and C. W. Stombaugh, South.

Two other important executives are Lewis Innerarity, secretary, and John Humm, treasurer of the corporation.

The recent merger with K-A-Orpheum has brought to the executive personnel E. F. Albee, Marcus Heiman, Edwin G. Lauder, B. S. Moss, F. F. Proctor and S. Z. Poli.

The Board of Directors numbers fifteen: Messrs. Murdock, Albee, Pearson, Heiman, Lauder, DeMille and Moss; and George Armsby and Elisha Walker, of Blair & Co.; Edmund C. Lynch, of Merrill, Lynch & Co.; Paul Fuller, Jr., of Coudert Bros., counsel for the corporation; Frank Callahan, attorney; Jeremiah Milbank, capitalist and Charles Pathe, founder of the company.

Also among home office executives are Haydn O. Duke, manager of the physical department; and W. C. Smith, asst. secretary and asst. treasurer.

In the organization of the departments having to do with sales and physical handling, Pathe has stepped out of the usual routine with an innovation. In each of the thirty-five branch offices there are two branch sales managers—one for features and one for short subjects and Westerns. There is also an office manager, who is responsible for all details of the physical handling.

Labor Troubles Threaten

Efforts Being Made to Settle Differences Before Contracts Expire

WITH present contracts expiring August 31st, labor troubles again loom as a great menace to exhibitors in many parts of the United States. It is feared in some quarters that there is such a variance between amounts asked by union workers and those set by the exhibitors that there are bound to be a number of walkouts.

Conditions have changed during the past year, according to many of the exhibitors and if the unions insist upon increases a large number of houses will be either forced to close or do without musicians or union labor help. In some places exhibitors are even demanding that the union men accept a reduction in wages.

In the Twin Cities the unions are declared to be on the defensive with the theatres insisting upon a reduction in wages because of poor business caused by a general slump. The exhibitor unit is conferring with musicians, operators and stage hands in an effort to induce them that a cut is imperative if theatres are to continue to operate with union labor.

The agreement in Seattle between musicians, stage hands and operators and the exhibitors expires September 1st. Wage increases are demanded from all quarters and a lively fight is anticipated. Another demand is for the retention of the present existing minimum labor rule, where the number of employees is determined by seating capacity.

In Washington, D. C., the demand of the musicians is for a 20 per cent increase, bringing the scale from $67 to $85 a week. A series of meetings have been held between the theatre owners and musicians and the owners have declared emphatically they will not meet the new demands. Every effort is being made, however, to defer a strike.

The threatened silence of the thirty-five neighborhood motion picture theatres controlled by members of the St. Louis Motion Picture Exhibitors League has been averted through an agreement reached by the theatre owners with officials of the Musicians' Union for a reduction in the orchestral personnel of the theatre. The arrangement finally reached is a compromise of the original demand of the theatre owners, who asked for lower wages, a reduction in orchestras and an extension of the Summer season for two weeks, or until September 1.

Under the new plan the orchestras of all the theatres having 850 seats or less will be reduced one man each. Theatres in the 850-seat class will have orchestras of three pieces instead of four, and those with 500 seats or less can be operated with a pianist instead of two pieces of music.

The Summer season is also extended for the two weeks closing on September 1 instead of August 15 as formerly. Houses that rate more than 850 seats are not affected by the new agreement with the Musicians Union.

J. W. White Treasurer Skouras Enterprises

J. W. White, cashier of the Federal Reserve Bank of St. Louis for the past eight years, has resigned from that post and on September 1 will assume the position of treasurer and director of Skouras Brothers Enterprises, operators of the Missouri, Ambassador and Grand Central first-run theatres and the controlling factor in the St. Louis Amusement Company.

White is 36 years old and has resided in St. Louis since boyhood.

Tiffany Finishing Schedule for 1926-27

With the completion of "Lightning," Tiffany Productions, Inc., announces that "Wild Geese" is now being cast. Upon the completion of this latter story Tiffany will have completed production of their pictures for 1926-27.

For the present season, Tiffany plans to release 20 Gem productions, 24 Color Classics, four Jack London stories of the sea and several extended runs which will include the Third Dimension pictures.

New Record is Claimed by Educational

A NEW record for short subjects is claimed by Educational in bookings over Loew's New York Circuit. The Loew bookings show 696 days of solid paying time between August 11 and September 11 for Educational subjects. No other company, it is claimed, ever received such a large number of days in a single month for short features.

"At Ease," Hamilton comedy, is booked to play 154 days, said to be a new high record for any two-reel comedy.

Milliken Attends World's Congress Held at Toronto

Carl Milliken, ex-Governor of Maine and secretary of the Motion Picture Producers and Distributors Association, New York City, spent three days at the World's Educational Congress which was held at Toronto, Ontario, during the week of Aug. 8.

While in Toronto, Mr. Milliken had several meetings with people interested in the progress of the motion picture. He discussed the moving picture situation with Miss R. Church, president of the Imperial Order of the Daughters of the Empire; Mrs. J. N. Wood, chairman of the National Committee on Literature and Films of the National Council of Women; Mrs. Johnston, prominent member of the Liberal Women's Association of Ontario; Rev. Gilbert Agar, secretary of the Ontario Social Service Council, and Dr. A. E. Hardy, chairman of Films and Literature Committee of the Ontario Council.

Ex-Governor Milliken was a speaker at the Educational Congress, his subject being the probable development of the motion picture in educational work. While in Toronto, he was the guest of Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada.

Fox Buys "Dollar Princess," Viennese Operetta Hit

The story and music of "The Dollar Princess," a Viennese operetta hit, has been purchased by Winfield R. Sheehan for production by Fox Films. A cable received Monday, August 15, informed the Fox home office of Mr. Sheehan's acquisition. The Fox official personally negotiated the purchase from the widow of the composer, Leo Fall, and Willner and Grunbaum, authors of the book. The operetta was presented on Broadway in 1909 after showings in various European capitals.

One King Production for United Artists in '28

Henry King, director of the Goldwyn production, "The Magic Flame," signed a United Artists contract last week, by the terms of which he will make one Henry King production for release by United Artists in 1928. The King production will probably be based on an original story to be written by Mr. King himself.

New 2-Reelers in Color

Lars Moen, M. P. News Staff Man, Producer with Edna Murphy Starred

THE Cosmopolitan Studio, at 127th Street and Second Avenue, New York is once more bustling with activity. The first new production unit in the East since the general exodus to the Coast several months ago, will start at the Cosmopolitan plant next week.

For the last six months, the North American Society of Arts, Inc., composed of a group of color specialists, headed by Raymond Hood, the architect responsible for the American Radiator Building in New York, and the Chicago Tribune Tower in Chicago; T. E. Lawrence, secretary of the National Terra Cotta Society, and Noble E. Stephens, color consultant, formerly at Columbia University, has been laying plans for the production of a series of Rainbow productions.

On Monday, August 22nd, actual work on the picture will be started. The series, which will be made entirely in Technicolor, will be composed of six two-reel subjects. They will be light, intimate comedy dramas with a novelty angle.

Details of a nation-wide advertising campaign of a scope hitherto not attempted in the short subject field will be announced shortly.

Lars Moen, on a leave of absence from the editorial staff of Motion Picture News, who developed the plan for the series, and who is responsible for the promotion of the project, will act as associate producer and director. Mr. Moen, who is only 26, is probably the youngest man to wield a megaphone in the industry. This marks his return to production after several years spent in developing new methods of continuity and production control which have won the commendation of such outstanding experts as D. W. Griffith and Ralph Block, and which will be given their first full fledged application in the Rainbow series.

Edna Murphy, because of her exquisite blonde coloring, has been cast in the leading feminine role. Miss Murphy left the Coast on Tuesday, (August 16th) and will arrive in New York on Sunday, the 21st. The other principal feminine role will be played by Mabel Swor, who scored heavily in "Broadway Nights" and "Dance Magic."

The title of the production and remainder of the cast will be announced as soon as a selection has been made.



Lars Moen

Donald Weston Bartlett is responsible for the stories and continuities, and is also acting as production manager. Bert Tuey is acting as assistant to Mr. Moen, while Bernard Stearns, formerly with Famous Players and Robert Kane Productions, is art director. Robert Snody is production editor, and camera work will be in the hands of Howard Green.

Max Reinhardt to Direct for United Artists

ONE picture will be produced by Max Reinhardt, renowned German stage craftsman, for release by United Artists, a Salzburg cable which appeared in "The New York Times" asserts. Morris Gest is said to have engineered the deal for United Artists. A modern romance with a European background will probably be Reinhardt's screen production, the first he will have attempted since 1911 when he made the motion picture, "The Isle of Bliss." A story has been written by Rudolph Kommer and Felix Salten and it is said that Reinhardt will begin directing it soon after the first of the year.

Lloyd's Next Will Be His First Outside Hollywood

For the first time in his screen career, Harold Lloyd will film several of the important sequences in his new Paramount comedy in and around New York City. The comedian and his party, occupying two cars, headed East from Los Angeles last Sunday evening, August 14, bound for Gotham. The comedian will work in the East for many weeks securing authentic scenes for his latest story. Lloyd is said to be trying something entirely different than anything that he has ever before attempted on the screen. What he is after is new atmosphere, new environment. Even while producing his present picture, he is said to be planning to make his next offering in one of the principal European capitals.

In Lloyd's party are little Mildred Gloria, his three-year old daughter, Mildred Davies, his wife, John L. Murphy, Ted Wilde, director, Ann Christy, leading lady, John Grey, Lex Neal, Howard Emmett Rogers and Jay A. Howe, scenarists, Walter Lundin and Henry Kohler, cameramen, Gaylord Lloyd, assistant director, and the comedian's complete force of technicians. William R. Fraser, general manager of the Lloyd organization, will come from the West within a few weeks' time.

Lloyd is making his headquarters at the Paramount studio in Astoria.

Distributors Reject Cleveland Zoning Plan Approved by Exhibitors

THE zoning plan is entirely out of Cleveland. For the past three years Cleveland theatres have been zoned and distributors have sold pictures by zones. The general sales managers' meeting in New York last week, however, rejected the new zoning plan entirely.

The new plan was drafted by a committee composed of members of the Cleveland Motion Picture Exhibitors Association and the Film Board of Trade. Each of these organizations has approved the plan before sending it to New York. No explanation for its rejection was given.

Cleveland was one of the first cities to operate under a zoning plan. Objections raised to it in the beginning have gradually been ironed out. Of late there has been very little opposition to it.

The rejection of the zoning plan will not affect protection at all. First run protection will remain just what it has been. Loew's Ohio Theatres, which plays both first and second runs in the city, gets 43 days, or 57 days, protection, depending upon circumstances. They ask no additional protection under the present free-for-all plan.

New Loew-U. A. Houses

Two in Columbus and One in Pittsburgh Will Increase Chain by First of Year

THE Loew-United Artists exhibition alliance is rapidly extending its activities and will shortly have three new houses in the chain. Two of these are in Columbus and one in Pittsburgh, bringing the total number operated by the combination to six.

The first of the new Loew-United Artists houses will open in Columbus on August 21st. This is the Broad, a combination house seating 2,700. The other Columbus house, the Ohio, is not scheduled to open until December. It has 3,300 seats and the policy will be pictures and presentations.

The Penn, the new Pittsburgh house will have its premiere September 5th. It will be operated under a picture and presentation policy. The seating capacity is 3,500. The three houses already in operation by Loew-United Artists are the Century, Valencia and Parkway in Baltimore.

In addition to its activities with United Artists, Loew will add nine houses to its own chain between now and January. The State at Detroit, acquired from the Kunsky interests is scheduled to open August 21st. It has 2,700 seats. The Commodore at Second Avenue and Seventh Street in New York City will be ready with 3,000 seats in September. The Canal, also in New York, will open about the same time with 2,500 seats.

Three Brooklyn houses will be added to the Loew chain before the first of the year. Loew's Oriental is scheduled to open some time in October and will probably be operated under a straight picture policy. It has a 2,800 seat capacity.

The Manor and the Piccadilly, both in the Glatbush section, will be operated under the Loew banner. The former, recently acquired, will be taken over in September, and the latter will be ready for opening in about three months.

The State Theatre at Houston with a seating capacity of 2,500 is scheduled for its premiere October 1st, playing vaudeville. The State at Richmond, Va., will be ready in November. It has 2,500 seats and will probably feature vaudeville. The State at Syracuse with 3,400 seats is scheduled to open about January 1st, under a straight picture policy.

To Confer on Protection

Pettijohn Due for Coast to Discuss Problem with Franklin and Exhibitors

SO serious has become the situation on the Pacific Coast with regard to protection regulations that C. C. Pettijohn of the Hays organization is to leave Los Angeles shortly to confer with Harold B. Franklin, head of West Coast Theatres, which organization is forcing the protection issue.

A series of conferences on the matter has been under way in New York. They brought here from the Coast Ben Berinstein, president of the California M. P. T. O. and member of the board of directors of the M. P. T. O. A., and W. W. Whitson, a Los Angeles exhibitor. Berinstein and Whitson have been conferring with Will H. Hays, C. C. Pettijohn and Gabriel Hess. R. F. Woodhull was also in attendance.

Out of these conferences came the decision for Pettijohn to make the trip to the Coast to attempt a solution of the situation. A conference will be held there with exhibitor officials on August 22nd.

The latest demand from West Coast is said to be for a minimum of 77 days' protection from theatres generally classed as 25-cent houses. Under the old arrangement 30 days' protection was allowed. The latter plan, according to Berinstein, has been in successful operation for the past three years. About 200 houses in Los Angeles and Southern California are affected by the West Coast demand, according to Berinstein.

According to word from the Coast, Los Angeles has gone on a buying strike, which promises to continue until the protection matter is straightened out. It is said that only about 10 per cent of the usual amount of product has been sold to date.

From Chicago comes the word that Balaban & Katz are employing an opportionment of playing time on a unit basis under the new policy, which embodies the circuit's program to secure extended protection throughout the territory.

Under the system is determined at the outset of the buying season the number of playing days to be given each distributor during the year. A company is apportioned a certain number of units, determined by the number of pictures bought by B. & K. Pictures are playing according to this schedule with each showing a unit. If a picture is held over for an extended run it consumes one or more additional units on the schedule.

"Protection" Meeting in Kansas City Postponed

A meeting in Kansas City this week, at which it was hoped to settle the controversy between first run houses, suburban and small town theatres in the Kansas City territory, was postponed for a few days. In the meantime both sides are remaining stubborn and refuse to budge an inch. The first run houses, which now have 60-day protection on first runs in Kansas City, Mo., are seeking 30-day protection from all theatres within sixty miles of Kansas City, which would not only mean small towns, but also Kansas City, Kas., a city of 135,000 population. Pending the outcome of the situation Kansas City exchanges have taken no move in either direction.

Film Executive in New York Mayor's Cabinet

The cabinet of the mayor of New York City claims a film man as one of its members. Richard C. Patterson, president of the Peacock Motion Picture Company of Shanghai, has been appointed Commissioner of Corrections, succeeding Frederick Wallis, resigned.

Mr. Patterson, who has taken but little part in New York politics, does not intend to forsake the film industry. He will leave much of the actual direction of the Peacock company, which distributes First National films in China, in the hands of Luther M. Jee, a native of China and a graduate of Harvard and the University of Southern California.

M. B. Lee of Sterling Weds Philadelphia Girl

Manfred B. Lee, who handles all publicity and advertising for Sterling Pictures Distributing Corporation, joined the ranks of the Benedicts last Saturday, August 13, when he was married to Miss Betty Miller of Philadelphia. The couple are spending their honeymoon in New York City.

Ten Salesmen Elected to F. N.'s K. O. Club

Five salesmen were elected to membership in First National's K. O. Club of high powered salesmen making the best records during each quarter of the year, and five others were re-elected, bringing the number up to ten. Four of the re-elected men were elected for the second time while one was elected to the club for the third time and is therefore privileged to wear the gold K. O. button.

A. P. Bibber of the Boston office is the gold button wearer in the club. Second degree members are W. B. Collins, of the Detroit branch; W. A. Burke, of the Kansas City exchange; F. A. Loftus, of the Philadelphia branch, and S. D. Chapman, of the Detroit exchange. The five new members of the club are J. H. Briggs, Montreal branch; Gerald M. Hoyt, St. John exchange; George Bourke, Los Angeles branch; William J. Melody, Toronto office, and S. J. Ullman, New Jersey branch.

Turpin Comedy on Pathe's Program for August 28

"Love's Languid Lure," a Ben Turpin comedy, heads the Pathe short subject program for the week of August 28. Nine releases in all make up the short features that will go out from the Pathe exchanges during the last week of the present month. Also included are "With Love and Hisses," featuring the Roach stars; "An Oriental Album," the first of the new Rarebits series; the initial chapter of "The Hawk of the Hills," new Patheserial; Pathe Review and Topics of the Day, Number 35; "Hook, Line and Sinker," an Aesop Film fable, and two issues of the Pathe News, Numbers 72 and 73.

Earl Rodney directed the Turpin comedy, which has Peggy Montgomery, Sunshine Hart, Irving Bacon, William McCall and Jack Cooper in support. In the Hal Roach number Jimmy Finlayson, Stan Laurel and Oliver Hardy are the trio that cut up; they were directed by Fred Guiol. In the Pathe Review issue are "Concerning Babies," "The Town of Tomorrow" and "The Seal Hunt."

Vita. Signs Scenarists for Presentation Gags

A NEW field for the scenarist is indicated by an announcement from S. L. Warner, in charge of Vitaphone production at the new Hollywood studio, that he has signed Murray Roth ad Grant Clark, scenarists, to write exclusively for the Vitaphone. Their work will consist of supplying gags and drama for future Vitaphone numbers. Mr. Warner believes that the Vitaphone, as a medium of presentation, must get away from the old form of straight presentations which still prevails. The tendency of the future will probably be to devote more time and care to plots and stories, to try something new in the presentation game.

Both Roth and Clarke are now working on a Vitaphone presentation. Bryan Foy will direct their productions under the supervision of Mr. Warner.

Keen Competition in N. W.

West Coast Will Launch Busy Campaign With "Greater Movie Season"

THE Pacific Northwest is looking forward to the greatest competition in the exhibition of pictures in its history during the coming Fall, with all sorts of combinations being effected and strenuous individual chain efforts being put forth in an effort to corral business.

West Coast Theatres starts the ball a-rolling with the "Greater Movie Season" which will be inaugurated August 19th at Seattle, Portland, Tacoma, Bellingham and other cities in Washington and Oregon. At the time this chain will also usher in the "Greater Movie Season" in all of its houses from Vancouver to San Diego.

Harold B. Franklin, President of West Coast, says it will be the most ambitious program so far conceived by the group and that it will combine better pictures blended with uplift and education. He claims the cooperation of civic organizations in every city where West Coast has a theatre.

Among information gleaned from Seattle is that West Coast will jointly operate the new 3,000 seat Seattle Theatre in Seattle with Publix and Loew when that house opens this Winter. Wesco is also reported taking over the George B. Guthrie Theatres at Salem, Oregon, including the Elsinore, Oregon and Grand.

The Columbia Theatre in Seattle, owned and operated by Universal, has announced through Robert W. Bender, Managing Director of the Universal Northwest chain, that it will play the leading Paramount pictures for the coming season.

Fox pictures will be played at the Pantages Theatres in Seattle, Portland and Tacoma at regular admission prices, in conjunction with Pantages vaudeville. The Orpheum Theatre will open soon with a combined motion picture and vaudeville policy for the first time in the history of the circuit in the Northwest. Pathe-De-Mille pictures will be the feature attractions.

The Mayflower, a new 3,000 seat independent house under construction and backed by Seattle capital, has booked the entire Tiffany product and will open in December of this year. West Coast has announced that their Majestic Theatre in Portland will soon be a United Artists house. It will be entirely remodeled and is expected to open about October 15th.

Will Exploit Pictures

M. P. T. O. A. Announces Exploitation Division Will Be Operating Shortly

THE Motion Picture Theatre Owners of America are about to launch an exploitation division, as proposed by National President Woodhull and Business Manager O'Toole at the Columbus convention. In co-operation with the producers it is hoped to raise the standard of production to a point where the pictures may be the main attraction in picture houses, thus eliminating to a large extent elaborate presentations and special concert and musical acts.

According to the announcement by the M. P. T. O. A. theatre owners will be aided in the proper exploitation of pictures by practical exhibitors of nation-wide prominence in making their pictures pay. Details of the activities of the exploitation division will be announced in the near future.

It is the purpose of the officials of the M. P. T. O. A. to confer with producing elements with a view to so elevating picture standards from an entertainment and box-office standpoint as to make it entirely practical to stand on the picture alone and with intelligently directed exploitation sell it to the public.

In discussing better picture production and making pictures stand on their own, the statement says:

"To do this producers and distributors must adhere to the plain lines of truth in selling and aiding in the exploitation of pictures. As matters stand now in the greater number of instances the exploitation books give little information. One would suppose they were written academically without the writer ever having seen the picture. In fact we are advised that this is too often the case."

The M. P. T. O. A. claims to have in process of formation a comprehensive program nation-wide in character which will prove a powerful aid to theatre owners in intelligently and effectively marketing the picture, and entirely satisfactory to the public.

Brenon and "Sorrell" Unit Return to Hollywood

The "Sorrell and Son" producing company headed by its director, Herbert Brenon, arrived in Hollywood last Saturday night, August 13, on the Lake Shore Limited. The homecoming was the last leg of a 12,000 mile location trip for four days of shooting in actual locales of the story. The party arrived in New York from England on the S.S. Mauretania, Friday, August 12. The director said that his picture would be photographed, cut and titled by October 1. His film is nine-tenths completed and but one more scene, a retake, has to be filmed in Hollywood. Changes in the story are but minor, said Mr. Brenon.

Singer Publicity-Advertising Mgr. First Div.

Aaron Singer, newspaper man with Chicago, Cleveland and New York dailies with whom he served as special and staff writers, has been appointed publicity and advertising manager for First Division Distributors.

U. S. Players in England

Production Reported on Increase, With Many Americans Being Featured

By ELIZABETH LONERGAN

Staff Correspondent of Motion Picture News and Kinematograph Weekly

London, August 1.

THAT the pictures being made at this time in British Studios have many names of interest to Americans, will no doubt prove of trade value if distributed over here later on. According to *Kine Weekly*, some sixty nine pictures have been made, are being made, or will be within the next few months.

I have visited some half dozen productions in the making and found among them familiar names and faces. St. Margaret's Studio, one of the smaller ones, was putting on "Somewhat Good." It is a British Pathe production with Stewart Rome, recently returned from Hollywood, as hero and Fay Compton who played "Ophelia" to John Barrymore's "Hamlet" as the other lead. Of interest also, are J. B. Sloane and his wife who were associated with the old Lasky Studio in London and who more recently went to the Continent in charge of production for "Madame Sans Gene." Mr. Sloane is in charge of the "Somewhat Good" production with his wife looking after the scripts.

At Isleworth, another Englishman not back long from overseas, Harley Knowles, was directing "The Land of Hope and Glory."

Lynn Harding returned to England after finishing several important films (among them, of course, "When Knighthood Was In Flower"). Elline Terriss, sister of Tom Terriss, is making her debut on the screen in a marvelous mother role. Kenneth McLaghlen, youngest member of the famous family, is cast for a small role in the film.

Of great interest in our country will undoubtedly be the first picture written and produced by young Anthony Asquith. It is called "Shooting Stars" and has considerable Greenwich Villagy atmosphere.

Mr. Asquith spent much time in Hollywood and will no doubt use some of the knowledge acquired there in his production.

At Islington (the studio built by Famous Players-Lasky some years ago), the atmosphere seemed even more American. T. Hayes Hunter was directing "One of the Best" with the scenario by P. L. Mannock, editor of Picturegoer. Carlyle Blackwell is the hero.

Clifford Pember, Art Director, has been associated with productions of A. H. Woods and the Theatre Guild. Kay Loewen, in charge of the script, worked on "The Beloved Rogue" for United Artists and recently returned to London. Best known of all to writing folks is W. G. O'Bryen, who was for a long time associated with Curtis Brown in New York. He is in charge of the publicity and casting of "One of the Best."

At Ellstree, the new modern studio which "Jaydee" built, the filming of an original story, "The King," was in progress. Carl Brisson, matinee idol, is making his first British film. He has worked before in Great Northern films with Victor Seastrom and so has Continental following. His leading lady is Lillian Hall-Davis who will be remembered for her fine work in "Quo Vadis."

I met here the other lead, Ian Hunter, who has deserted the stage temporarily for a picture career. He was a member of the all star cast of "The School For Scandal" in America, last season.

Henry Victor came home the other day and was immediately signed up for "Luck of the Navy" in which he plays a navy hero. Work starts soon.

Maurice Elvey is filming "The Further Adventures of the Flag Lieutenant," an original story which has Henry Edwards in lead. I expect to visit this production later and also will see Syd Chaplin at work in "A Little Bit of Fluff," which though not an American success, ran for three years in London and later was taken on tour.

Several pictures with good American angles have been finished, cut and are almost ready for shipment. Among the Broadway (and London) stage successes that are completed, or almost so, are "The Vortex" "The Fake" and "Easy Virtue" with "The Constant Nymph" in the course of casting.

Admission Tax Repeal Seems Unlikely

Increased Defense Appropriations Hurt Chances of Any But Slight Slash

WASHINGTON, D. C.—Material increases in appropriations for the national defense next year, carried to the Black Hills by Director of the Budget Herbert M. Lord and there approved by President Coolidge, will make impossible a tax cut of anything like the $300,000,000 originally planned and may prove the stumbling block to the repeal of the admission tax, it is now feared in Washington. Nevertheless, it is believed, political expediency will require a tax cut of some kind, and Treasury officials are now casting about for means whereby it can be effected.

Administration supporters here frankly admit that the prospects for a sizeable tax slash at the next session are not promising, in view of the Treasury Surplus at the end of the next fiscal year now being estimated at only $214,000,000. While none of the leaders now in Washington would comment upon the subject, it was plain that they were disturbed about the possibility of another tax cut, as has been virtually promised by the administration. According to reports from the summer White House, both the President and General Lord appeared greatly concerned over the tax reduction problem.

Receipts for the next fiscal year are estimated at $3,776,000,000 while the total estimate for the running of the Federal Government next year is $3,561,000,000, exclusive of the operation of the postal service but including $140,000,000 for tax refunds and $75,000,000 for permanent and definite annual expenses.

Exclusive of these two items, there will be required a total of $3,316,000,000, which is $16,000,000 in excess of the limit set by the President. It is reported that the President and General Lord, during the study of the preliminary figures, endeavored to cut the total amount down to the $3,300,000,000 originally set by the former as the limit for expenditures of the Federal Government in 1929, and succeeded in paring the estimates submitted by the 43 departments and independent bureaus to the extent of $19,000,000.

While the smallness of the estimated surplus is unmistakably the cause of great concern among administration leaders, as it lessens prospects for a tax reduction, it is also felt here that Congress will appropriate considerably more than the amount of the budget as presented by the President, because of urgent projects such as flood relief and control, possible farm relief, the building of Boulder Dam and the Great Lakes-St. Lawrence waterway project. This situation adds to the disappointment of the administration leaders, who feel the urgency of the promised $300,000,000 reduction in taxes at the next session of Congress.

Fox Will Erect Stores Along With St Louis House

The Fox Theatres Corporation will erect 16 stores in conjunction with the 5,000-seat theatre now under construction on Grand Boulevard just South of Washington Boulevard in St. Louis. The new building will front 175 feet on Grand Boulevard to a depth of 308 feet. Originally the Fox interests planned to tear down the Humboldt Building and erect a gigantic hotel and studio apartment structure on its site and also intended to construct a 17-story building on the front of the lot occupied by the theatre structure, but it is understood that these plans have been abandoned definitely.

Title Changes

"The Outpost" to "The Desired Woman" (Warner).

"Heaven Help the Working Girl" to "After Working Hours" (Paramount).

"Steamboat Bill" to "Steamboat Bill, Jr." (United Artists).

"Now I'll Tell One" and "Ask Me Another" to "Mile-A-Minute Love" (Universal).

"Yankee Pluck" to "The Adventurer" (Metro-Goldwyn-Mayer).

In and Out of Town

CHARLES CHRISTIE, business manager of the Christie company, arrived in New York last week from Los Angeles. He and Paramount executives will confer on the Christie comedies slated for the Paramount program. Pat Dowling, sales manager and publicity head for the Christies, is also in New York from the Coast.

BUDD ROGERS, vice-president of Gotham Productions, returned last Monday from a sales tour which covered the Western, Midwestern and Southern territories to arrange for the first-runs of "The Satin Woman." Mr. Rogers' trip lasted three weeks.

SAM MORRIS, general manager of distribution for Warner Bros., has left the home office for Chicago where he will attend to sales details on the new season's product at the Warner office in that city. He returns to New York in a week or ten days.

B. P. FINEMAN, assistant to B. P. Schulberg, Paramount associate producer, left Hollywood this week for a trip to Europe, where he will search for new star and story material. His tour, which will last five weeks, will take him to London, Paris and Berlin.

THE premiere of "Wings" at the Criterion Theatre in New York last Friday evening saw present many people who were actively connected with the production. In attendance were Jesse L. Lasky, Lucien Hubbard, who supervised "Wings," John Monk Saunders, the author, Lorenzo del Riccio, Magnascope expert, Roy Pomeroy, creator of the sound effects, J. S. Zmecnik, who composed the score and El Brendel, who contributes much of the comedy in the picture.

IRVING L. WALENSTEIN, Sterling Pictures representative in Hollywood, has gone to the Sterling office in New York to take charge during the absence of Henry Ginsberg.

EDDIE SUTHERLAND, Al Christie and Monte Brice arrived in New York last Wednesday. After spending five days at the Paramount home office they will embark for Europe where a month will be spent on the story of "Tillie's Punctured Romance."

B. P. FINEMAN, first assistant to B. P. Schulberg on the West Coast, signed a new contract for one year with Paramount just before he left Hollywood for Europe for a vacation of five weeks.

JACK LUSTBERG, associate head of First Division Pictures, left last Tuesday night for a tour of Pittsburgh, Cleveland, Detroit and other cities of the Middle West to clinch franchises with various exchanges. He is expected back next week.

REGINALD DENNY began his return trip from England on the Aquitania on Saturday, August 13. Mrs. Denny accompanies him back. They are due in New York on the 19th and will stay in New York over the week end to attend the premiere of "Les Miserables."

DAN MICHALOVE, general manager of Universal Chain Theatrical Enterprises, Inc., is in Atlanta, Georgia, for a conference with Willard C. Patterson, Southern District manager. Mr. Michalove will return to New York next Monday.

Trowbridge Fairbanks' Eastern Agent

RESIGNING on August 1 his position with A-1 and Charles Christie of general representative, Carroll S. Trowbridge, for many years associated with United Artists both here and abroad, is now Eastern representative for Douglas Fairbanks. Under the terms of the agreement, which was reached upon Mr. Trowbridge's recent visit to Hollywood, Mr. Fairbanks' new agent will exercise supervision over all of Fairbanks activities as relate to his interests in United Artists, both in the United Sates and in foreign countries. Mr. Trowbridge will make his headquarters at the United Artists home office in New York City. His appointment makes him successor to Harry D. Buckley, now active vice-president of United Artists and representative of Joseph M. Schenck.

PAUL SWIFT, Vitaphone sales executive, left New York for a stay of two weeks in Chicago. He intends to look over the Mid-Western section.

JESSE L. LASKY, vice-president in charge of production for Paramount, left New York Wednesday bound for Hollywood and the Paramount studio where he will resume supervision of production. John Monk Saunders, author of "Wings," will accompany the Paramount executive.

J. H. MARKS, sales manager for First Division, left Monday, August 8, for a get-together campaign with franchise holders throughout the Central states. He will be away from the home office for about two weeks.

RALPH INCE, who has been in New York the last two weeks shooting exteriors on "Coney Island," returned to Hollywood this week. His wife, Lucila Mendez, will remain in New York for another week.

HENRY GINSBERG, president of Sterling Pictures, left Wednesday, August 10, on the Berengaria for a six-week tour of the Sterling branches on the Continent.

Doris Kenyon in "The Valley of the Giants"

Doris Kenyon, featured First National player, will return to the screen after an absence of nearly a year, when she begins working under the Kliegs with Milton Sills in the latter's next production, "The Valley of the Giants." Arthur Stone also has been cast for a role. The picture is scheduled to go into work next week under the management of Wid Gunning with Charles Brabin at the megaphone.

Final Testimony in West Coast Case to be Heard

The final taking of testimony in the West Coast Theatres case will be held in New York August 23, it has been announced by the Federal Trade Commission, Washington, D. C. It is expected that only one day will be required for the work.

Ten Companies at Work at Fox Films Studio

Ten companies are at work at the Fox Films studio on the West Coast and others are scheduled to start soon, announces General Superintendent Sol M. Wurtzel, who says that the studio is rapidly approaching its midsummer peak.

Director John Ford is in the midst of "Grandma Bernle Learns Her Letters," with Earle Foxe, James Hall, Albert Gran, Ferdinand Schuman-Heink, Margaret Mann, Archduke Leopold and others in the cast. Albert E. Green and Howard Hawks are cutting "Two Girls Wanted" and "Bride of the Night," respectively. Frank O'Connor and Wallace MacDonald are scheduled to start work soon. The former will direct Sammy Cohen and Ted McNamara, while the latter will direct "A Silly Sailor" under the supervision of George E. Marshall.

Other productions in work include: "Publicity Madness," "Pajamas," "Very Confidential," "The High School Hero," "Blood Will Tell," "Silver Valley," "Her Blue-Black Eyes," "A Fool and His Honey" and "Twenty Legs Under the Sea."

First Chapter of "Hawk" Serial Set for Aug. 28

"The Hawk of the Hills" is the latest Pathe serial ready for distribution, its first chapter being scheduled for the week of August 28. The story, by George Arthur Gray, was produced under direction of Spencer Bennet, Allene Ray and Walter Miller are the leading players.

Bancroft Signs New Contract With Paramount

George Bancroft has signed a new contract with Paramount, culminating his rise from a featured player in "The Pony Express" to his present status of a star. Bancroft is starred in "Underworld," which Josef Von Sternberg is directing and is co-featured with Chester Conklin in "Tell It to Sweeney." He will be featured exclusively in dramatic roles, his next vehicle being "You Can't Win."

Columbia Announces Casts of Three New Pictures

The names of players appearing in "Alias the Lone Wolf" and "Sally in Our Alley," already completed, have been announced by Columbia. With "The Blood Ship" these productions are the first three releases of the Columbia program of 30 pictures.

Bert Lytell is starred and Lois Wilson has the leading feminine role in "Alias the Lone Wolf," which Edward H. Griffith directed. The cast includes William V. Mong, James Mason, Ned Sparks, Paulette Duval and Ann Brody. "Sally in Our Alley" presents Shirley Mason in the featured role. Richard Arlen has the romantic male lead. Others in the cast are: Alec B. Francis, Paul Panzer, William H. Strauss, Florence Turner, Kathlyn Williams and Harry Crocker. Walter Lang directed.

Key City Reports

New York City

WITH two new specials on Broadway at the two-dollar scale and the Roxy showing its first super since opening, things were looking up on Broadway this week. At the Criterion, "Wings" opened with an advance sale reported at $8,600, and is understood to be sold out for two weeks.

"The Patent Leather Kid" made his bow at the Globe on Monday night, and Tuesday's matinee was crowded. While not regarded by many as spectacular enough for a roadshow, the picture is an unquestioned success and will do its star great good.

The Roxy has "What Price Glory" this week and did more than $18,000 on Monday alone. It will continue next week. Last week the house did good but not remarkable business on "Don Juan."

The Capitol, where Shearer always seems to draw strongly, is doing well this week with "After Midnight." "Adam and Evil" did reasonably well last week.

The Strand had a satisfactory gate last week with "The Stolen Bride." "Barbed Wire" at the Paramount did good business, but somewhat below $70,000.

"The Way of All Flesh" goes along at a steady rate at the Rialto, but "Topsy and Eva" proved rather disappointing at the Rivoli. "The Big Parade" still does well. "The King of Kings" is not worrying. "Seventh Heaven" is tapering off, and probably will not be held at the advanced scale much longer. "Old San Francisco" is holding steady at Warners.

Boston

EARLY opening of closed theatres in down town Boston is forecast by the activity of theatre managers this week, as a result of the unusually heavy business done by all of those theatres which have remained open during the vacation season. No explanation is forthcoming for the big outpouring of theatregoers this week but box office returns have broken all former mid-summer records. Waiting lines in front of many of the theatres reminded one of mid-winter scenes, minus the snow.

For the first time in weeks the Metropolitan Theatre could not provide seats as rapidly as the demand existed. Gene Rodemich's Met Merry Makers gave a much briefer program than usual. "Moon of Israel" was the feature.

Loew's State Theatre seems to have hit its stride and is holding its audiences despite sun or rain, heat or cold. **This week has far exceeded a year ago at the same time. "Alias The Deacon" is the film.** Barbette is the stage number.

"Colleen" and "Matinee Ladies" are the features for the double bills at the twin houses, Modern and Beacon, **playing to new mid-summer records. "The Rejuvenation of Aunt Mary"** at the Keith-Albee Boston **showed good grosses.**

"Firemen Save My Child" is playing simultaneously at the Washington Street Olympia, Scollay Square Olympia, Central Square, Capitol and Fenway Theatres and **all five houses report excellent business.**

"The Claw" and "The Romantic Age" supply the features at the University; **"The Better 'Ole"** and **"Naughty But Nice"** at the Lancaster and **"Dance Magic"** and **"The Brute" at the Exeter.**

After this week the "Follies" move on to New York and "A La Carte" completes its run at the Tremont and also goes to New York, but next week sees the opening of three more legitimate houses, the Shubert with musical comedy, the Copley with an original production and the Hollis with a farce. The Wilbur opened this week with musical comedy. All of which is mentioned to show that the legitimate managers have been keeping their eyes on the picture theatre box offices and believe that reopening of their theatres from one to three weeks earlier than usual is a wise bit of business on their part.

Los Angeles

ALTHOUGH West Coast greater movie season will not formally open until next week, **Million Dollar stole a march by showing, "Firemen, Save My Child." Patrons filled the theatre to capacity** at each performance.

The Metropolitan had a good week playing, "The Stolen Bride" shown in conjunction with Rube Wolf on the stage and Fanchon & Marco's, "Kiddie Revue."

"Adam and Evil" at Loew's State did well, as it is an entertaining picture and the cast is popular here.

The Uptown offered, **"Lonesome Ladies" and had its share** of the week's patronage for the theatres.

"The King of Kings" at Grauman's Chinese is still pulling at the box office particularly at the Sunday evening performances as Sid is presenting a musicale in addition to the picture and prologue.

"Seventh Heaven" at Carthay Circle has not slipped any in its appeal to the public as the box office receipts show for the week.

Atlanta

A FLUCTUATING weather program combining rain, excessive heat and cool fall days probably had its effect upon Atlanta theatres. However, as a whole, business has been an average box office, with the latter part of the week bringing up the slow beginning.

Loew's Grand can boast of the most popular picture, "Twelve Miles Out," with John Gilbert.

Keith's Georgia drew a good crowd with "Rejuvenation of Aunt Mary."

"Chang," at the Howard, was liked and received highest praise by local critics. However, business on it was only average. The public is slow to try this kind of picture, regardless of merit. Those seeing it voiced strong approval and appreciation.

At the Capitol Blanche Sweet in "Singed" proved an entertaining feature. Thursday, the showman's weak day, was one of the largest the theatre has had since its opening in June.

The German production, "Metropolis," played at the Rialto. Although Manager Murray estimates it as one of the best pictures he has ever shown, and theatrical critics have lavishly praised it, its reception was weak. But it passed the test of a good picture—business increased from day to day. Part of the failure to make the picture a go was the lack of advertising.

"On Ze Boulevard," at the Metropolitan, failed to attract much attention. Business fell below the average.

The Tudor enjoyed a good week with the split bill composed of "Dangerous Odds," "Easy Money," and "Rambling Galoot."

Also, the New Alamo, playing "Empty Hearts" and "Rose of the Desert," with two second runs, **had a successful week.**

Philadelphia

TWO widely heralded events, "Roxy Week" at the Fox and Paul Whiteman and his orchestra at the Stanley, drew most of the down town patronage to those two houses and the other theatres consequently report only fair summer business.

S. L. Rothafel presented his famous Gang to Fox audiences in a program hard to beat to crowded houses every day. The feature was "A Million Bid."

At the Stanley Paul Whiteman and his orchestra were given a tremendous reception, and also played to packed houses all week.

Two notable returns are John Barrymore in "Don Juan" at the Stanton, **and "The Covered Wagon"** at the Arcadia, both at popular prices, which may have had something to do with the welcome they received.

The first week of "Chang," at the Aldine, showed good box office receipts.

The Karlton, with Johnny Hines in **"White Pants Willie,"** the Palace with **"On Ze Boulevard,"** the Capitol with Mary Astor in **"The Sunset Derby,"** and the Victoria with **"Tillie, the Toiler," all report average summer business.**

Salt Lake City

ALL records were broken at the Pantages Theatre here during the past week during the showing of "The Big Parade," is is announced. This picture was shown for the price of fifty cents, which is reported to be the lowest price as yet accepted for this big special. This picture is to be shown the coming week also.

Emil Jannings, in "The Way of All Flesh," did a phenomenal summer business at the Paramount Empress, it is reported. The week's showing of **"After Midnight"** with Norma Shearer and Lawrence Gray at the Victory **was also splendidly received.**

The American Theatre presented the last of their double feature programs last week, consisting of Matt Moore and Edith Roberts in **"The Mystery Club,"** and Lillian Rich in **"God's Great Wilderness,"** and **moderately good business was enjoyed.**

"The Sea Wolf" proved to be a drawing card at the Gem here, where it was shown as first run, large crowds having been drawn.

Zane Grey's **"The Mysterious Rider" was a very popular feature,** and drew exceptionally big business at the Rialto, a second run house.

Albany

THERE probably was never a better example, in Albany at least of the wisdom of showing fine entertainment during the summer months than that afforded during the past week at the Mark Strand with "Barbed Wire." Of course, the weather, becoming cool and delightful, contributed to the success not only at the Mark Strand but at other theatres in town, from the standpoint of attendance.

The Mark Strand ran close to midwinter business during the week. In addition to the feature there were two Vitaphone presentations. At the Leland, also a downtown house, "Slaves of Beauty" went over exceptionally well, playing to capacity business throughout the entire week. The Mark Ritz had an excellent week's business in Tom Mix in "The Circus Ace," the picture starting off with a heavy business on Monday and showing no let down during the days that followed. Proctor's Grand, a vaudeville house, drew heavily with "Clancy's Kosher Wedding."

In Schenectady, it is rather hard to gauge the drawing power of a picture these days, due to the fact that business is not good generally. At the State, "Ladies at Play" did only fair, while at the Strand, double features are now being used. Neighborhood houses in Albany report business as only about normal, but Harmanus-Bleecker Hall, which lies midway between the business and the residential section of the city, reports business as excellent.

Baltimore

"CAPTAIN SALVATION" clicked heavily with the public in Baltimore at Loew's Century during the week beginning Monday, August 8, with the program including also Phil Spitalny with his band and Sylvia Sanderson. That production was advertised heavily in the two Hearst newspapers here.

For its second week at Loew's Valencia, "Chang" proved a heavy patron puller and other theatres where good business was done during the week included the Rivoli with the former Baltimorean Ben Lyon in "Dance Magic;" Keith's Hippodrome with "Backstage," and five acts of family vaudeville and Warner's Metropolitan with "Slaves of Beauty" and Vitaphone attractions on the program also.

"Cheating Cheaters," went over fair with audiences at the New Theatre and at Whitehurst's Garden "Three Miles Up" with five acts of family vaudeville proved a fair drawing card.

San Francisco

ANOTHER record was made by San Francisco theatres for the manner in which the houses were crowded last week. The report comes from the office of A. M. Bowles, division manager of West Coast Theatres, that more people have attended the leading downtown houses during the week just past than any similar period in years.

And the odd feature of it all, Bowles says, is that two of the four first run theatres he manages were offering that type of picture which generally is characterized as an "artistic achievement, but financial failure." "He refers to "Chang," the picpicture of wild life and the "Way of All Flesh." "Chang" did well at the California Theatre, both the first and second weeks. But a larger crowd was expected the evenings the second week, just past, it was shown.

"The Way of All Flesh," made another record the week just past, so to the surprise of all it will be held over the fifth week. The picture "Metropolis" did exceptionally well at the Granada Theatre. The doors and hallways continually packed for the entire week and all were surprised it was not held over for the second week. "College" attracted a good crowd to the Loews Warfield Theatre, which, together with the stage acts and the one by young jumpers and dancers and Nell Kelly, packed the house each day and night.

"The Unknown Cavalier," the feature and the comedy "Break Away," together with the acts of vaudeville kept the Union Square Theatre filled. "See You in Jail," the photoplay feature, together with acts of vaudeville filled the Golden Gate Theatre and "Slaves of Beauty" together with vaudeville acts filled the Pantages Theatre.

Minneapolis

MINNEAPOLIS exhibitors had reason to rejoice last week, for they experienced that happy combination of good box office attractions and ideal weather. As a result business was brisk at most of the movie houses.

John Gilbert drew excellent crowds at the State in "Twelve Miles Out." He is always popular there, and his latest picture was no exception. Leo Darillo and the Four Aristocrats on the Vitaphone were a nice addition to the program, and the presence of David Rubinoff, popular local violinist, on the program, undoubtedly was a magnet for some. The Lyric did a beautiful business with the Dempsey-Sharkey fight pictures and were forced to hold them over for a second week. Johnny Hines in "White Pants Willie" was also on the program, but it was rather generally suspected that the fight pictures were the big attraction.

Pantages resurrected Pola Negri's "Passion," gave it the benefit of some good advertising and had a good week at the box office. The Strand, with Charlie Murray and George Sidney in "Lost at the Front," experienced just a fair week. The Hennepin-Orpheum showed "Paying the Price," with Mary Carr and Priscilla Bonner and the Seventh Street, the other Orpheum house here, showed Viola Dana in "The Lure of the Night Club" with good results.

It was another good week for the neighborhood houses, including the Lagoon, Rialto, Lyndale and Loring. Pictures shown at these theatres included Colleen Moore in "Naughty But Nice," "Mr. Wu," and "The Unknown."

Indianapolis

BUSINESS is picking up the last half of the summer for Indianapolis movie houses. Last week brought moderately good box office receipts with weather conditions favorable.

A good summer season for Stuart Walker and Berkell stock companies has cut movie business somewhat.

Richard Dix, in "Manpower," drew well at the Indiana, Publix house, last week. The Circle had a fairly good week with "Captain Salvation."

"Frisco Sally Levy" was at the Ohio, and did normal run. Closing of the Palace temporarily turned some business to movies.

Cleveland

LOCAL first-run business was very satisfactory last week. Business has been steadily improving since the installation of cooling plants and there is every indication that the season will soon be in full swing.

"The Big Parade" heads the list of box office attractions. It continued to play to full houses during its fourth and last week at the Stillman, where it was offered for the first time at popular prices. It could easily have played longer, but had to make way for other attractions. "The Stolen Bride" coupled with jazz week presentations, drew consistently large audiences to the Allen. B. F. Keith's Palace did exceptionally big business with "Ten Commandments" as the feature attraction, surrounded by an entertaining vaudeville program. "Quincy Adams Sawyer," plus vaudeville, did average business at the State. The picture was more interesting as an example of contrasts than on its own merits. "The Missing Link!" had a very good second week at the Cameo, which is specializing in feature comedy attractions. "Easy Pickings" did just fairly well at the Park. It had too much mystery and too much drama for summer consumption. "The Heart Thief" was enthusiastically received both at Keith's East 105th St. and at Reade's Hippodrome. A good cast and amusing story combined to make this good entertainment fare. "Arizona Nights," at the Hippodrome, the last half of the week went over successfully as most westerns do. "The Naked Truth" just concluded its sixth week at the East Ninth St., and is still being continued. The Circle continues with its summer policy of daily change revivals. A change in policy at the Circle will be announced shortly. Neighborhood houses continue to report poor business.

Seattle

FARM weather, rather than pictures, formed the principal competition for the Fifth Avenue Theatre last week, but in spite of the hottest week of the season this house succeeded in playing to very large audiences at every performance, for a total gross of close to $19,000. "Twelve Miles Out" was the film attraction, with Fanchon-Marco's "Hoops M' Idea" on the stage and Eddie Peabody still a literal magnet as master of ceremonies and orchestra director extraordinary. The film, incidentally, was less popular than the society type of Gilbert films in the past.

The Columbia Theatre, playing "Painting the Town," did a pleasing week's gross business, considering everything. "The Black Diamond Express" at the Blue Mouse, in conjunction with four new Vitaphone acts headed by Waring's Pennsylvanians, played its first week to very good houses.

"Too Many Crooks," at the Coliseum, failed to arouse much enthusiasm and business at that house was off. "Ten Modern Commandments," at the United Artists Theatre, was another rather mediocre box office attraction. "Easy Pickings," at Pantages, and "The Beauty Shoppers," at the Embassy, were average program attractions.

In the neighborhood houses, "The Better 'Ole," at Hamrick's Egyptian, did a majority of the business, playing to very good houses for the entire engagement.

Summed up roughly, it is apparent that the week was quite noticeably below normal attendance.

St. Louis

FOR the first time in many, many weeks an honest to goodness motion picture had an opportunity of standing strictly on its own two feet as an entertainment feature at one of the so-called motion picture palaces of St. Louis. **And this picture, "What Price Glory," playing for the first time at popular prices after having played the town as a road show a year or so ago, went across big** at Loew's State Theatre.

Out at the Missouri Theatre on Grand Boulevard **Wallace Beery and Raymond Hatton teamed together again in "Fireman, Save My Child."** Judging by the applause it did not get this so-called comedy failed to add anything to the fame Beery and Hatton have won in past screen offerings. **However, the Missouri enjoyed a very good week** as Ted Lewis and his band were on the stage and went over big.

The Ambassador offered Norma Talmadge in a Twentieth Century version of "Camille" as its screen attraction, **and the picture was very well received** by patrons and critics. Business of the week was fairly good when all local conditions were taken into consideration.

The St. Louis Theatre combined **Belle Bennett in "The Fourth Commandment"** and several acts of Orpheum Circuit vaudeville and as usual **receipts were up to expectations.**

Business at the neighborhood theatres of St. Louis continues off. Reports from Southern Illinois are still adverse. The coal strike is still in full force in Egypt.

Kansas City

ATTENDANCE remained just about at the normal mark in all first run houses of Kansas City this week, **the only exception being at the Royal theatre, where the first week of Wallace Beery and Raymond Hatton in "Fireman, Save My Child," drew big** crowds all week, thereby assuring a second week's run.

At the Newman, Thomas Meighan in "We're All Gamblers," held up well all week, being slightly above the previous week. **"The Stolen Bride," with Billie Dove,** at the Main Street **played to average** attendance, **as did "The Romantic Age"** at the Liberty.

Syd Chaplin, in "The Missing Link" at the Globe Theatre, in conjunction with the Vitaphone program, **drew good all week.**

Ottawa

COOL evenings and a public holiday during the week of August 8 made the situation very pleasant for most of the exhibitors in Ottawa, Ontario. **B. F. Keith's Theatre had them standing up** three and four deep at the back of the orchestra floor for matinee performances, **the film attraction, incidentally, being "The Telephone Girl."**

"San Francisco," as a title, means little or nothing in Ottawa, but good summer crowds turned out at the Regent Theatre to see Dolores Costello, the youthful star of this film drama. They found that they liked the picture after all.

Because of the strong French element in Ottawa, it might have been thought that "On Ze Boulevard" would have drawn well at the Imperial Theatre, **but the result was "just fair."** It seems that picture fans have been fooled several times in recent months by pictures with Frenchy titles but having nothing more Parisian than a few interior sets that fail to ring true.

Business at the Centre Theatre was steady but not sensational for "The Husband Hunters, which played the first half, and **"The Mysterious Rider"** which occupied the screen for the last three days. The Canadian Government picture of the visit of the Prince of Wales to Ottawa helped, but then the Regent and Keith's also had a share of the British Heir's views for good measure.

The Francais had quite an assortment with **"Valencia"** for two days; **"Ankles Preferred"** for the next two, and then a double bill, **"The Trap"** and **"Blarney"** for Friday and Saturday. The backs of seats were quite conspicuous at some performances and there was little in the shape of a rush at any time.

"Moulders of Men" was the type of picture they like at the Eden Theatre in Hull, Quebec, **and patronage was fair.**

Detroit

FINANCIAL conditions are steadily improving at the downtown houses here. An increase in industrial activities and fine theatre weather have caused heavy contributions to flow around the box office.

The Michigan did very well with "Service for Ladies," some extremely large crowds attending the matinees. Nearly all the Menjou followers turned out to see Adolphe in waiter's uniform.

"Painting the Town," at the State, brought good-size attendance. It was billed along with a stage presentation headlining Fred Stritt. Early evening performances drew the big coin, but the other shows also went along nicely.

Two hold overs, "The First Auto" and "Fireman, Save my Child," attracted fair attention during a final week showings at the Madison and Adams.

The Capitol with "Alias the Deacon" and a stage show rated highly this week. Business was fine here every afternoon and evening.

At the Colonial "Snowbound" went over in fine style, heavy business being noticed throughout the greater part of the week. Ben and Lou Cohen are highly pleased with the results obtained from this booking.

Milwaukee

THE national convention of Eagle in Milwaukee this week and the attendant attractions, were instrumental in boosting the receipts of down town theatres. Business was good throughout the week; in fact so much better than previous weeks that managers were in most jovial spirits.

"The Stolen Bride" at the Wisconsin, supported by a good stage presentation **was apparently the most popular picture on the avenue, and drew excellent business. "The Blood Ship," at the Garden, was always well attended,** and brought the week's business a bit above the average. **"Back to God's Country,"** the Alhambra's feature, **was a favorite** with theatre goers. **"The Prince of Head Waiters," at the Merrill, drew fair business,** and the **"Ten Modern Commandments" played to fairly good houses** at the Strand. **"Is Your Daughter Safe?",** playing at the Davidson for an indefinite period, **is doing only fair** business. **"Dearie" vied with the headliners** on the Orpheum bill this week **for popularity.** "The Clown" added greatly to the enjoyment of the bill at the Majestic.

Neighborhood houses did not feel the increase in business to the extent the down town theatres did, but nevertheless, business was average or a little above.

Central Pennsylvania

BUSINESS continued at a fair pace for midsummer in the leading Harrisburg theatres, during the week, due in considerable measure to the fine class of attractions offered. Clever comedy for the most part predominated. **At the Colonial the offering was "Lost at the Front,"** starring Charley Murray and George Sydney, and it was put across in a way that was quite acceptable to the box office. Interest in the Colonial's bill for the week was further stimulated, however, by the showing also of the adventures of Colonel and Mrs. Harry K. Eustace in hunting white rhinoceros in Africa.

"The Callahans and the Murphys," with Marie Dressler and Polly Moran, supported by a thoroughly capable company, **at** Loew's Regent, **provided a whirlwind of fun** just suited to drive away the summertime blues.

Critics, however, declared that Adolphe Menjou, in "Service for Ladies," shown at the Victoria, was far and above the finest film play shown in Harrisburg in many weeks, the impression being strong that it is the best thing even the inimitable Adolphe ever has done.

The Broad Street Theatre featured a "grand opening" on Friday, August 12, when the picture house, which had been closed for several weeks for improvements, was thrown open again under the new management of T. B. Reckard. **Fred Thompson and his horse, Silver King, in "Silver Comes Thru," was the main attraction, and good business was done** on the two days of the week that the theatre was operating.

Tampa

CONDITIONS, over which the show folks have no control, put a crimp in the theatre attendance for at least two days of the past week. Sunday is usually a "big" day in all houses, but along about seven in the evening one of those heavy tropical rains arrived and did a thirty minute act; just enough to spoil the evening attendance. Then Wednesday the cigarmakers staged a one day strike as a protest against the execution of Sacco and Vanzetti. They succeeded in closing all the theatres in the Latin section, and while the other houses did not close, still there was fear of trouble by many and the effect was felt quite materially at the box office.

"The Way Of All Flesh" opened the week at the Tampa, and it went over big, but as two of the four days' showing were "off"—the average for the run was just "good." **"The Heart of Maryland"** had the feature spot for the last half, and it **did good.** The Paramount News, with a stunt made here in Tampa, of Mabel Cody showing different styles of airplane changing, had something to do with the draw.

The Strand had a good lay out and it seemed to be only the **"conditions" that kept the receipts down to "good." "Cheaters" opened, followed by "Beware of Widows,"** and **"White Pants Willie"** closed the week.

The Franklin kept up their average, with the exception of the two days mentioned. They had **"Broncho Twister," "Paying the Price"** and **"Ace of Action."**

After Midnight

Story Is Weak, But Treatment Is Strong

(Reviewed by Laurence Reid)

THERE are a lot of good points in this picture—and a lot of bad ones, too. Monta Bell, who wrote and directed it, has done a creditable job with the megaphone, but his pen must have splotched up the paper. He tells us a story of a romance between a cigarette girl in a cabaret and a crook—and embroiders it with all the movieish twists—such as the harum-scarum sister of the heroine spending all the money that the cigarette girl has tried to save.

Of course such a romance as this could never happen—and that's why Mr. Bell should have treated it more satirically. Imagine a girl falling in love with a crook who threatens to hit her with a lead pipe unless she comes across with a ten spot! She exchanges the money for the pipe and hits the stick-up man with it. Thereafter develops a romance as she nurses him back to health. He strives to go straight but after some misunderstanding she takes her savings and splurges it all with her giddy sister. Which makes something of an anti-climax of the subsequent reconciliation.

The director has fashioned some interesting scenes from his material and sees to it that the incident is more or less original. Not so much can be said for his story. The film is what can be called just mildly entertaining.

The Cast: Norma Shearer, Gwen Lee, Lawrence Gray, Philip Sleeman, Eddie Sturgis. Director, Monta Bell.

THEME: Romantic drama of cabaret girl who reforms a crook and falls in love with him.

PRODUCTION HIGHLIGHTS:. The photographic effects. The cabaret scenes. The development of romance. The acting by Lawrence Gray.

EXPLOITATION ANGLES: Title affords all kinds of teaser possibilities. Make mention of star and her appearance as cabaret girl. Stage prologue to fit with cabaret atmosphere, etc.

DRAWING POWER: Star has big following. Well advertised film should draw. For average houses everywhere.

Produced and distributed by Metro-Goldwyn-Mayer. Length, seven reels. Released, August, 1927.



A varied collection of stills from "Shanghaied," a sea story which F B O is releasing



There are comedy, action and pathos in these stills from "Tumbling River," a new Western from Fox Films

White Pants Willie

New Hines Comedy Has Lively Gags

(Reviewed by Laurence Reid)

THERE is a plentiful supply of lively gags dished up in the new Johnny Hines comedy, most of which have an atmosphere of novelty about them. The fun—as in all of the comedian's pieces—is not concentrated in one reel or two, but extends throughout the entire footage. There is no celluloid fun-maker on the screen today who goes in for more gag play. And the best part of it is he puts it over.

The new effort is based upon that faithful comedy theme—getting away with murder. You see, Johnny is employed in a gas service station and affects white flannels. When he is fired he commandeers an elderly lady's limousine, hires a Chinese laundryman to drive it, and puts on the dog. He motors up to a swanky hotel and falls in love with the daughter of a rich promoter. The latter had previously become interested in the young man's invention—and eventually stakes him for a financial killing.

Before the denouement is effected Johnny has a merry time with the girl, the car and a polo pony. He doesn't know anything about the aristocratic game, but he picks it up quickly. The polo match is well gagged and releases the necessary laughs. There isn't so much originality in the idea (the Hines man has had more mirthful pieces) but it has smart action and incident.

The Cast: Johnny Hines, Leila Hyams, Walter Long, Henry Barrows, Ruth Dwyer, Margaret Seddon, George Kuwa. Director, Charles Hines.

THEME: Comedy of poor youth who represents himself as an aristocrat. Gets away with it and is humiliated, but wins love and recognition in the end.

PRODUCTION HIGHLIGHTS: Gags. Scene of banquet. Polo match. Ice-cream soda sequence. Love interest.

EXPLOITATION ANGLES: Be sure to tease title. Play up as snappy comedy of youth who puts himself over through force of his personality. Play up Leila Hyams.

DRAWING POWER: Suitable for all types of houses. Title has "kick."

Produced by C. C. Burr. Distributed by First National. Length, 6,350 feet. Released, August, 1927.

Tumbling River

A Typical Mix with Thrills A-Plenty

(Reviewed by Chester J. Smith)

THERE is something about Tom Mix pictures that seems to differ just a trifle from those of other Western stars. While the stories are usually about the same, with the trusted ranch foreman the villainous cattle rustler, at the same time when a thrill is called for Tom puts it on pretty. And there are thrills galore in this one.

It seems just a matter of course for Tom and Tony to plunge over a steep embankment and both to come up uninjured. It is a trivial matter for Tom to lower himself out over the river and lasso the girl as she is about to be plunged to death with the villain, who is abducting her as they descend the rapids and near the falls. It is just an incident when the herd of horses being taken across the river by the rustlers become stampeded and each of the head plunges into the river and swims to safety.

The story is the usual one of the type. Dorothy Dwan, young and winning daughter of the rich rancher is a romantic miss with a penchant for getting into and being saved from serious situations. But she hadn't seen anything till Tom came into her life; then she was saved so often that it must have become monotonous to her. At any rate she liked it well enough to marry the hero, which made the story perfect.

The Cast: Tom Mix, Dorothy Dwan, William Conklin, Stella Essex, Elmo Billings, Edward Pell, Sr., Wallace MacDonald, Buster Gardner, Harry Gripp.

THEME: Western in which the hero outwits the villain, who is the trusted ranch foreman, and wins the daughter of the wealthy rancher.

PRODUCTION HIGHLIGHTS: The thrilling plunge over the cliff by Tom and Tony; the rescue of the girl in the swirling rapids; the stampede of the horses from the barge; the furious and daring riding.

EXPLOITATION ANGLES: The star's name, of course is the best bet and you can promise more genuine thrills than usual. The all-around good work of the cast and a well told story.

Produced and distributed by Fox Films.
Length 4,675 feet. Released August 21st.



Comedy moments from "White Pants Willie," a new First National production



The feminine has practically the entire field in these stills from "After Midnight," a Metro-Goldwyn-Mayer film

Shanghaied

Tensely Interesting Melodrama

(Reviewed by Chester J. Smith)

PATSY RUTH MILLER and Ralph Ince put over this somewhat grewsome melodrama in such a capable manner that it is bound to win them wide praise. Miss Miller proves herself an actress of considerably more ability than she had probably been given credit for in the past. There is every opportunity for overacting in this type of melodrama, but to the credit of both Miss Miller and Ince be it said that they kept well within the bounds and made the story most convincing.

There is nothing elevating about this story of San Francisco's old Barbary Coast and the waterfront; nor was there anything elevating about that old famed, colorful and tough district of old San Francisco, but it was nevertheless a district that drew visitors from all over the world. The story shows much of that old color of the Barbary Coast dives, which flourished before Patsy Ruth was born, but she enacts her role almost to perfection and the picture is bound to have a wide appeal. A harrowing role for a girl of the type of Patsy Ruth, but she has never done one that gave her a better chance to display her acting ability.

The Cast: .Ralph Ince, Patsy Ruth Miller, Alan Brooks, Gertrude Astor, Walt Robbins, H. J. Jacobson.

THEME: Melodrama in which the dance hall girl is forced to be a party to the drugging of the sea captain, who in revenge shanghaies her and forces her to be ship scullery maid. She is transferred to another ship returning to San Francisco, where she is employed in the lowest dive. She saves her money, repays the captain and eventually weds him.

PRODUCTION HIGHLIGHTS: The splendid work of Miss Miller, Mr. Ince and the whole company. The scenes showing all the old color of San Francisco's Barbary Coast. The many tensely melodramatic situations.

EXPLOITATION ANGLES: Play up the accuracy of the scenes showing the Barbary Coast and its old dives: the work of Miss Miller and Mr. Ince.

DRAWING POWER: Will interest them in any house.

Produced and distributed by F B O.
Length 5,998 feet. Released October 19, 1927.

Clancy's Kosher Wedding

Its Gags Are Many But Ineffective

(Reviewed by Raymond Ganly)

LAMBASTING, rough and tumble humor seems to be the idea here. If you don't succeed in producing a laugh the first time, try a second time, try innumerable times, and you are sure of eventually getting over at least a few chuckles. The trouble with "Clancy's Kosher Wedding" is that its gags are forced, its humor is so apparent the spectator cannot help but feel that desperate and frantic efforts are being extended to loosen his mouth into smiles. The gag sequences come rapidly but they often miss fire and sputter out.

The story tells of the fortunes of Cohen and Clancy, two rival clothing store merchants. They are deadly enemies but the former's daughter and the latter's son are very much in love with each other. Many arguments both voluble and fistic take place between the male heads of the two families, the climax arriving when Cohen stakes his store against Clancy's on the outcome of a prizefight. It is when Cohen is down and out, having lost his bet, that the Irishman realizes the fondness he has for him so they make up their differences and enter partnership. Of course the romance blossoms between their children and the fade-out is a happy one.

The Cast: George Sidney, Will Armstrong, Ann Brody, Mary Gordon, Sharon Lynn, Rex Lease, Ed Brady. Director, A. E. Gilstrom.

THEME: Irishman and Hebrew, business rivals, have many battles and unwittingly come to like each other. When the Celt wins his rival's store he relents, takes him into partnership. The two families are united by a marriage between the Irishman's son and the Hebrew's daughter.

PRODUCTION HIGHLIGHTS: The arguments between the two rival businessmen. The free-for-all at the picnic. The battle in the ring and the readjustment of Cohen's fortunes. The romance.

EXPLOITATION ANGLES: See the press book for some appropriate ideas.

DRAWING POWER: Suitable for patrons of the general run houses.

Produced and Distributed by F B O.
Released, September 17, 1927; Footage, 5,700 feet.



Screen highlights from "The Phantom Buster," a Pathe Western release



The late war is viewed from the clouds in "Wings," the new Paramount road show

The Stolen Bride

Pretty Star and Tasty Settings—That's All

(Reviewed by Laurence Reid)

A RATHER sugary offering is served up in "The Stolen Bride," which has a touch of Cinderella about it. The theme is based upon that trusty favorite—the high-born girl who is sold by her father to the highest bidder, though her heart belongs to another. It's a type of story that has proved very useful as a prop for musical comedies. It looks kind of old-fashioned in celluloid dress. The heroine falls in love with a poor but honest chap during her sojourn in America. When the irate parent learns about the affair he calls her back to her native Hungary. And the peasant follows—to be inducted into military service as an orderly for the villainous baron. The latter (if you must know) is the fiance of the heroine. It's his job to make things unpleasant for his servant.

The picture is dependable upon its romantic flourishings for appeal. And it provides Billie Dove with sufficient opportunity to bedeck herself in an array of finery. Her acting moments aren't so plentiful. Since she has demonstrated an emotional gift it's about time someone wrote her a story.

The film doesn't uncover any novelty of treatment. Situations which might develop dramatic possibilities are never taken advantage of—and as a result it often becomes incoherent. The sets indicate that Alexander Korda, the director, knows his Hungary.

The Cast: Billie Dove, Armand Kaliz, Lloyd Hughes, Lilyan Tashman, Frank Beal, Cleve Moore. Director, Alexander Korda.

THEME: Romantic drama of aristocratic girl who is sold by father to highest bidder. She has her own choice of a husband eventually.

PRODUCTION HIGHLIGHTS: The appeal of star. The costumes and settings. The treatment of romance. The love scenes. The photography.

EXPLOITATION ANGLES: Play up Billie Dove in her various costumes. Bill as effective romance of girl sold to highest bidder. Might tease title to provoke interest.

DRAWING POWER: Suitable for average houses.

Produced and distributed by First National.
Length, six reels. Released, August, 1927.

Wings

The War In The Air Finely Picturized

(Reviewed by Laurence Reid)

THERE'S an interesting war spectacle in treat for those who see "Wings." For the first time in cinema history the aviation branch of the service (as it operated during the late war) is presented. It makes for capital entertainment if one can overlook a story which lacks conviction. Our impression is that it could have been a great deal better had it carried a more substantial plot and had its characters appeared more genuine.

Several reels devoted to maneuvers of planes in the upper ozone tend to make it repetitious of action. Yet at the same time it packs a terrific wallop by the graphic depiction of the war in and above the clouds. It is spectacular in its appeal and the spectator should forget all about its weakly-built story and accept it as a frame for the projection of the airplane episodes.

It tells of two young aviators both of whom love the same girl. For the sake of dramatic purposes they quarrel over her. When one of them is brought down behind the German front he makes his escape in an enemy plane. His buddy goes searching for him and, spying the German plane, brings it down. In accomplishing the job he kills his friend. It is competently acted by Richard Arlen and Charles Rogers—with the former appearing more genuine in his role. Clara Bow as the principal heroine contributes a fair performance. A little less sophistication applied to her work would have made it more convincing.

The Cast: Clara Bow, Charles Rogers, Richard Arlen, El Brendel, Richard Tucker, Gary Cooper, Jobyna Ralston, "Gunboat" Smith, Arlette Marchal. Director, William Wellman.

THEME: Drama of war in the sky as depicted during World War. Battle scenes dovetailed with romance.

PRODUCTION HIGHLIGHTS: Spectacular appeal of air battles. Flight maneuvers. Color and atmosphere. Realism. Suspense. Acting.

EXPLOITATION ANGLES: Tie up with aviation outfits, etc. Exploit title to limit. Bill as first picture of its kind ever shown. Play up big.

DRAWING POWER: For high class houses everywhere. Title will draw.

Produced and distributed by Paramount. Length, twelve reels. Released ———



Pretty gowns and settings are found in the First National picture, "The Stolen Bride"



Scenes from F B O's feature length comedy, "Clancy's Kosher Wedding."

The Phantom Buster

Buddy Roosevelt Wipes Out the Smugglers

(Reviewed by Raymond Ganly)

WHEN it comes to thinking up something new for the plot of a Western, the producers know they are up against it. Practically every conceivable story twist has been made use of by this time so that often enough one sees the same story pattern employed in all sorts of Westerns, the only difference being that a different face enacts the role of hero. The story of this Roosevelt Western is nothing new but it is of the type that is not seen as regularly as some of its brothers.

It is kind of different to see two men who look exactly alike but who are nevertheless opposed to each other, for one is good and the other is bad. You have your doubts as to which of the two is the upright chap, but you have not long to wonder because of the heroine's repulsion of one whom you immediatly set down as a villain. This Western is decidedly different up to the point where the evil fellow is killed from ambush. After that unfortunate episide it tells the same old story of how wicked smugglers tried to kill the hero, of how he was nursed back to health through the devotedness of the girl, and of how he, well and strong again, subdued the villains, breaking up their gang and earning the sobriquet of "The Phantom Buster." It is too bad that the "twin" had to go out of the pictures as early as he did for his maneuvers were much more interesting, we confess, than the hero's, whose actions you could anticipate easily.

Buddy Roosevelt is good in his dual role and we believe that audiences viewing his latest release will walk out of the theatre content.

The Cast: Buddy Roosevelt, Alma Rayford, Charles Whitaker, Boris Karloff, John Junior, Howard Davies, Walter Maly, Lawrence Underwood. Directed by William Bertram.

THEME: Western action drama. Hero takes the place of his double, who is shot from ambush. By means of his impersonation, he learns many things and is instrumental in rounding up a gang of smugglers.

PRODUCTION HIGHLIGHTS: The "double" idea. Action and fighting.

DRAWING POWER: Okay for neighborhood and Western clientele.

Produced by Action Pictures, Inc. Distributed by Pathe. Released, August 14, 1927. Length, 4,497 feet.

The Patent Leather Kid

Excellent Picture With a War Background

(Reviewed by Laurence Reid)

IT has taken Richard Barthelmess many seasons to get a good break on the screen. Not since "Tol'able David" has he had had anything to measure up to his histrionic stature. But with the appearance of "The Patent Leather Kid" the star is back in the select circle. It is a stirring war story—one which does not march off to the trenches until the second half of the picture.

The Rupert Hughes story of an East-Side prize-fighter with a patent leather complex—and whose idea of patriotism is to wave a towel instead of the flag—furnishes Barthelmess with a rich character sketch. He's a demon in the ring, but his conceit proves his undoing eventually. An Irish girl, ashamed of his lack of real fighting courage, goads him into becoming reckless.

The story is a trifle too long, but it is packed with humor, action and thrills. The fight sequences are rich in atmosphere and color—and none of the players step out of character. The war scenes merely serve as a background for the central figure. They reveal picturesque shots (especially the advance of the tanks) but the real punch of the picture is contained in the making over of the hero. The love interest kindles humor and pathos. Altogether it is an excellent film—one which tells its story with a spray of human episodes. There is some gifted acting turned in by Arthur Stone, Matthew Betz and Molly O'Day.

The Cast: Richard Barthelmess, Lawford Davidson, Matthew Betz, Arthur Stone, Raymond Turner, Walter James, Lucien Prival, Nigel de Brulier. Director, Al Santell.

PRODUCTION HIGHLIGHTS: The fight sequences. The human interest. The local color. Life-like characterizations. Acting. War episodes. Thrills, humor, action.

EXPLOITATION ANGLES: Tell them it is there. Play up title, author and star. Bill as biggest picture Barthelmess ever had. Tie up with Legion, etc. Exploit Molly O'Day. Make a big spread with it.

DRAWING POWER: Sure to attract them. For first run houses everywhere.

Produced and distributed by First National. Length 12 reels. Released, ——



The atmosphere of the South Seas pervades these stills from "The Enchanted Island," a Tiffany release



Scenes from the Paramount comedy-drama, "The World at Her Feet."

Silk Stockings

Slim Story Long Drawn Out

(Reviewed by Chester J. Smith)

THE bane of most women's existence is a silk stocking with a run in it. This is that type of picture. Most of the trouble is caused when a young lady discards a damaged stocking by sticking it into the pocket of a young married man with a jealous wife. The story has a decided run in it. Had it been made a two-reeler there might have been sufficient action to keep it going at a fairly rapid pace.

Laura La Plante is the star and the director gave her ample scope to display a lot of facial expressions, which she does passably in the long-drawn-out court room scene. However, in so doing the action halts completely to the detriment of the picture. The entire cast with Miss La Plante is guilty of overacting.

The screen story was made from the stage play "A Pair of Silk Stockings," which undoubtedly was better in its original form. Much of the speed of the original farce was lost in its transposition to the screen. It necessarily lacks the snappy lines that helped to make the stage play a success, and as a consequence it drags painfully most of the way.

The Cast: Laura La Plante, John Harron, William Austin, Otis Harlan, Burr McIntosh, Heinie Conklin, Marcella Daly, Tempe Pigot, Ruth Cherrington. Directed by William Serter.

THEME: A farce in which the young couple, very much in love, is led to the divorce court when a young lady playfully slips her damaged silk stocking into the husband's pocket. The wrong is righted after much confusion when the wife deliberately compromises herself with the husband, thus nullifying the interlocutory degree.

PRODUCTION HIGHLIGHTS: None of any importance.

EXPLOITATION ANGLES: A tieup with a hosiery concern; the use of the title of the stage play from which the picture was made might help some.

DRAWING POWER: There is little to recommend in the picture, though it might be appreciated in some of the neighborhood houses.

Produced and distributed by Universal Pictures. Length, 5,947 feet. Released, October 2nd, 1927.

The World at Her Feet

Too Light a Yarn For a Talented Star

(Reviewed by Raymond Ganly)

AN adaptation of the play, "Lawyer Bolbec and Her Husband," by Georges Berr and Louis Verneuil, this comedy of marital difficulties featuring the gifted Florence Vidor is a light inconsequential affair insofar as plot is concerned. The old story of the lonely wife and straying hubby—how often has it been and will continue to be used as the mainstay of some vehicle presenting the countenance of a star? Here is a case, though, of old wine being served in a somewhat new bottle. Luther Reed has made sure that the developments run smoothly and sparklingly, that all of his incidents are welded together with delicate subtlety and finesse. Even when the events have stopped developing, when the piece is coasting, so to speak, he has the comedy bubbles effervescing, that the camera has a chance to drink in the beauty and charming personality of the patrician Florence Vidor. Of course, there are faults here and there (for instance it is a little risque in spots) but they do not loom largely, and, we are sure, can be lightly dismissed. The director steered the marriage boat up the river of light humor, avoiding the tributaries of over-emphasis and seriousness. The result is: a pleasant little comedy.

The cast does excellent acting.

The Cast: Florence Vidor, Arnold Kent, Margaret Quimby, Richard Tucker, William Austin, David Torrence. Director, Luther Reed.

THEME: Wife's ambition to "Have the world at her feet" so irritates her spouse that he decides to concentrate on his interest in the feminine elsewhere. His wife, alarmed, resorts to womanish wiles and wins back her man.

PRODUCTION HIGHLIGHTS: Intrigues and scenes where both husband and wife are placed in compromising positions.

EXPLOITATION ANGLES: Play up star. Mention her role in "The Grand Duchess and the Waiter." Bill as comedy of married life.

DRAWING POWER: Good.

Produced and distributed by Paramount. Released May, 1927. Footage, 5,691 feet.



Light comedy highlights in the Universal production, "Silk Stockings"



The prize ring and the mud hole and the faith of a girl all play their part in "The Patent Leather Kid," the First National special

Service for Ladies

Entertaining Romance—Capitally Staged and Acted

(Reviewed by Laurence Reid)

THE Menjou pictures are picking up. His "Service for Ladies," is entitled to the same recognition as "The Grand Duchess and the Waiter,"—which is saying a mouthful. It carries a deal of romantic charm and tells its story without waxing unduly dramatic. Furthermore it is staged against appropriate atmosphere while the acting is always natural.

It tells the story of a head-waiter of Paris (who is intimately acquainted with kings and princes) and his love for a New York debutante. He follows her to the Alps and a passionate affair springs up between them. But once he realizes his station in life, he checks out the romance. The girl, however, places another interpretation on his departure. She considers him above her inasmuch as she has seen him with a humble king. The situation is well worked out and never becomes movieish. Indeed, there is a deep touch of pathos behind the effort of the waiter to find romance and still be himself.

The picture carries a Continental flavor in its settings, the Alps sequences being well suggested. Moreover none of the scenes are forced to be bolstered up with smart titles. What is written into them serves to provide emphasis to the action. Menjou acts in his customary suave manner, conducting himself in the proper deportment of a head-waiter who knows how to establish a clientele. Kathryn Carver as the leading woman brings charm and bearing to the role. Lawrence Grant's king is humble and human.

The Cast: Adolphe Menjou, Kathryn Carver, Lawrence Grant, Charles Lane. Director, Harry D'Arrast.

THEME: Romantic drama of social barrier with head-waiter falling in love with debutante.

PRODUCTION HIGHLIGHTS: Treatment of romance. Human appeal. Color and atmosphere. Settings. Easy acting by star. Titles.

EXPLOITATION ANGLES: Bill as a typical Menjou picture. Play up title—it can stand teaser campaign. Bill as appealing romance.

DRAWING POWER: Should go well wherever star is popular. For better class houses.

Produced and distributed by Paramount. Length, six reels. Released, August, 1927.

CLASSIFIED AD SECTION

Situation Wanted

YOUNG MAN responsible, conscientious willing, desires position with theatre as assistant to manager. Four years' theatrical experience. Box 75, Motion Picture News, New York City.

MANAGER desires connection with chance for advancement, 32, married. Seven years' experience: five as owner first run house, two years' managing four houses, same town for chain. Can handle exploitation, vaudeville, prologues, presentations. Go any place. Moderate salary, give me a chance, will guarantee results. Box 860, Motion Picture News, New York City.

MANAGER for picture and vaudeville house, circuit or independent. Twelve years' experience, good business and publicity getter. Unquestionable references. Go anywhere. Salary reasonable. Box 65 Motion Picture News, New York City.

HOUSE MANAGER—Experienced, under 35; circuit experience preferred, for theater of less than 1,500 seats. To supervise personnel, service, cleaning, mechanical operation and neighborhood publicity. (Booking and city advertising taken care of). "L" Theaters, 2621 Vine St., Cincinnati, O.

EXPERIENCED PROJECTIONIST and repair man desires connection with theatre or supply house where good work is appreciated. References on request. Box 55, Motion Picture News, New York City.

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ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

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having best connections with theatres, film-producers and costume-renters. Prefer Gentleman with office and showrooms in the centre of theatre and film district. Send application, in detail, together with references to

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FOR SALE—Used Posters, Photos, Slides, Banners, and other kinds of accessories on any subject, new or old—regardless. Save 60 per cent. Write for order blanks and price list. Theatre Poster Supply Company & Sign Exchange, 327 E. Sixth Street, Cincinnati, Ohio.

AUCTION

So. Manchester, Connecticut

By order of Superior Court for Hartford County, I will sell to the highest bidder at Public Auction, Thursday, September 1st, 1927, at 2 P. M. D. S. T., the Arcadia Theater and Realty Corp. of Manchester, Connecticut, consisting of real estate as follows: Rialto Theater, two stores, and land located on Main Street, in the business district of South Manchester, Conn. Rialto Theater was recently renovated and now presents a very attractive appearance both inside and out, is fully equipped, and ready for business, seven hundred seats, and nice Marque. Splendid chance to engage in Theater business.

Terms, ten per cent of sale price on day of sale, balance when Bill of Sale and Deed is approved by Superior Court.

Sales will take place on the premises, Main Street, South Manchester, Connecticut, Rain or Shine.

JOHN F. SULLIVAN,
Receiver.

138 Pearl Street,
So. Manchester, Ct.



A group of displays which exploited "Captain Salvation" (Metro-Goldwyn-Mayer) at some of the first run theatres. The newspaper ads shown above include both original and adaptations of press book layouts. The displays reproduced were used by the following: Loew's Aldine, Pittsburgh; Circle theatre, Indianapolis; Victory theatre, Salt Lake City; Bowdoin Square theatre, Boston; Loew's State, Boston.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

Regional News from Correspondents

Seattle

EDWIN L. "EDDIE" HITCHCOCK, publicity specialist for the West Coast Theatres in Settle, who has been responsible to a great extent for the tremendous business that Eddie Peabody is bringing to the Fifth Avenue Theatre each week as master of ceremonies, has a new assignment. This time it is an eight week trip through California as special publicity representative for Gene Dennis, the girl psychic. Mr. Hitchcock was scheduled to leave this week, after more than six months in the Seattle territory.

Don Mitchell, Universal's Western division manager, was a visitor at Manager Mat Aparton's local exchange last week, after more than six months in the Seattle territory.

Don Mitchell, Universal's Western manager, was a visitor at Manager Mat Aparton's local exchange last week. From this city he went to Portland, en route to his California offices.

Charles E. Feldman, former First National manager, and now associated with the National Theatre Supply Company, returned last week from Denver and will spend the next few months in the Seattle office with Ben F. Shearer. He has been succeeded in Denver by Heaton F. Randall, a veteran member of the Shearer organization.

"Cap" Kiggins, theatre owner and operator of Vancouver, Wash., was a recent visitor in Seattle, and reports that his new theatre in Vancouver is rapidly nearing completion. A newspaper contest is now being conducted to select a name for the 1,400-seat house.

Word was received last week from Pendleton, Oregon, to the effect that the Sheery Theatre in LaGrande has been bought by S. A. Gruelich, formerly connected with Guy Matlock in a Pendleton theatre venture. Francis A. Gruelich, a son, will operate the house.

Bernard Hynes, formerly associated with Publix at the Metropolitan Theatre in Los Angeles, arrived in Seattle last week to assume the position of assistant manager of James Q. Clemmer's Fifth Avenue Theatre. Mr. Hynes will install the California Publix system in the house operation plan. He succeeds Arnold Flink, who has been transferred by West Coast to the Coliseum Theatre.

Tommy Gibbons, one of Manager Jack Bower's leading First National sales representatives, last week was married to Miss Nellie Lynch of this city.

Al Raleigh, popular member of the West Coast managerial staff, who has been directing the destinies of the Coliseum Theatre lately, left recently on a two-week vacation trip. When he returns it is believed that he will be trannsferred to one of the other West Coast cities.

Louis Weiss, of Weiss Brothers' Artclass Pictures, was a recent visitor on Film Row, taking care of the Northwest distribution of his company's 1928 product among the exchanges.

M. H. Newman, former manager of the Columbia Theatre in Seattle, and the American Theatre in Spokane, is now handling publicity at the Columbia Pictures Corporation studios at Hollywood, according to information reaching some of his local friends last week.

The First Annual Film Picnic for the Managers and Employees of the Seattle and Portland film exchanges was held recently at Offut's Lake, between the two neighboring cities on the Pacific Highway, and proved to be very much of a success. The major part of the commendation goes to Clyde Walker, of the Northwest Motion Picture Record, who labored for many hours on the plans and preparations for the affair.

Clarence Hill, manager of the Metro-Goldwyn-Mayer exchange, last week announced the appointment of "Cherry" Malotte to the M-G-M sales staff. Mr. Malotte is a well-known film man in the Northwest, having been associated with two other exchanges during his many years in the film business in this territory.

George Lancaster was announced last week by Manager George P. Endert, of the Paramount-Lasky exchange, as the new cameraman in the Pacific Northwest for Paramount News. Mr. Lancaster succeeds Ray Fernstrom, who was moved to New York City after several weeks of filming in the Northwest territory.

Seattle had two distinguished visitors last week, but failed to recognize them. Which means that Rod La Rocque and Vilma Banky spent a few hours in this city incognito on their recent honeymoon trip.

Oscar O. Ruth, of Mount Vernon, Fred Mercy, Sr., of Yakima, W. E. Jackman, of Spirit Lake, "Chuck" Charles and C. A. Swanson, of Everett, Fred Walton, of Bellingham, and C. L. Gwinn, of Olympia, were a few of the out of town exhibitors who were seen on film row last week.

Marco Wolf, the "Marco" of Fanchon-Marco Revues that play the West Coast houses on the Pacific Coast, was a recent visitor in Seattle. He conferred with Herschel Stuart, general manager of the Northwest, during his stay here, and then he and Mr. Stuart motored to Vancouver to complete arrangements for the booking of Fanchon-Marco Revues in the British Columbia picture territory.

John Hamrick, general manager of the Hamrick circuit of houses in Seattle, Portland and Tacoma, returned from a business trip to the Los Angeles headquarters of Warner Brothers last week. He was accompanied by Vic Gauntlett, dauntless press representative, whose articles on theatre advertising and exploitation have appeared in Motion Picture News.

Denver

WALTER LEAGUE, manager of the Rialto and Victory Theatres, the Publix amusement houses in Denver, is confined in St. Luke's Hospital because of a threatened attack of bronchial pneumonia. He had been suffering from a severe cold for some time, but last Saturday he was taken suddenly ill at his office in the Victory Theatre and taken to his home, and from there removed to the hospital, when it was seen that his condition was serious. Mr. League has managed the local Publix houses for the past eighteen months, and is one of the leading managers among Denver Theatre circles.

The America Theatre will soon close for about ten days to undergo extensive repairs. New seats will be installed and a new carpet will be put in. The stage and orchestra pit will be enlarged and remodeled. A new lighting system will be installed and new draperies and decorations will greet the eyes of the fans after workmen have finished.

Exhibitors visiting the local Columbia Exchange will see a number of new but familiar faces now working under Manager J. T. Sheffield. Al Vincent, who for the past six years has been associated with the local Publix Theatres, and more recently district booker for Publix, is now head booker and office manager of the Columbia Exchange. H. F. Dickson, formerly F. B. O. booker and salesman, is now on the Columbia sales force. Ed Lustig, well-known salesman, is also associated with Mr. Sheffield as salesman.

Harry Rodell, veteran showman, now operating the Crystal Theatre of Mitchell, Neb., arrived in Denver early this week to transact business with the various exchanges. Mr. Rodell has been closed part of the time during the Summer, but will soon open full time again.

R. J. Garland, manager for Metro-Goldwyn-Mayer, spent the week visiting exhibitors in and around Rawlins, Wyo.

Harry Hoyle, who has been booking for Educational for the past six weeks, will return to his former position as salesman next week. Wendall Ball, former shipper, has been promoted to the booking department.

Jack Scott, assistant manager of Producers, has been transferred to the Portland Pathe office. He left Denver Wednesday, August 10th, and will enter his new duties Monday next. Mr. Scott is well known in this territory, having been associated in the distributing branch of the industry for a number of years.

J. F. McParland, Essaness Theatre, Rushville, Neb., arrived in the city last Tuesday for a visit to film row.

Chas. Ernst, manager of the Palm Theatre, Pueblo, Col., who is in the city, announces plans for $6,000 worth of improvements to the Palm Theatre.

Bud Rogers, vice-president of Gotham productions, spent some time in Denver last week visiting J. T. Sheffield, owner of Columbia Exchanges, distributors of Gotham productions in this district.

Sam Cain, Universal manager, returned to his desk after a two weeks' sales trip over the western slope of Colorado. All Universal salesmen arrived back at the same time and a general conference was held by Mr. Cain.

S. B. Rahn, Pathe branch manager, spent most of the week visiting exhibitors in Ft. Collins, Col., and Cheyenne, Wyo. He will leave on a trip to the Black Hills next week.

Chas. O'Connell, office manager for Pathe, has a new arrival, Charline Ann; weight, 7½ lbs. Charlie says everything is fine and everybody is happy. This is his second daughter.

Pat Argust, manager of the America, Colorado Springs, is in the city arranging new service. He will close the America for extensive remodeling and improvements about October 1st, after the tourist rush is over.

C. C. Hamberger, of the Rex Theatre, Platteville, Col., and William Managh, owner and manager of the Park Theatre, Greeley, Col., came to Denver on business last week.

The Majestic Theatre, Pueblo, Col., is scheduled to reopen about August 24th, after being closed all summer for repairs. The theatre is managed by P. H. Hoppen.

Everett Cole, owner and manager of the Legion Theatre, Alamosa, Col., spent the latter part of the week in Denver. He plans many new improvements for his theatre shortly.

New England

AT a meeting of the directors of Allied Theatres of Massachusetts, four of the six arbitrators to represent the exhibitors were chosen, all from Boston proper theatres. Two more are to be named later and will probably be chosen from the suburban theatres.

Those named are Al Lauder of the Keith-Albee Boston theatre, Al Somerby of the Bowdoin Square, Joseph Brennan of Loew's State and Ralph Gilman of the Bijou, a Keith-Albee house.

Miss Martha Ferris, secretary of the New England Film Board of Trade at Boston, is on a two weeks' vacation, going by motor to Canada. She is accompanied by Mrs. E. V. Corbett, booker for Warner Brothers exchange, Boston.

The Strand Theatre at North Troy, Vt., has been purchased by L. A. Benoit.

At Bucksport, Me., the Alamo Theatre, operated by Arthur W. Rosie, has been purchased by Sam Kurson of the Graphic Circuit.

Miss Rose Mee, assistant contract clerk at the Fox exchange, Boston, is in Maine for a two weeks' vacation.

J. Fred Lovett, former manager of the Emery Theatre in Providence, R. I., is now managing the Greenwich Theatre at East Greenwich, R. I.

The Emery Theatre at Providence, one of the theatres which Edward Fay acquired from the Emery Circuit, which has been closed for alterations and improvements, will reopen Labor Day with a policy of pictures and vaudeville.

Charles Spink, who was manager of Fay's Theatre in Philadelphia, has become manager of the Emery at Providence.

When the Emery reopens, it will probably be another new name. A contest is soon to be launched for a new name for the theatre and the winner will probably be announced on the night of the reopening of the theatre.

The modern Theatre at Providence, one of the Fay Circuit theatres, will reopen Labor Day and will play stock.

The Broadway Theatre, Springfield, one of the Goldstein Brothers theatres, has been extensively remodelled and redecorated and reopens on Tuesday night.

Supreme Films exchange, formerly at 19 Piedmont street, which was scheduled to move to 44 Church street, has instead leased larger quarters further along Piedmont street at Number 54, once the Fox exchange and later the Grand Arrow, but which has been vacant for the past year or more.

Carl Crawford has resigned from the Metro-Goldwyn-Mayer staff to take charge of short subject department of the Harry Segal exchange.

The New Haven Film Exchange held its annual outing and dinner at Castle Inn, Saybrook, Conn., on Thursday. Swimming, a baseball game and sporting events were provided and one of the resort's famous shore dinners was followed by general dancing.

Among the guests were Sam Torgan, owner of the Strand Theatre at Lowell, Mass., Abe Weiner, booker for United Artists; Phil Fox, booker for Independent Films, Inc., and Henry Wolper, office manager for Metro-Goldwyn-Mayer exchange, all from Boston.

The Academy of Music at Haverhill, Mass., reopened Sunday and Edward M. Foley will manage the house.

Miss Ethel Lasker, cashier at Universal exchange, Boston, is at Onset, Cape Cod, for two weeks.

Waldron's Casino at Boston will reopen Aug. 27 with pictures and burlesque. Charles M. Waldron operates the theatre.

The Premier Theatre at Fall River, closed for extensive repairs and redecorating, will reopen in about a week or ten days.

Miss Mary Granger, head bookkeeper for Universal, is on a vacation by auto through Canada.

William Cuddy, comedy booker for Pathe, is back from his two weeks' vacation, most of which was spent in fishing. Cuddy tells a real fish story on himself. Both he and his chum hooked what they thought a big fish at the same time but nearly pulled each other out of the boat before they discovered that their lines had become tangled beneath the craft.

Miss Anna Considine, assistant booker at Pathe exchange, is vacationing at Nantasket, Mass.

Al Cohen, night shipper at Pathe, is on his annual vacation.

The Magnet Theatre, Dorchester, Mass., is open after extensive alterations, under the management of Harry Martin.

Leo Griffin, cashier at First National exchange, is in New Hampshire for a two weeks' vacation.

Phil Spitalny and his jazz orchestra, which played several weeks at Loew's State Theatre, Boston, are now en tour of the Loew houses and this week are at the Century in Baltimore.

Chester Bent, manager of the Orpheum Theatre, Malden and the Larcom Theatre at Beverly, Mass., had his auto stolen during the week. Police of Malden later found the car abandoned in a deserted section of the city with more than $200 worth of equipment stripped from it.

Redecorating of the Medford Theatre, Medford, of which George H. Hackett is manager, has been nearly completed and the new marquis and electric sign has been installed. The theatre will reopen Aug. 29.

Shea's Theatre at Valley Falls, R. I., will reopen Labor Day. The theatre was closed by the Town Council on June 2. The new license is issued to Mrs. Eugenia W. Shea. The theatre has been redecorated and otherwise improved.

The Community Theatre in Plainville, Conn., has been sold to the Strand Theatre in that town. George Lewitt, present owner of the Strand Theatre, in that town. It is understood that the new owner will close the house for extensive alterations and will reopen later with a policy of straight pictures.

Joseph Colonna of Wakefield, Mass., has been added to the staff of the Capitol Theatre at Worcester, to take charge of presentations.

First Division Pictures Corporation of New England has been incorporated at Boston with 1,000 shares of no par capital stock. Incorporators are Harry M. Golden of Malden, Albert Karp of South Boston, Samuel J. Marshall of Boston, Maurice Tobey of Chelsea and Edward A. Golden of Brookline, all of whom are well known and active in the film district.

With deep regret, the Strand Theatre of Orono, Maine, announces the death of Frank A. Owen on Friday, Aug. 5.

South East

R. B. WILBANKS, manager, Famous-Players Lasky office,, Charlotte, left last Tuesday for a flying trip through Western North Carolina and Eastern Tennessee.

J. E. Simpson, owner of the Lyric and Ideal Theatres, Gastonia, N. C., together with his manager, Chase White, visited Film Row Monday.

Wm. Conn, manager, local Film Booking Offices exchange, is spending practically all his time out in the territory lining up contracts on the new season's product.

Nat Ferber, for several years manager of the Orpheum Theatre, Durham, N. C., has resigned from that position and has gone to New York. He expects to be back in this territory shortly with new connections.

D. M. Eaves of Union, S. C., while in Charlotte last Friday, announced that he would make several additions to his already large circuit of theatres within the next few weeks. Mr. Eaves is now operating the Princess, Fayetteville, N. C., Rialto and Dreamland, Union, S. C., Opera House and Strand in Gaffney, S. C., Imperial, Newberry, S. C., Rialto, Rock Hill, S. C., Dreamland, Chester, S. C., Lockhart in Lockhart, S. C., Buffalo at Buffalo, S. C., and the Lyric in Sumter, S. C. W. C. Costephens is booking manager of the Eaves circuit, with headquarters in the office of the Holacher Delivery Service, Charlotte.

J. P. Horlacher, owner of the Horlacher Delivery Service, after spending a few days in Philadelphia, returned to Charlotte Friday.

R. B. Wilby, of Publix-Saenger Theatres of North Carolina, with headquarters in Atlanta, spent several days last week in North Carolina with H. F. Kincey, general manager.

Rufus Davis, Jr., is covering the South Carolina territory this week, with his father, Rufus Davis, Sr., salesman for the National Theatre Supply Co.

H. C. Clark, owner of the Happyhour Theatre, Ithaca, N. Y., and his family are spending a vacation in this section. Mr. Clark announced that he is thinking of opening a theatre in Charlotte some time in the near future.

E. F. Dardine, manager, Universal Film Exchange, Charlotte, was in Wilmington and other points in Eastern North Carolina last week.

Bob Jernigan, manager of the Colonial Theatre, Dunn, N. C., spent Monday and Tuesday in Charlotte.

Harry E. Buchanan, owner of the Lyric Theatre, Sylvia, N. C., spent the week end in Charlotte, accompanied by his brother.

E. D. Turner, president, Carolina Theatres, Inc., is spending the week at Elizabeth City, N. C., helping his manager, C. D. Buckner, prepare for the opening of the new Carolina Theatre, which will be on Monday, August 15.

J. R. Houser, of Kings Mountain, N. C., formerly owner of the Imperial Theatre that city has purchased the Victory Theatre, Mooresville, N. C., from L. C. Rose.

F. B. Bryant, manager local exchange of First National Pictures made a trip into South Carolina last week.

H. J. Paradis, owner of a circuit of theatres in Eastern North Carolina, was in Charlotte Monday and Tuesday.

B. F. Clutts has leased the Allais Theatre at Allais, Ky., and will place it under the managerial supervision of his wife.

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Atlanta



TWENTY-FIVE cases were considered and disposed of at the regular meeting of the Atlanta Joint Board of Arbitration last Tuesday. The next meeting of the board will probably be held the first Tuesday in September.

J. W. Cramer, owner of the Rainbow Theatre, Opelika, Okla., whose death came after a long illness, was buried Monday. It is understood that the Rainbow Theatre will continue operation under the managerial supervision of Mrs. Cramer, who has been active in her husband's business enterprises for a long time.

P. C. Parrish, southern division purchasing agent for National Theatre Supply Company, has been promoted to manager of the company's New Orleans' office, and will assume his new duties August 20th.

Mr. Parrish succeeds C. D. Porter in New Orleans. D. P. Bott, of the Chicago office, arrived in Atlanta this week to fill the vacancy created by Mr. Parrish's transfer.

The Capitol Theatre has been sold by I. Miller to Gortatowsky Brothers of Albany, Ga. The Gortatowsky Brothers operate the Liberty and Auditorium in Albany as well as a handsome new theatre now about completed.

G. L. Wynn has sold an interest in his Ritz Theatre here to Community Theatres Corporation of Atlanta. Arthur Lucas and Wm. K. Jenkins are the principal factors in Community Theatres. The company operates five suburban theatres in Atlanta, the newest of which is the DeKalk in Decatur. They likewise operate the Ritz at Valdosta and the Ritz at Brunswick, Ga.

George Hoffman, formerly with Publix Theatres Corporation at Lakeland, Fla., is now manager of Universal's Crescent Theatre at Kissimmee.

George Baumeister, transferred from Tiffany's exchange in Kansas City to Atlanta to be booker and assistant branch manager, arrived Monday to take up his new duties.

R. S. Beacham, new Florida salesman for Tiffany, left Atlanta last Monday for his territory. He expects to be away for about a month.

W. G. Minder, southeastern division manager for Tiffany, has returned to his Atlanta headquarters following a sales trip through Tennessee. The opening of Tiffany's new exchange in Charlotte, originally set for August 15, has been delayed one week. E. E. Heller, who has been representing Tiffany in the Carolina, will be manager. The office will serve exhibitors in North and South Carolina.

Hank Hearn, manager of Atlanta branch of Liberty Special, spent the week in the Tennessee territory on business.

C. R. Beacham, First National's Atlanta branch manager, spent Wednesday in Bessemer, Ala.

Mrs. Anna Sessions, formerly manager of P. D. C., Atlanta branch, now residing in Miami, Fla., was a visitor on Film Row this week. Mrs. Sessions is contemplating the opening of the Biscayne Plaza Theatre at Miami Beach.

Harvey Sherwood, member of First National personnel, is away on his vacation.

Fred Jack, assistant manager of First National's Atlanta branch spent the week in the Florida territory.

C. L. Peavy, local manager of F B O, was in Birmingham, Alaflfi this week.

Miss Mildred Matthews, of F B O, leaves today on her vacation, which she will spend at Virginia Beach.

E. T. Brown, booker for E. J. Sparks Enterprises, spent this week in Jacksonville, Fla.

John W. Peck, of the Five Points Theatre, Birmingham, Ala., has purchased the Nashville Theatre, Sylacauga, Ala., from Smith and St. John.

N. L. Bower, auditor for Fox Exchanges, is visiting the local branch.

W. J. Collins, of Pathe, accompanied by Mrs. Collins, leave today for Wrightsville Beach where he will spend his vacation.

R. B. Gann, booker for Universal, accompanied with Mrs. Gann, leaves the first of next week for Tybee, where he will spend his vacation.

Among the visitors to Atlanta's film row the past week were: Erwin Diets, Star Theatre, Covington, Ga.; Hugh Manning and J. C. Wink, of the circuit bearing their names; E. F. Ingram, Ingram's Theatre, Ashland, Ala.; Charles Oswald, Publix booker of Jacksonville; H. W. Dorn, Rivieera Theatre, South Miami; Jack Revelle, manager of the Ritz and Bijou Theatres, Brunswick, Ga.; C. B. Ellis, F B O Jacksonville branch manager; G. L. Wynn, Ritz Theatre, Newman, Ga.; Sam Boriskey of the Boriskey circuit, Chattanooga; J. M. Morgan, Rialto Theatre, Columbus, Ga.; S. T. Maughon, Circle Theatre, Cordele, Ga.; J. R. Dunson, Charity Theatre, Roanoke, Ala.

Ralph A. Morrow, district manager for Pathe, whose supervision has been extended to include the exchanges in Atlanta and Memphis, reached Atlanta last Saturday following a trip to Memphis where he established DeMille pictures in the Pathe exchange.

Dan Myers, formerly salesman for the Oklahoma City exchange of P. D. C., and prior to that time the leading exhibitor in Muscogee, Oklahoma, has been placed in charge of DeMille pictures in the Memphis exchange.

Messrs. T. E. Watson and Morris Watson, of the Strand Theatre, Montevallo, Ala., visited Birmingham during the week.

W. W. Lowery, Jr., of the Strand, Atmore, Ala., and Star Theatre, Greenville, Ala., was in Birmingham during the past week purchasing new theatre equipment.

C. A. Crute, of the Lyric, Huntsville, Ala., visited exhibitor friends in Birmingham during the past week.

The Franklin Theatre, Ensley, Ala., is undergoing extensive repairs, while the Belle, in the same town, is closing temporarily.

Oscar S. Oldknow, vice president in charge of the southern division of National Theatre Supply Company with headquarters in Atlanta, was a visitor to Birmingham during the past week.

Last Saturday was a gala day for Universal's Atlanta branch, when all employees were recipients of bonuses, totaling in the aggregate approximately $1,000, proportioned to the individual on a basis of salary and position.

R. A. Kelly has been appointed branch manager at New Orleans for Tiffany, according to announcement made this week by W. G. Minder, Southern division manager of the company, with headquarters in Atlanta. Mr. Kelly formerly was connected with Educational and Associated Exhibitors.



Kansas City



A CORP of painters have been busy inside the Orpheum theatre, Kansas City, for a week in redecorating the interior of the house for its seasonal opening August 21. The outside of the theatre is being cleaned and will present an almost new appearance.

"Parenthetically we may remark that perusal of the list of the greatest pictures calls to mind the fact that practically all of those pictures have been shown in Missouri's capital city, thanks to the enterprise and resourcefulness of our local motion picture manager, whose name has become a household word in Central Missouri because of his movie programs and his service to the public." was the way an editorial in a Daily Capital News of Jefferson City, Mo., read concerning Barney Dubinsky, who has been a Jefferson City exhibitor only a short time.

The following changes in theatres in the Kansas City territory were announced this week: The Burford theatre, Arkansas City, Kas., has been leased for Sunday shows by Lewis Linx from Roy Burford. The interior of the Odeon theatre, Lyons, Kas., is being redecorated. The Lee theatre, Clinton, Mo., has been taken over by L. J. Lenhart of Kansas City from Lee Jones. The Star theatre, Warrensburg, Mo., was scheduled to close August 15 for redecoration.

A petition, being circulated by Kansas City exhibitors in protest of several clauses in a recent building code ordinance, probably will be presented to City Manager McElroy in a few days. The new code would restrain many privileges of exhibitors in connection of the operation of booths and the employing of operators. The ordinance also would mean the employing of two operators instead of one in the smaller theatres, it is believed, due to restrictions placed upon the activities of the operator.

It is rather late in the season, but it came at last—a baseball series between Kansas City exhibitors and exchange representatives. The date of the series, which will be three games, has not been decided upon yet, but Art Levy, Pathe city representative, is organizing the exchange team, while R. V. Ritter, manager of the Waldo theatre, is recruiting the exhibitors' team.

The M. P. T. O. Kansas-Missouri headquarters in Kansas City has been decorated and "dressed up" with some new wicker furniture contributed by the Heywood-Wakefield Co.

E. C. Rhoden, manager of Midwest Theatres, Inc., Kansas City, has been combining leisure with work the last few weeks, the vacation phase of his trip taking him to Colorado.

Guy Navarre, United Artists branch manager in Kansas City, left Friday for Minneapolis, where he was transferred. He will be succeeded in Kansas City by L. J. Doty, who has been acting as assistant branch manager.

Harris P. Wolfburg, district manager for Metro-Goldwyn, was a Kansas City visitor, as was Pat Dowling chief of the Christie Studios in Los Angeles, and John Gilbert, screen star.

George Hartman, North Kansas City exhibitor, rolled out a brand new Hudson car for rival exhibitors to look over this week.

J. A. Masters, assistant branch manager of the F. B. O. exchange, is taking a two weeks vacation in Colorado, Montana and Wyoming. Harry Taylor, Universal branch manager, was hustling in the territory this week, as was Bob Withers, Enterprise branch manager.

Baltimore

STAGE acts which abandoned several weeks ago at the Rivoli Theatre, managed by Frank Price, Ja., will be put on the program again at that house in September.

The Boulevard Theatre, a large residential house here owned by Harry Schwalbe, Philadelphia, has been leased to J. Calvin Carney, it is said, and is being operated now by the Frank H. Durkee Theatrical Interests, Baltimore, operating also the Grand, Belnord, Palace, State, Forest and Community theatres here.

Lee Whittle, formerly on the staff at the Rivoli, has been appointed house manager succeeding Charles Forrester, and the playhouse is under the direct supervision of Charles E. Nolte, manager of the Belnord and Grand.

The crab-feast of the Deputy Sheriffs' Association of Baltimore, of which Frank H. Durkee, prominent movie exhibitor here, is president, was held at the Cloverdale shore Wednesday, August 3. Many motion picture exhibitors of Baltimore, who are members of the association, attended the affair.

Miss Helen Weidner, bookkeeper at the Garden Theatre office, is now on her vacation.

Mrs. M. L. Brown, bookkeeper at the New Theatre office, has returned from her vacation.

Improvements said to have cost about $25,000 were made on the Garden theatre during the fortnight it was closed. The interior was completely redecorated. New lighting effects were placed on the stage; the organ was overhauled; new carpets were laid in various parts of the house; new drapes of wark blue velvet were hung; new lighting fixtures were installed; the color scheme of the auditorium is grey, ivory, gold and brown, while the lobby caenstone, green, ivory, grey and gold. Brown techstone panels were made on the walls of the auditorium while green techstone panels were used on the lobby.

The Circle Playhouse, Annapolis, Md., managed by M. H. Rogers, has been completely overhauled and redecorated at a cost of about $35,000, it is said.

A motion picture, vaudeville and apartment building is being built at Follansbee, W. Va., by Floyd Brothers, to cost about $65,000.

The Town Hall and Opera House, Church Hill, Md., was severely damaged by fire recently, which caused a loss of about $75,000.

The theatre owned by W. R. Evans, at Osage, W. Va., was one of the buildings, which suffered severely from a fire recently in that city, which caused a loss of about $100,000.

Bob Woods is back on the job again handling publicity out of the Washington, D. C. office for Universal Pictures Corporation, for the surrounding territory including Baltimore. Bob is always on the job and did splendid work recently for Universal in handling pictures at the Embassy Theatre here.

A motion picture theatre to cost about $20,000 is to be built at Memphis, Tenn., by the Greaber Engineering and Construction Company.

The Maryland Theatre, here, which runs Keith-Albee vaudeville with motion picture short subjects for entri acts, reopened for the season Monday, August 15.

J. M. Shellman, motion picture editor Baltimore Sun, is now enjoying two weeks' vacation. He will spend part of the time in New York and Brooklyn, where he was born, and in Westminister, Md., where he completed his education. Shellman has 30,000 words finished on his third novel entitled "The Saga of the Seven Pennies," and is negotiating for the publication of two other novels, "Cain's Woman," and "A Fawn of Desire."

F. P. Kroeger, doorman at the New Theatre, has returned from a week's vacation. He made repairs on his house while away.

A special benefit performance for the family of the policeman shot on duty here recently was given at the Garden Theater Sunday night, August 14, through the courtesy of Dr. J. H. Whithurst. The attendance was estimated at 4,000 persons with several thousand standing on the pavement trying to get in.

A site on North Howard street, opposite the Stanley, now under construction, has been cleared, on which the Motion Picture Guild, Washington, D. C., will build a little theatre for films to measure 30 by 110 feet and 25 feet high, to cost about $25,000. The design was drawn by Stanislaus Russell, architect, and the Reliable Construction Company has been given the contract by B. J. Frederick & Brother, Inc.

A theater to cost about $75,000 is to be built at Wytheville, Va., by Maurice D. Miller, contractor, and Mayor Rolfe S. Ewald.

Work on the American theater, Roanoke, Va., is being completed by Elmer Neins.

The opening date of the theater being finished at Newmarket, Va, was set for August 15 by William Dalke, proprietor.

The Olympic Theater, Washington, D. C., operated by Sydney B. Lust, has been closed.

The 600 seat theater being built at Overlea, Md., will be managed by Louis Tunnick, who formerly operated the Poplar theater.

The Pictorial and Poplar theatres, Baltimore, have been closed. The Poplar is being remodeled and enlarged.

Central Penn

THE Broad Street Theatre, 3d and Broad Streets, Harrisburg, was reopened under new management on August 12, after having been closed for several weeks to undergo improvements. T. B. Heckard is now operating the theatre under a long-term lease from Feldser & Katzman, owners, who had conducted the theatre for a number of years. The improvements included repainting and redecorating the interior and the installation of a new screen and a new projection machine.

Mr. Heckard for several years leased and operated the New Rialto Theatre, Third and Harris Streets, but his lease there expires on September 30, when this house will be taken over by Isaac Marcus, who recently bought it from the Handshaw estate. Mr. Marcus already owns and operates the Royal and National in Harrisburg

Extensive improvements are being made to the Strand Theatre, Shenandoah, which is controlled by interests headed by Lou Berman, who operates a number of theatres in Pennsylvania. Frank Hammerstein, local manager of the theatre, announces the improvements will be completed around September 1.

Manager C. C. Pippin, of the Strand Theatre, New York, was initiated as a member of the "Forty and Eight," a branch of the American Legion, on the night of August 5, during the week that the State convention of the Legion was staged in York.

The work of remodeling the Feeley Theatre, Hazleton, to the extent of many thousand dollars, was completed on August 15, on which date the theatre, which is devoted to pictures and vaudeville, was reopened for the Fall season.

The purchase of the Lehigh Orpheum Theatre, Bethlehem, by the Wilmer & Vincent chain, is reported in the newspapers. The theatre is on Fourth Street, and it is said to be the intention of the new owners to enlarge and improve it next year. Prior to the reported sale a large financial interest in the theatre was held by Harlan Woehrle, of Easton, who recently gave up the management of the Third Street Theatre in the latter city.

Use of Acri's Theatre, Marietta, Lancaster county, was turned over to the Woman's and Girl's Club, a welfare organization of that town, for an entertainment the night of August 5 and 6. The proceeds were used to buy equipment for the municipal playgrounds.

The Mauch Chunk Opera House is being remodeled by the Comerford Amusement Company, of Scranton. It is a motion picture theatre, seating 1,000.



Canada

FORMAL announcement is made of the appointment of Fred Shafer of Buffalo, N. Y.; as manager of the Pantages Theatre, Toronto, the largest theatre in Canada, in succession to N. K. Miller, who died suddenly last June. Mr. Miller had been in charge of the Pantages since it opened seven years ago. Incidentally, Mr. Shafer was a personal friend of the late Mr. Miller.

Mr. Shafer was formally introduced at a luncheon in the King Edward Hotel, Toronto, which was attended by 50 guests, including representatives of Famous Players Canadian Corp., Regal Films, Limited, manager of various Toronto theatres and newspapermen.

Mr. Shafer was welcomed to Canada by Arthur Cohen, vice-president and general manager of Regal Films, Limited, while the spokesman for the newspapermen was Main Johnson of the Toronto Star.

A notable film event in Canada was the presence of Capt. Bruce Bairnsfather, creator of "The Better 'Ole," and other film trade figures at the luncheon of the Rotary Club at Belleville, Ontario, on August 11, when Bairnsfather was the guest of honor and speaker.

Capt. Bairnsfather told briefly the reason for his presence in Canada, this being his connection with the British Empire Films Corporation which has set out to produce feature films in the Dominion under the direction of Col. Clarke of London, England, managing director of the company, who has also been identified with the company of Cranfield and Clarke. Other guests present included W. Brotherhood, a director of the British Empire Films Corporation, and G. E. Patton, director of the Ontario Government Motion Picture Studio at Trenton, Ontario, which is close to Belleville.



Four FBO employees through whose efforts the St. John, Canada branch won the sterling silver cup which was first prize in the special Canadian business drive ending June 30. Standing are: A. L. Gaudet, branch manager, and R. A. Christie, booker. Seated are: Miss Evelyn Crowley, cashier, and Miss Francis Gillis, clerk

The Ontario Government studio at Trenton is to be the nucleus for the company's activities in Canada and a story by Capt. Bairnsfather is to be the first feature produced, it is stated.

William Feldstein has been appointed branch manager of Warner Bros., at St. John, N. B., by B. F. Lyon, Canadian general manager for Warner. Previously, Wolfe Cohen of the sales departmen at St. John had been appointed Warner branch manager at Winnipeg, Manitoba. Joe Plottel is also Warner manager at Vancouver, B. C., and R. W. Wilson is in charge of the Warner Bros. office at Calgary, Alberta.

James Lindsay, aged 42 years, musical director of Loew's Theatre, Toronto, was seriously injured on August 11 when he was crushed in an automobile accident as he was leaving after the afternoon performance.

Mr. Lindsay was pinned against the wall and had to be released by employes of the theatre. He was rushed to the emergency hospital, a block away where it was found that his left thigh had been badly crushed. He will be laid up for some weeks.

A recent visitor in Winnipeg, Manitoba, his former home, was Edmund H. Benson of Tokio, Japan, manager of the Far-Eastern territory for United Artists Corporation, who was on his way to New York City for a visit, accompanied by Mrs. Benson. For some years, Mr. Benson was the manager of the Walker Theatre, Winnipeg, but for the past four years he has been with United Artists, spending considerable time at Sydney, Australia, where he was in charge of the Australasian territory of the company.

The Orpheum Theatre, Winnipeg, Manitoba, re-opened August 8 for the 1927-28 season with a policy similar to that of last year.

There is a possibility that Winnipeg will have a large new Orpheum Theatre within the coming year as the Orpheum Circuit is negotiating for the sale of the present property.

Henry Nathanson and his bride have returned to Toronto after a lengthy honeymoon in Jasper Park, Alberta, their marriage having taken place July 11. Mrs. Nathanson was formerly Miss Lily Lorrie of Toronto, daughter of Mr. and Mrs. Solomon Lorrie, 48 Clarendon Road.

Mr. Nathanson, who is a brother of N. L. Nathanson, managing director of Famous Players Canadian Corp. is general sales manager of Regal Films, Limited, Toronto, Canadian distributor of Metro, Pathe, DeMille, P. D. C. and British features.

Following the successful convention of the Western Division managers of Famous Players Canadian Corp., at Vancouver, B. C., the managers of the many Famous Players theatres in Eastern Canada were called to the annual convention of the company at Toronto, Ontario, the dates for this meeting being August 22, 23 and 24.

St. Louis

ST. LOUIS film stocks closed on August 13 as follows: Skouras A, $32 bid and $35 asked, one year ago, $51.25. St. Louis Amusement A, $42 asked. One year ago $49.

St. Louis friends of Charley Olson, part owner of the Central Amusement company of Indianapolis, Ind., have learned that he was paid $970,000 for his 54 per cent interest in the amusement company by the John R. Thompson Restaurant Company.

The entire transaction represented $1,800,000 and included the Lyric and Alhambra Theatres and a 99-year lease on 45 feet of ground at 42 West Washington street, Indianapolis.

Details of the sale were revealed by Frank Quinn, a St. Louis attorney who has been a life-long friend and business associate of Olson.

Charley Olson was widely known in St. Louis in the days when wrestling produced something more than acrobatic exhibitions, but he quit the sport 17 years ago to enter the amusement field in Indianapolis. He is said to have had but a few thousand dollars saved when he invested in his first motion picture house in Indianapolis, but now rates as a millionaire.

Three armed men entered the office of the West Lake Park Amusement company, St. Charles and Natural Bridge roads in St. Louis county, Mo., at 3 a. m., August 11, tied up the night watchman and blew the office safe, escaping with about $1,000.

It is reported in St. Louis film circles that the theatre at Manchester and Sutton avenues in Maplewood, Mo., will change hands very soon. This house, which has 1,500 seats, is known to be on the market.

Loew's State Theatre, Washington avenue at Eighth street, St. Louis, Mo., is this week celebrating its Third Anniversary.

Vivien Oakland, screen actress, demonstrated the "art" of make-up at Nugent's department store in St. Louis, Mo., on August 11. She was in St. Louis with John T. Murray, movie comedian, playing the St. Louis theatre, Grand boulevard at Morgan street.

George F. McKean, district manager for Fox, has gone to Kansas City and Omaha, Nebr.

Max Roth, home office special representative for Fox Pictures, was in St. ouis, but departed for Chicago during the week.

Tom Leonard of Progress Pictures has returned to St. Louis following a vacation tour of the Pacific Coast. He returned via Dallas, Texas, Muskogee, Okla., Joplin and Springfield, Mo.

C. E. Brady of Cape Girardeau was a visitor of the week. C. W. Schulkert of Chester, Ill., was another caller

Premier Pictures moved into its new home at 3308 Olive street. Nat Steinberg and Tommy Tobin are the spark plugs of this exchange, and it was forced to find larger quarters to properly care for its expanding business.

The Gayety Theatre, Louisville, has been completely refurnished and will open August 21st under the management of Abe Fineberg. Approximately $10,000 has been spent within the past sixty days redecorating the house, changing the lighting system and installing new scenery.

New York and New Jersey

SALVATORE CALDERONE, who owns the Calderone Circuit of Theatres located at Hempstead, Valley Stream, Mineola, Lynbrook and Westbury, opened his new Cove Theatre in Glen Cove Friday night, August 12th.

Calderone's Cove Theatre building on School Street occupies a plot 200 feet deep, with a street frontage of 110 feet.

The front building, which is 110 feet by 30 feet deep, and three stories high, is of Colonial design, carried out in red tapestry brick with limestone trimming and cornice, making a simple, interesting and harmonious facade.

The street floor contains the main entrance lobby and vestibule to the theatre, the entire walls and floors of the vestibule being treated in colored marble. The main lobby itself has an unusual treatment, the floor being of colored marble, the walls being treated with colored Zenitherm ashlar. There are also four large stores on the street floor.

The two upper stories provide for eight three room apartments—four on each floor. These apartments are entered from the side courts and not from the main street, as is usually the case.

The house has a seating capacity of two thousand—thirteen hundred seats on the orchestra floor, four hundred in the balcony and three hundred loge box seats; one hundred fifty in the rear of the orchestra and one hundred fifty in the first three rows of the balcony.

The interior of the house is Italian in style, the main feature being the elliptical coffered dome supported on a colonnade of columns twenty-six feet high.

A series of well appointed rest rooms, approached from the orchestra promenade and also from the mezzanine promenade will afford privacy and comfort.

The stage is 72 feet by 30 feet deep with a proscenium opening of 40 feet is complete in every respect, and with its two floors of dressing rooms will accommodate every possible type of present-day entertainment.

An elaborate system of cooling and ventilating has been provided. Six eight foot Typhoon Fans have been installed, thus assuring pure, clean fresh air.

Douglas P. Hall, well-known theatre architect and engineer of Nw York City, is the architect for the Cove Theatre.

The policy of the theatre will be pictures and vaudeville. The vaudeville will be booked by Arthur Fisher Vaudeville Agency, who books for over seventy-five theatres in the east.

Col. Theodore Roosevelt and many prominent county, state and city officials attended the opening.

Isidore Meyer, of 283 Nostrand avenue, Brooklyn, an usher in the Supreme Theatre at 530 Livonia avenue, Brooklyn, will undoubtedly testify at any time that an usher's daily routine consists of far more exciting experiences than merely conducting patrons to their seats.

Last Wednesday Meyer was standing in the rear of the theatre during a showing when a woman asked him to speak to a man whom she said was annoying her. Meyer spoke to the man, an argument followed and the man drew a pistol, fired twice, hitting Meyer in the arm and chest. Although pursued by many of the patrons, the fellow rushed out into the street and escaped. Meyer was taken to Kings County Hospital and it is said that he will recover from his injuries.

William Ornstein, for five years identified with M-G-M in several capacities and recently with Reel and Reviews, a regional trade publication, has resigned from the latter to become New York office manager of the Horlacher Delivery Service, operating between New York and Philadelphia. This company's offices in the Godfrey building were recently shifted from suite 510 to suite 501.

F. S. Carter, who recently resigned from the Filmland Theatre, Church and Nostrand avenues, Brooklyn, has been appointed manager of the City Line Theatre, one of the Rosenzweig circuit, located at Liberty and Lincoln avenues, Brooklyn.

The experience of Meyer Solomon, who recently resigned from the local Pathe-DeMille sales organization, to assume his duties as supervisor and booker for the Joelson-Suchman Enterprises, the Bronx, dates back to the early days of New York's show world.

For fourten years, Solomon held several positions with the Fox Amusement company, managing such houses as the old Dewey on 14th street, the Star on 107th street and Lexington avenue, and the Brooklyn Folly. Later, he took over the management of the Crescent Theatre, located at Boston road and 165th street, and put that house over after it had been a losing proposition for some time. After this, Solomon entered the selling field, where he has been for the past seven years.

A. M. Fabian and family have returned from a vacation spent among the Great Lakes.

Herman Kram, one of the best known and liked salesmen along New York's film row, has severed his connection with the local FBO exchange and in the future will sell Pathe-DeMille product. Mr. Kram fills a vacancy in the latter organization occasioned by Meyer Solomon's entry into the exhibition end of this industry.

A new motion picture recently opened at 156 West 44th street under the direction of Mayfair Associates. It is called the Mayfair and has a seating capacity of 265. Messrs. Schwartz and Kleinfield are in charge. Matinee admission will be fifty cents, while in the evening the charge will be seventy-five cents.

The Pleasant Hour Theatre, 666 Myrtle avenue, Brooklyn, had a slight fire Monday morning and the house will be closed for a short time in order to make repairs.

Manager Murphy, who recently left his position at the Harry Harris West End Theatre, is now connected with the New United Theatre, 207 Myrtle avenue, Brooklyn.

The Windsor Terrace Theatre, closed since June in order to permit alterations, opened Tuesday, Aug. 16. Joseph Michaels is the owner.

It is understood that Al Suchman, despite his new connection with the Consolidated Amusement Company, will continue to do booking for the Golden Rule Theatre, Rivington street, and the Universal Theatre, the Bowery. These two theatres are not part of the Consolidated Circuit but on account of handling the booking of these houses in the past the booking affairs will still be in Mr. Suchman's hands.

Eddie Seider, a member of the firm of Moley & Seider, and also connected with the Prudential Film Delivery, will end his bachelor days on the 17th of September, according to report. Miss Clare Manin is the lady's name and the Bronx is her home.

William Raynor, manager of the New York Pathe-DeMille exchange, has returned from a vacation spent among the Great Lakes.

J. B. Gottlieb, one of the owners of the Paradise Theatre, is away on his vacation and is expected to return the latter part of the week.

Friends of Meyer Solomon, erstwhile Pathe-DeMille salesman and now with the Joelson-Suchman circuit, was tendered a luncheon at the Hotel Astor last Friday by his former exchange associates.

Cleveland

LOUIS FRITCH is remodeling his Harbor Theatre at Ashtabula Harbor to the extent of approximately $50,000. The alterations include, in addition to new lighting systems, decorations and furnishings, the installation of a stage and complete stage equipment. Fritch plans to play combination vaudeville and pictures the last three days of the week, with a straight picture policy the first half of the week. Alterations will be completed by the end of September.

M. B. Horwitz has a name for his new theatre now in course of construction at Hough Ave. and East 85th St. It's to be called the Astor, and will be a Christmas present to the movie fans of Cleveland. Horwitz is general manager of the Washington Circuit. Last Christmas he opened the Plaza, St. Clair Ave. and East 152d St.

E. T. (Peck) Gomersall, Fox short subject sales manager, spent one day in Cleveland last week in conference with Ward Scott, local exchange manager.

William Weiss, manager of the Cleveland office of the Fischer Film Exchange, had his tonsils removed last week. Patient is back on the job again.

Norman Moray, manager of Warner Brothers' local exchange, is back at work after a six weeks' illness. This time Moray stayed away long enough to get a 100 per cent cure, and now he's using all of his pent-up pep to make up for lost time.

W. E. Callaway, First National sales manager, spent Tuesday and Wednesday of last week in town going over local matters with Gradwell Sears, Cleveland branch manager.

Caldwell Brown, who has the Liberty Theatre, Zanesville, is building a new house down there. It will have 1,500 seats and everything that is standard equipment in a modern up-to-date motion picture theatre. Brown says it will be open October 1.

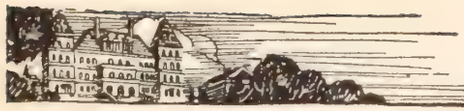
The Sigma Theatre, Johnstown, changed hands last week when it was leased to C. W. Crum and R. S. Tippett. Messrs. Crum and Tippett will run the house personally. It was previously operated by H. C. Bradford.

Robert Cotton made his first visit to Buffalo last week in the capacity of Pathe division manager. Under the old P. D. C. regime, Cotton was division manager over Cleveland, Detroit, Cincinnati and Indianapolis. As Pathe division manager he has supervision over the Cleveland, Detroit and Buffalo offices.

Harry Scott, Pathe short subject general sales manager, and W. B. Frank, special representative for Mack Sennett, spent a day in town last week on their way from Chicago to New York. The time was mostly spent in hand shakes and greetings.

Miss Jeanette Berliner, representing Cranfield & Clark, of New York, was in town last week calling on the independent distributors. Detroit was her next stopping place.

Harvey Sheahan, who recently came to Cleveland from Mexico City to join the local United Artists' sales family, has moved East.



Albany



ONE of the most important changes in the managemnt of theatres in this section took place last week when Jacob Golden, a former newspaperman, who has been handling the Griswold in Troy, was named as manager of Proctor's Fourth Street house in the same city. Mr. Golden will continue to have charge of the Griswold, as well as the Fourth Street house, although Jack Campbell, who has been associated with Mr. Golden at the Griswold, will have immediate charge of the theatre.

Charles H. Goulding, who has been manager of Proctor's Fourth Street house in Troy, has been named as managing director of a new $3,000,000 Proctor house in Rochester. Mr. Goulding was at one time manager of the Eastman theatre in Rochester and has been connected with other large houses in New York state.

There was a total attendance of 145 persons last week at the annual outing of the Albany Film Board of Trade, held at Saratoga Lake. The day's program proved a most attractive one, and much credit is due Jack Krause, as chairman of the entertainment committee. The 100-yard dash for girls was won by Esther Kenney, of the Universal exchange. Fred Pollock, of the F. B. O. exchange, won the running race for Film salesmen. Mrs. Clayton Eastman won the baseball throwing contest for women. H. C. Bissell won the potato race. Isador Schmertz defeated Harry Weinberg in a special race for managers. The outing concluded with a dance during the evening.

The Weidman brothers, who recently disposed of their theatre in Albany, have not yet decided in what business they will embark after September. George Roberts, who runs the Eagle theatre, which is closed for the summer, has made the Weidman brothers a proposition to take over his house.

Harry Hellman, generally manages to visit his theatre in course of construction in Albany each evening and Mrs. Hellman and the son invariably accompany him. Although Mr. Hellman is hoping to have the house in shape to open on Labor Day, there is much work still to be done.

Abe Stone, owner of the Arbor Hill theatre in Albany, has withdrawn from his previous arrangement with the Schines in the booking combine. Mr. Stone has a black cat which came to him recently and which is now receiving attention from everyone connected with the house.

Joe Saperstein, manager of Harmanus-Bleecker Hall, will be back on the golf links soon, as he has practically recovered from injuries sustained several weeks ago when he slipped and fell in the shower room of the club house. Mr. Saperstein sustained three broken ribs as well as a severe scalp wound. He announced last week that there would be no advance in prices this fall over the summer ones and that amateur acts would be featured one night a week during the fall and winter.

W. W. Farley, of Schenectady, and Jake Rosenthal, of Troy, were seen at Saratoga during the past week.

George Wright, one time a film salesman for Universal out of Albany, is now in business for himself with orange juice stands in Albany and Schenectady.

The DeMille part of the Pathe organization has taken over a part of the Boston territory which will be served from now on out of Albany.

John Augello, of Utica, and T. J. McCarthy and wife of Fair Haven, were along Film Row during the week. Morris Fitzer, one of the heads of the Bond company, was also in town.

Chris Marx, owner of the Rialto and Highland in Utica, is doing quite a bit of vacationing this summer, having spent a part of his time at the Thousand Islands, and then motoring to New York city. He passed through Albany one day last week.

Abe VanDusen, booker at the Albany F. B. O. exchange, is limping about these days following a fall down a flight of stairs at the exchange, one morning. The ligaments in Mr. VanDusen's leg were badly torn.

Proctor's theatre in Albany is apparently realizing the drawing power of the pictures booked, for five-sixths of the newspaper advertisements these days are devoted to the picture being shown and one-sixth to the vaudeville acts.

Livingston Dale, an exhibitor of Schoharie, appeared on Albany's Film Row last week sporting the sportiest pair of sideburns seen in Albany in many a day.

M. B. Riddell, who recently opened a new theatre in Luzerne, will run seven nights to the week until Labor Day, after which the house will be open but three nights a week.

G. S. Angell, a well known exhibitor in Wappingers Falls, has a busy month ahead of him, but not at his theatre. Mr. Angell showed up in Albany last week and spent the day dating up his pictures and announced that he would devote the fall, with his string of race horses, to covering the county fairs.

Nat Levy, Albany, manager for Universal, returned on Wednesday from a trip to New York city.

E. B. Haynes, a former film salesman of Albany, dropped in for a call on the boys last week while going through town with Bratter and Pollock, who own a string of houses in New Jersey.



Minneapolis



GUY NAVARRE, present manager of the Kansas City office for United Artists, will assume charge of the Minneapolis office August 13 in place of Walter F. Seymour, resigned. Seymour has been in Minneapolis for the past six months and intends to take a vacation trip through Yellowstone National Park before announcing his future plans.

The Minneapolis branch office of the Tiffany Productions is now under the management of oyy Miller, who was formerly with Fox in Chicago.

New storage and display space has been provided for the Western Theatre Equipment Exchange in Minneapolis by leasing the building next to the present quarters. The old building has been badly overcrowded for some time.

A bid for the proposed municipal organ for the new $3,000,000 auditorium was entered recently by Frank Marshall, who is now manager of the organ department for the Chicago office of the Rudolph Wurlitzer company.

Manager Ed Lipson entertained Fred Knipsel, special representative for DeMille Productions, for two weeks recently in Minneapolis.

J. F. Burke, traveling auditor for the Education Films company, spent last week in Minneapolis as a guest of Manager Max Stahl.

The theatres owned in Albert Lea, Minn., by the American Amusement company are now under the management of Billy Clifford, according to announcement by I. Friedman. Clifford was formerly manager of the F & R Strand theater in Minneapolis.

A new policy has been announced by Manager W. J. Rezac for the F & R theater at Hibbing, Minn., the Homer. The house will now be open every evening and there will be a matinee on Sundays. Patrons may occupy any seat at any time.

F. W. Kutil has sold the Alex theater at Alexandria, S. D., to Miss Anna C. Jacobson, of Woonsocket, S. D. The name of the theater has been changed to the "Arcadia." Miss Jacobson was formerly owner of the Princess, Sanborn, Iowa.



Des Moines



THE Empress Theatre at Cherokee, owned and operated by Max Drefke, has been closed for a time while changes have been made in the theatre. The installation of new seats and the new floor laid in the theatre have made a big change in the interior of the house.

Youngclass and Latta bought new equipment last week for their projection machine. Youngclass and Latta have the Roxy Theatre at Perry, Ia.

The offices of A. H. Blank have thought for one of the theatres of the Blank chain, the Rialto Theatre at Clinton, a new display board.

Repairs in equipment and redecoration of the theatre have been completed at the Opera House at Denison, Ia., which is now open again after being closed for a week.

Bill Curry, booker for the office of Famous Players, has been staying at home during his vacation, with the exception of considerable time spent on the golf course. He should be in good condition for the match to be played off during the Des Moines Film Board picnic and get-together for exhibitors and exchange men the last of this month.

Jimmy Shay, of the F. B. O. exchange, reports some trouble in getting the men out for practice for the baseball team which has challenged the Omaha team for a game on August 23, the date of the Des Moines Film Board picnic.

The repair department of the National Theatre Supply Company repaired the complete booth equipment of the Rialto Theatre at Boone, one of the A. H. Blank chain of houses.

John Clark, divisional sales manager from the New York office of Famous Players, was in Des Moines on visit the office here.

The Universal office was visited by W. E. Ruog, district manager, last week.

Bill Eddy, exhibitor at Indianola, Ia., called at the office of the National Theatre Supply Co. to arrange for changes of equipment. These changes are being made as a result of the changing of the current in Indianola from DC to AC. Mr. Eddy plans to use either Mazda or Peerless lamp equipment.



Salt Lake City



CHANGES of management of the American Theatre and Dansante and proposal to remodel and completely renovate the interior of both the theatre and dansante, were announced last week by D. E. Schayer, acting for Fred Dahnken, retiring head of the corporation.

The theatre will close following the Sunday night performance August 7th, and work on the reconstruction of the interior will be begun. The formal opening of the theatre will be held in three or four weeks, it is stated, although the exact date has not yet been determined.

Schayer announces that a corporation of local business men have secured long time lease on the properties from Dahnken, who purchased the theatre July 1923, from the Swanson theatrical circuit.

The American Theatre has a seating capacity of 2,400, making it one of the largest theatre in the west.

Dahnken is retaining his interest in the Egyptian theatre at Boise, Idaho, which opened last April, but expects to make his home on the Pacific coast, it is announced.

Louis Marcus of the Louis Marcus Enterprises throughout this territory, and who recently took over the Orpheum Theatre here, announces that the new name for the former Orpheum is to be The Capitol, which house will open the last of August.

E. J. Drucker of the DeLuxe Feature Film Exchanges, Inc., is in this city opening his new exchange which is located at 142 East 1st South Street. Drucker will remain here for several weeks arranging his first run accounts and starting his sales force into the territory. Fred Young has been engaged as salesman for DeLuxe Films and will cover the state of Utah, it is announced.

Elmer Tietjen, operating the Jewel Theatre at Santaquin, Utah, is visiting Film Row here this week, as is R. S. Wicker of the Delta Theatre at Delta, Utah.

Mr. and Mrs. E. H. Littlejohn of the Lyric and Star theatres at Price, Utah, are spending several days conferring with local exchange managers here.

L. M. Zug of the Star Theatre at Jerome, is a visitor whom Film Rom folks have not seen for some time.

John Ruger of the Orpheum, Egyptian, and American theatre at Park City, has been lining up new business here recently.

Will McFarlane, exhibitor, who has just returned from a Mormon mission in California, has returned to Manati, Utah, and is making his first trip to Exchange Row here since his return.

When Louis Marcus officially took leave of his position as District Manager of the Intermountain territory for Paramount, he was the recipient of a beautiful present from the Salt Lake, Butte and Denver offices. He was given a beautiful walnut cabinet style smoking humidor with an Italian marble ash tray topping it.

Charles G. Epperson, salesman for Paramount out of this city, is the owner of a new Nash automobile.

G. C. Knight of the American Theatre at Caldwell, Idaho, was in this city enroute to Yellowstone Park, a few days ago.

Herman Wobber, new District Manager for the Intermountain territory for Paramount, with John D. Clark, Western Division Sales Manager, conducted a sales meeting in the Salt Lake Paramount exchanges this week.

Louis Marcus states that the work on the renovation and reconstruction of the Capitol Theatre is progressing splendidly.

Milwaukee

A. C. ACCOLA, manager of the Bonham Theatre at Prairie du Sac, and a disciple of progress, made his most recent trip to Milwaukee exchanges in his new plane. Mr. Accola, although taxied down by a pilot on this trip, flies the plane with dexterity. His Milwaukee visits will be more frequent in the future, he says, because of the great saving in time and also because of the pleasure involved.

Louis Lutz, manager of Fischer's Appleton Theatre, Appleton, was in the city on business on Tuesday.

Milwaukee Theatres are beginning to advertise the new Fall product and the "Fall openings." Several have made requests to the Council for permission to use banners across the avenue for their announcements.

Mrs. O. V. Kelly was in the city on Wednesday to conduct business for her husband, who is manager of the Badger Theatre at Reedsburg.

Percy Palmer, manager of the Rialto at Edgerton, was a recent film row visitor.

R. A. McQuire, auditor from the home office, is spending a few days in the local Warners office.

Sam Miller, of the Fischer Theatre Circuit of Chicago, spent Wednesday in and about the exchanges fixing up bookings for his theatres.

A. L. Merritt, of the Princess Theatre at Oconto, cames in to the exchanges early in the week for a visit and to arrange his Fall bookings.

Leslie Jacques is the newly-appointed booker and city salesman for the Tiffany exchange. Mr. Jacques was formerly the assistant booker at the Milwaukee M-G-M office.

Frank Steffen, manager of the Rex Theatre at Racine, was in the city for a brief visit recently.

Harold Koehler, booker at the Pathe office, has just purchased a new Chevrolet coach.

The Columbia Theatre, under management of Sam Ludwig, is decorating to the extent of $25,000.

N. T. Thompson, manager of the Crystal Theatre at Ft. Atkinson, visited the exchanges on business early in the week.

A. H. McLaughlin, Mid-West division manager for Tiffany Productions, was in the city on Sunday on his way to Omaha.

H. S. Wales, manager of the Rialto Theatre at Sharon, was a recent exchange visitor.

Fred Knispel, special representative for Pathe, was in the city or Thursday.

Mr. and Mrs. M. Gilman and their son, of Plymouth, where Mr. Gilman manages the Princess, were in the city for an extended visit early in the week.

Remodeling of the Elite Theatre will be completed soon, and Mr. Bauer expects to reopen the house about September 1st.

Chester Goetz, of the United Theatre Circuit of Janesville, recently called on his friends in the exchanges.

N. Schiren, traveling auditor for Tiffany, left the Milwaukee office on Saturday. He had been spending the past two weeks in the new branch.

William Loibl, manager of the Chimes Theatre at Cedarburg, is planning a little publicity in his city when a new projector which he has recently purchased arrives via aeroplane. It is said this is the first delivery of this nature in this section of the State.

Ralph Mosiman, manager of the Rex at Oshkosh, was in the city on business on Tuesday.

Charles Koehler, booker at the Celebrated office, has become a commueter. He recently moved to North Milwaukee.

Mr. and Mrs. Steve Dorece, of Racine, stopped in for a few moments at the exchanges while in the city to see the Eagles' parade.

The Paris Theatre, which was recently reopened by Leo Behring, has greatly improved its appearance by the addition of a new canopy.

The Hammons Cup reposes in state upon the manager's desk in the Educational office. This trophy along with $1,000 was won by the Milwaukee branch for the month of June. Los Angeles has had the cup for three months, New Orleans for two, and Atlanta and Pittsburgh for one.

Ray Pfeiffer, manager of the Princess Theatre at Chilton, was in to arrange future bookings on Wednesday.

Gail Bandy was welcomed back at the exchanges early in the week after an absence of about three months. Mr. Bandy has been touring along the West Coast and visiting in Hollywood. He took some interesting motion pictures while out West, which he projected for his friends here during his visit. Mr. Bandy also took some very good pictures of the Eagles' parade and other convention pictures which he intends to use in his theatre at Rhinelander. Mr. Bandy resumed management of the Majestic a week ago.

Russell Egner, assistant director of sales from the New York offices of M-G-M, was in the Milwaukee branch on Monday and Tuesday, at which time he held a sales meeting with the Wisconsin representatives.

James Boden, manager of the Grand Theatre at South Milwaukee, has taken over the Garden Theatre from Ed Weisner.



Detroit



J. J. HEAGNEY, for the past several years in New York, has returned to this city. He signed up to cover State territory for Warner Bros., last week.

Charles Mack, of the Michigan Vaudeville Managers Association, is in Europe on a honeymoon.

Among the visitors at Pathe last week were Harry Scott, general sales manager of short subjects; W. B. Frank, personal representative for Mack Sennett; F. C. Aitken, division manager on short products; E. A. Eschman, division manager for feature department; Tom North who represents Topics of the Day and Fables; and Robert Cotton, feature division manager.

Carl Shalit became the daddy of a seven pound boy last week. Both the mother and boy are getting along fine at Harper Hospital.

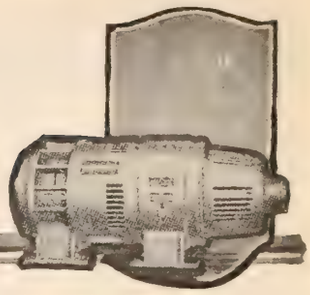
Miss Clements, the popular booker at Educational, left Sunday for a two weeks' vacation which she is spending at Muskoka Lakes.

Al Isaacson is still selling Arctic Nu-Air ventilating and cooling systems.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

How to Determine Burning Time of Various Carbon Combinations

IN response to a number of requests from projectionists for information concerning the burning time of certain carbon combinations, we have gone to the trouble of gathering the necessary data and have arranged it in the form of a table as shown below.

The table as here presented shows the burning time of various length of trim with the several carbon combinations used for the low intensity arc, the mirror arc, the High Intensity lamp and the alternating current arc.

This information is valuable in that it should enable the projectionist to determine in advance, and with a fair degree of accuracy, at what periods in the schedule it will be necessary for him to retrim the various lamps under his care so that he will not be caught napping. It should also go a long way toward relieving him of anxiety over the probable burning time of a doubtful trim which he thinks will not be sufficient to last out.

How to Read Table

At the extreme left of the table are given the various combinations of carbons commonly used with the different arcs. Immediately to the right of this are two columns showing the current in amperes and the voltage as used with the respective arc sets and from which the burning time was obtained by actual test.

The top heading, "Length of Carbon Trim," refers to the total length of carbon (including both positive and negative) as measured between the two carbon jaws. Of course, all this carbon length is not burnable; that is, the entire carbon length so measured cannot be considered as being available for use since an allowance must be made for protection of the jaws from the heat of the arc. The table is so worked out, however, that this allowance is automatically taken care of so that with any given trim, as measured in the manner described above, the burnable length will be as indicated in the table.

With the exception of the high intensity arc, all the types of arcs mentioned in the table have their carbon trims measured between the two carbon jaws as above described. The two carbons which compose the set (positive and negative) burn fairly equally in each of these arcs so that both carbons will be exhausted at approximately the same time.

In the high intensity lamp, however, the positive carbon burns away from the negative and, indeed, one trim of the 9-inch negative will outlast the entire 20-inch positive length so that the length of the positive will determine the length of the trim with this arc. Consequently, with the high intensity lamp the length of their trim represents that carbon length as measured from the crater end of positive to the point where the positive is gripped to make it feed through the positive holder.

The principal body of the table shows the burning time of the various carbon sets. The figures show the burning time in hours and minutes, so that a reading of, say, 0-28 would mean "no hours, 28 minutes," and a reading of 2-44 would mean "two hours and forty-four minutes."

EXAMPLE: A projectionist operating a spotlamp in the projection room has to cover a vaudeville bill lasting one hour and fifteen minutes and he wishes to know whether one trimming of the arc will last for the entire show. He is using 60 amperes D. C. and a carbon set made up of a ¾-inch-12 inches positive and 11/32-inch by 6-inches negative. The distance between carbon jaws, when separated to their widest distance, is found to be 10 inches. How long will one trim last under these conditions?

SOLUTION: Select the indicated carbon combination under the heading "Low Intensity" and read to the right until the figure "10" is reached, under the heading "Length of Carbon Trim." The reading "1-20" thus found will show that one setting of the carbons under these conditions will last one hour and twenty minutes.

CAUTION: The figures given in this table were obtained with precise current adjustments on the various arcs so that in order to duplicate them in practice, similar accuracy as to current and carbon conditions must be adhered to. A higher or lower current than that indicated in the table will give correspondingly different results and will destroy the value of the burning figures given. *Check the current carefully.*

Carbon Set	Amperes	Volts	Length of Carbon Trim in Inches: 6	7	8	9	10	11	12	13	14	15	16	17	18	19
Low Intensity																
5/8" x 12" Pos. 5/16" x 6" Neg.	50	56	0-25	0-37	0-49	1-2	1-14	1-26	1-39							
3/4" x 12" Pos. 11/32" x 6" Neg.	60	58	0-27	0-40	0-53	1-7	1-20	1-33	1-47							
7/8" x 12" Pos. ⅜" x 6" Neg.	80	60	0-27	0-41	0-54	1-8	1-21	1-34	1-48							
1" x 12" Pos. 7/16" x 6" Neg.	100	64	0-30	0-45	1-0	1-15	1-30	1-45	2-0							
1 1/8" x 12" Pos. 1/2" x 6" Neg.	120	68	0-30	0-45	1-0	1-15	1-30	1-45	2-0							
Mirror Arc																
14 mm x 8" Pos. 10 mm x 8 Neg.			No Data													
13 mm x 8" Pos. 9 mm x 8" Neg.			No Data													
12 mm x 8" Pos. 8 mm x 8" Neg.	25	57	0-26	0-39	0-52	1-6	1-19	1-32	1-46	1-59	2-12					
10 mm x 8" Pos. 7 mm x 8" Neg.	20	57	0-22	0-33	0-44	0-55	1-6	1-17	1-28	1-39	1-50					
9 mm x 8" Pos. 6.4 mm x 8" Neg.	15	57	0-24	0-36	0-48	1-0	1-12	1-24	1-36	1-48	2-0					
High Intensity																
13.6 mm x 20" Pos. 7/16" x 9" Neg.	125	70	0-16	0-21	0-26	0-31	0-37	0-43	0-49	0-55	1-1	1-7	1-13	1-19	1-25	1-31
11 mm x 20" Pos. 3/8" x 9" Neg.	90	60	0-17	0-22	0-27	0-32	0-38	0-44	0-50	0-56	1-2	1-8	1-14	1-20	1-26	1-32
9 mm x 20" Pos. 11/32" x 9" Neg.			No Data													
13.6 mm x 20" Pos. 3/8" x 9" Neg.	125	70	0-16	0-21	0-26	0-31	0-37	0-43	0-49	0-55	1-1	1-7	1-13	1-19	1-25	1-31
11 mm x 20" Pos. 11/32" x 9" Neg.	90	60	0-17	0-22	0-27	0-32	0-38	0-44	0-50	0-56	1-2	1-8	1-14	1-20	1-26	1-32
9 mm x 20" Pos. 5/16" x 9" Neg.			No Data													
White Flame A.C. Sets																
5/8" Pos. and Neg.	65	35	0-40	1-0	1-20	1-40	2-0	2-20	2-40							
¾" Pos. and Neg.	80	35	0-57	1-26	1-54	2-23	2-51	3-20	3-49							
⅞" Pos. and Neg.	90	35	0-46	1-9	1-32	1-55	2-18	2-41	3-4							
1" Pos. and Neg.	100	35	1-3	1-35	2-6	2-38	3-10	3-42	4-14							

Table Showing Burning Time of Various Carbon Combinations

J. E. Crabtree in Charge of S.M.P.E. Arrangements

J. E. Crabtree, Research Laboratory, Eastman Kodak Company, Rochester, N. Y., has been appointed chairman of the Committee of Arrangements for the Fall Meeting of the Society of Motion Picture Engineers to be held at Whiteface Inn, Lake Placid, N. Y., September twenty-sixth to twenty-ninth. Mr. Crabtree has been Chairman of the Papers Committee for some years and a member of the Committee of Arrangements for many of the recent conventions of the S. M. P. E.

Mr. Crabtree will shortly announce the names of those who will act with him on the Committee of Arrangements and give full details of the program of the coming meeting of the S.M.P.E.

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T. J. Major, recently placed in charge of the "One-Contract Plan" Division of the National Supply Company

T. J. Major Heads One-Contract Division

T. J. Major, until recently purchasing agent for the Balaban & Katz-Publix organization, has been retained by National Theatre Supply Company and placed in charge of the One-Contract Plan Division of the Company, which includes the Engineering Division under the direction of Alvin Seiler, the National theatre equipment engineer.

Mr. Major is without question one of the leading theatre equipment specialists of the country, having had supervision of equipment selection over a majority of the finest B. & K. houses, including the famous Uptown, Tivoli, Rialto Square and many other playhouses of like calibre. His combined experience in the equipment industry and in the operation and maintenance of theatres, ideally fits him for the position he has assumed with the National Theatre Supply Company.

In addition to assuming sales supervision of the various unit departments comprising the One-Contract Division, including the engineering, scenic, seating, decorating and pipe organ departments, he will train National territorial representatives and salesmen in National Service, instructing them in both merchandising and the better service policies inculcated by National.

The National One-Contract Division has inaugurated a system of equipment research, and data will be supplied to architects covering every department of theatre construction and outfitting in which they may be or become interested.

The National Engineering division services and the One-Contract Plan will function only through commissioned architects. No attempt has or will be made to serve in an architectural capacity and all decorative schemes, plans and suggestions for either effect or efficiency will be submitted to the architect in charge of each project prior to final submission to the buyer.

Comerford To Build New House on Jersey Shore

Announcement was made on August 8 of plans for the erection of a large, modern motion picture theatre in the borough of Jersey Shore, near Williamsport, Pa., by the Comerford Amusement Company, of Scranton, in cooperation with the J. G. Meyer Amusement Company, composed of investors residing in Jersey Shore and vicinity.

It has been the policy of the Comerford interests, which control over one hundred theatres in the United States, but chiefly in Pennsylvania, in many instances to associate themselves with local investors in promoting the erection of new theatres and the plans for the Jersey Shore enterprise are in accord with this policy.

The building will be erected on the Allegheny street site of the old Young Building, recently destroyed by fire. Among the modern devices to be installed will be the Vitaphone for the synchronization of both speech and music with the action on the screen. It is proposed to have the new theatre completed next year.

New Neighborhood House Opens in Atlanta

Monday afternoon, August 8th, marked the opening of the DeKalb theatres in the Atlanta district. The DeKalb is on Ponce de Leon Avenue in the heart of the business district of Decatur.

The new house was built by Walter T. Candler, in conjunction with the construction of a new hotel, at a cost of approximately $150,000. The architecture is in English style. The house is equipped with modern and up-to-date conveniences. It has a seating capacity of 500 and an adequate stage to care for the community's entertainment programs.

Arthur Lucas and W. K. Jenkins, operators of a chain of community theatres in the city, including Tenth Street, West End, Palace and Capitol View Theatres, are the prime factors of the DeKalb Theatre, which will be under the direction of Alpha Fowler, general manager.

Frank Harris, well-known young Atlantan and former Georgia Tech football star, has been named manager of the theatre.

Page Organ Co. Develops New 2 Manual Player

The Page Organ Company under the direction of E. A. Williams, Jr., has developed a player similar in appearance to the usual pipe organ console which, in addition to the two 88 note piano rolls, is equipped with two manuals and may be played by hand with all the finesse and technique of the customary two manual console. The Page Organ Company reports that this new Model MX-40, as it is known, has met with wide approval among theatre owners.

Several prominent theatre men of Ohio and Pennsylvania have recently placed orders for Page Unit Organs.

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Ackerman and Harris Open New San Franciso Theatre

LIKE a Moorish palace, the Avenue Theatre, San Francisco's newest and luxurious neighborhood playhouse, was formally presented to the people of San Bruno district, Wednesday evening, July 20th at 6 o'clock. Purely as a work of beauty, this structure is held unsurpassed in the annals of theatrical architecture. Like a piece of fine jewelry, studded with gorgeous gems and shining with their lustre, the Avenue Theatre forms another diamond in a necklace of new theatres rapidly being established in San Francisco's great home districts by Ackerman & Harris. Situated on San Bruno Avenue, between Burrows and Bacon Streets, the theatre not only beautifies the region but gives a marked impetus to its commercial growth.

The Avenue is of Spanish Gothic architecture. The front of the building is centered by a gracefully arched entrance. On each side of the arch and above it are three miniature balconies, six in all. Four turrets lend a finish that gives the exterior of the building the atmosphere of a Moorish castle during the medieval ages. A large dome, 60 feet in diameter, rises gracefully from the center of the building and from this dome, in the interior, is hung a beautiful ornamented chandelier, reversed so that reflected light is cast on the artistically decorated ceiling of the auditorium below. The theatre is of the popular stadium type. There are no balconies, but a rising elevation to the rear of the auditorium provides for greatly increased seating capacity, making the screen and stage thoroughly visible without the slightest obstruction from every seat in the house. The building is of class A steel and concrete, the entire property measuring 250 by 1,500 feet. Exclusive of its land values the structure cost $220,000 to create. Included with the building are 7 stores including a large market.

The structural equipment of the Avenue Theatre includes an outer vestibule, inner foyer, men's lounging rooms, ladies' rest rooms, managerial offices, a stage and an elaborate system of heating and ventilating. Projectors and other equipment for the presentation of feature pictures were installed by the National Theatre Supply Co., while the seating of the theatre was handled by the Heywood Wakefield Company. The huge organ was installed by the Rudolph Wurlitzer Company. The marquee was built by the Brumfield Electric Sign Co., which also installed all electrical signs, while the painting and decoration were done by the American Painting and Decorating Co. Electrical wiring was handled by the T. & T. Electric Co. The Avenue Theatre will maintain a policy of presenting the pick of the season's feature pictures accompanied with special musical programs.

Marr & Colton Enlarge New York Offices

Every year for the past ten years, the Marr and Colton Company, builders of pipe organs for theatres and churches, have found it necessary to enlarge in factory space, buildings, staffs and offices.

The increased business from New York office makes it necessary to take larger quarters. After August 1st., the New York Office will be located in a suite of offices in the Paramount Building, Times Square, New York. Mr. Lee Heerwagen, our genial sales manager, is in charge of the New York Office.

Loew Providence Site Now Being Cleared

The site on Weybosset and other streets, Providence, recently purchased, is now being cleared and present buildings torn down. On it will be erected the new $1,200,000 theatre for the Marcus Loew Circuit and it will take about a year to complete the structure, which will be the largest theatre in Providence. At one time part of the site was occupied by the old Gaiety Theatre.

Jasper, Ga., to Have New Theatre

A new theatre with a seating capacity of 275 will soon be opened in Jasper, Ga., by Paul Stancil. It will be called the Lyric, and is to have a stage adequate for road shows. The policy provides for pictures twice a week.



In Next Week's Issue

THE SHOWMAN

A Monthly Feature of

MOTION PICTURE NEWS

You can't blame the weather

You *know* it will be hot in July and August. It always is.

You *know* people like to be comfortable—and won't sit and perspire in a hot theatre.

So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet N-12?

TYPHOON FAN COMPANY

345 West 39th Street - - - New York

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Studio Briefs

George K. Arthur has been assigned a part in "Mixed Marriages," the new Metro-Goldwyn-Mayer picture co-starring Lew Cody and Aileen Pringle. Others in the cast will be Bert Roach and Mary McAllister. Director Hobart Henley is now on location at La Jolla.

"Fallen Angels," the Arthur Somers Roche story currently running in Red Book Magazine, has been purchased by Universal for immediate production. Edward Laemmle will direct.

Wesley Barry returns to the screen in "Old Kentucky," which John M. Stahl is directing for Metro-Goldwyn-Mayer.

Richard Arlen will be opposite Bebe Daniels in Paramount's "She's a Sheik," an original by John McDermott for which Lloyd Corrigan wrote the script. Clarence Badger will direct.

Harry Beaumont has been placed under contract to direct "Olga From the Volga," a forthcoming co-starring vehicle for Karl Dane and George K. Arthur. The story is an original by Nathalie Bucknall and Franclien Macconnel; the continuity has just been written by Florence Ryerson and Colin Clements, Metro-Goldwyn-Mayer scenarists.

Aside from Mary Astor and Lloyd Hughes the cast for First National's "No Place to Go" includes Virginia Lee Corbin, Hallam Cooley, Myrtle Stedman and Jed Prouty. Mervyn LeRoy is directing this Hobart Henley production.

Jack Conway will handle the megaphone for Cosmopolitan's "Bringing Up Father," with Polly Moran and Marie Dressler. Frances Marion has prepared the script.

Georgia Hale plays the leading feminine role in "The Rawhide Kid," Hoot Gibson's new vehicle for Universal which is adapted from Peter B. Kyne's "The Lion and the Lamb." A company of nearly 100 persons left for the Zion National Park this week headed by Del Andrews.

Alan Forrest will play the role of the heavy in "The Lovelorn," the Cosmopolitan production which goes into production soon with John P. McCarthy at the directorial helm. Sally O'Neil, Larry Kent and Molly O'Day have leading roles.

Under a new realignment of Paramount directors, Frank Tuttle, originally assigned the direction of "Honeymoon Hate," will handle the megaphone on Esther Ralston's next starring picture. Luther Reed will take over the direction of "Honeymoon Hate."

Ralph Forbes has been cast for the role of "Carl" in "The Enemy," in which Lillian Gish is shortly to star at the Metro-Goldwyn-Mayer studio.

John Mack Brown, erstwhile football star, is now playing the male lead in Marion Davies' "The Fair Co-ed."

The ten winners of the First National-College Humor screen tests will make their third appearance in "No Place to Go," which is to be the screen version of Richard Connell's story, "Isles of Romance."

Sam Hardy has been added to the cast of Sam E. Rork's production for First National, "A Texas Steer," starring Will Rogers. Ann Rork and Louise Fazenda had previously been signed.

Fox films has added three directors to its staff. They are James Tinling, Victor Heerman and Richard Rosson. Tinling has already begun "Very Confidential," which stars Madge Bellamy. Heerman will direct "Ladies Must Dress." Rosson will shortly be assigned a picture at the Fox studio.

Jeanne Eagles will appear with John Gilbert in "Fires of Youth," which Monta Bella is directing. Miss Eagles joined the company filming the story in Washington, D. C., last week. She is best known for her characterization of Sadie Thompson in "Rain."

Gloria Swanson, Director Raoul Walsh and 98 players and extras left Hollywood last Sunday morning for a location trip to the Catalina Island Isthmus for scenes on "Sadie Thompson," a forthcoming United Artists picture. The Swanson unit remains at Catalina for a week.

Richard Arlen has the juvenile lead in "The Side Show," the temporary title of the first Paramount comedy co-starring Chester Conklin and W. C. Fields. No starting date has been set for the story, which is being developed by Percy Heath, Eddie Moran and Donald Davis under the supervision of Louis D. Lighton.

Carol Holloway has joined the cast of "Jake the Plumber," and FBO feature comedy starring Jesse De Vorska. Miss Holloway is returning to the screen after a six years' absence.

Michael Curtiz has been assigned to direct "Good Time Charley" for Warner Bros. This melodrama will go into production soon with Warner Oland enacting the title role. The story is an adaptation of "The Rainbow Chasers," by Darryl Francis Zanuck.

Fred Datig, casting director, has been signed by Paramount to a new contract. Datig has been with Paramount for the past two years.

Barbara Kent has just been added to the cast of "The Drop Kick," Richard Barthelmess' stella vehicle which Millard Webb is directing for First National.

Five writers have joined the Paramount staff and are engaged in developing special ideas on original screen tales under the direction of Monte Katterjohn. Jack Jevne, Scott Darling, Sydney Buchman, Arndt Giusti and Gil Pratt are the five men and they are all experienced scenarists.

Among those engaged for roles in the Tiffany production, "The Girl from Gay Paree," are Lowell Sherman, Barbara Bedford, Malcolm McGregor, Walter Heirs, Margaret Livingston, Betty Blythe, Templar Saxe and Leo White.

Director Ben Stoloff has filmed the opening sequences of "Silver Valley," Tom Mix's latest Western for Fox Films in which the star's leading lady is Dorothy Dwan. Philo McCullough, Jocky Hoefli, Tom Kennedy, Lon Poff, Harry Dunkinson and Clarke Comstock are supporting members of the cast, which also includes Tony, the horse. The new Mix vehicle is based on a story by Harry Sinclair Drago.

Sterling Holloway, comedian, has been signed to a long term contract by Mack Sennett, who will feature him prominently in Pathe comedies.

Douglas Gerrard will play in Dolores Costello's next vehicle for Warner Bros., "The College Widow." Paul Schofield has completed the script and the cameras will begin grinding next week. Archie Mayo will direct.

Work is going forward at the Chadwick Studio on the Coast on "The Stunt Man," the second of the comedies which Larry Semon is making for Educational. Semon is directing and has for his assistant Willie King.

Jean Arthur has been signed by Monte Banks to play the leading feminine role in the comedian's "An Ace in the Hole," now in production at the Pathe West Coast studio under the direction of Herman Raymaker.

Richard Arlen will have the romantic male lead opposite Mary Brian in the initial Paramount vehicle co-starring Chester Conklin and W. C. Fields.

Marie Prevost and Harrison Ford are together again in the new Pathe feature, "The Girl in the Pullman," adapted from Willson Collison's stage farce, "The Girl in Upper C."

William Fairbanks' "When Danger Calls" was put into production last week with a cast that includes Eileen Sedgwick, Sally Long, Ethan Laidlow, Donald MacDonald and Hank Mann.

"The Private Life of Helen of Troy," now in work at the Burbank studio, had two additions to its cast this week in the persons of George Fawcett and Ricardo Cortez. Others in the cast are Tom O'Brien, Virginia Lee Corbin and Alice White.

Jules Cowles will interpret the role of Dinty Moore in the motion picture transcription of the cartoon, "Bringing Up Father," which Cosmopolitan is making with J. Farrell MacDonald as Jiggs and Gertrude Olmstead and Grant Withers in the romantic leads.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L. Maloney-E. Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	

Feature	Star	Distributed by	Length	Reviewed
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7500 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros.	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros.	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-B.Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6405 feet	Aug. 5
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Satin Woman, The	Mrs. W. Reid	Lumas	6566 feet	Aug. 5
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6 reels	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	7 reels	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	6 reels	
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	Irene Rich	Warner Bros		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	5 reels	
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
	Mendez	F. B. O.		
Outpost, The (tentative)	I. Rich-W. Russell-W. Collier, Jr	Warner Bros		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount		
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	
Stranded	S. Mason-Collier, Jr.	Sterling Pict.		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7 reels	Aug. 19
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman Who Did Not Care, The	L. Tashman-A. Rankin			

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Broadway Kid, The	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Drop Kick, The	R. Barthelmess - A. Vaughan-B. Kent	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 9
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	5 reels	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Out All Night	R. Denny-M. Nixon	Universal		
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	6 reels	
Red Raiders	K. Maynard-A. Drew	First National		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
We're All Gamblers	Meighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Fair Co-ed, The	Marion Davies	M-G-M		
orbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M. Pickford-C. Rogers	United Artists		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Ranger of the North	Ranger (Dog)	F. B. O		
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4205 feet	Aug. 19
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-		
In Bad With Sinbad	Franklin Pangborn	F. B. O		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bona arte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Ask Me Another	R. Denny	Universal		
Avenger, The	Bob Custer	F. B. O		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Branded	Bob Custer	F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy.	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway Madness	M. de la Motte	Excellent Pict		
Buck Privates	de Putti-McGregor	Universa.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney	Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Berenger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		

Feature	Star	Distributed by	Length	Reviewed
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The	C. Murray-F. Kelsey	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heaven Help the Working Girl	E. Ralston-R. Arlen	Paramount		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home Made	Johnny Hines	First National		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man'ε Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Stongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of Old Spain, A	E. Taylor-D. Alvarado	United Artists		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Nyroleon (Dog)- R. Fraser-E. Murphy		5502 feet	Aug. 19
Show Boat		Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
South Sea Love		F. B. O.		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thanks For the Buggy Ride	Laura La Plante	Universal		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Very Confidential	Madge Bellamy	Fox		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton		2 reels	
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Capers of a Camera	Hodge-Podge	July 17	1 reel	
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Dead-Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Dummies	Larry Semon		2 reels	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane		2 reels	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	
Hold Fast	Cliff Bawes	July 31	1 reel	
Holly-Nuts	Big Boy	Aug. 28	2 reels	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Live News	Johnny Arthur		2 reels	
Meet the Folks	Jimmie Adams	July 10	2 reels	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Sure Cure	Beauchamp-Davis	July 10	2 reels	
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	
Wild Wallops	B. Dooley-O. Hasbrouck	June 26	2 reels	July 1

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra, The	Variety		1 reel	
America Today	Variety		1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Silk Legs		July 31	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar. q0	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Oct. 8	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack legy, The	Duffy-Shannon		2 reels	
	Novelty	Aug. 6		
Find the King	E. E. Horton		2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 201	reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Crazy Kat Cartoon	Sept. 24	1 reel	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Aug. 13	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"		2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Kisses	Roach Stars	Aug. 28	2 reels	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Derelects of the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
God Made This Day For Me (Guest Jewel)		Aug. 1	1 reel	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	June	1 reel	July 22
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray	July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema	1 reel	
Sky Walkers	Novelty	June	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Water, Water Everywhere		Bray	June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15

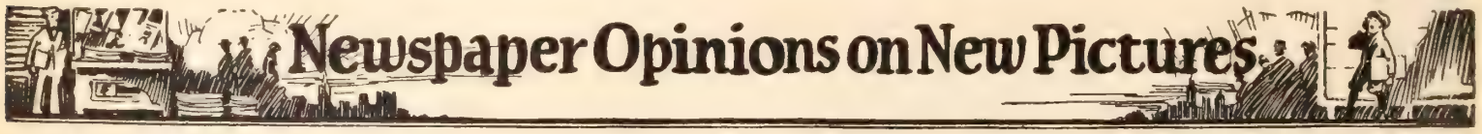
TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Footing the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble and Dog	Sept. 14	2 reels	
Buster's Frame-Up	Trimble and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble and Dog	Aug. 1	2 reels	July 15
Buster's Initiation	Trimble and Dog	July 4	2 reels	June 24
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17

Title	Star	Rel. Date	Length	Reviewed
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
Great Guns	Oswald Cartoon		1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim		Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		1 reel	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Troubles		Sept. 5	2 reels	Aug. 19
Oh Faxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Furlough	Sig Saylor	July 27	2 reels	July 15
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business		Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver		2 reels	June 17
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	
Shady Rest	"The Gumps"		2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	
Son of America, A	George K. Arthur	Aug. 8	1 reel	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
Trail of the Tiger, The (Serial)	Jack Daugherty		2 reels	
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	



"College" — United Artists, San Francisco

latest comedy and by all odds his best. Safe to prophesy success for Keaton's second United Artists picture. Civilized comedy, all of its laughs, and there are countless hearty ones, legitimately gained. Laughs sound and satisfactory, built on situations that are sane and universally appealing. Riotously funny without assistance of single custard pie."

News: "Buster's attempts to imitate high-powered 'soda jerker' furnish one of comedy's high spots. Bewilderment in baseball game and efforts to fit into track team also bring steady accompaniment of laughs."

Call: "Embodiment of humor; ultimate in comedy. Keaton has achieved not only best of many laugh hits but of college comedies. Contains universe of laughs and infinity of wit."

Bulletin: "Best Keaton has ever made. Substitutes humor for heroics with prodigious success. Sends audience into hysteria."

Examiner: "Happens to be best of Keaton's comedies. . . . A success. . . . Narrative has more briskness than anything he has ever appeared in. Simplicity and abundance of gags go off like string of firecrackers."

"College"—United Artists, Metropolitan Theatre, Los Angeles

L. A. Evening Herald: "You'll roar plenty over the evolution of a Buster from a high school grind into a glorified Charlie Hoff. . . . It is hard to quit laughing unless you quit looking at the screen, and you can't want to quit looking."

Louella Parsons in The L. A. Examiner: "There were many who craved Mr. Keaton yesterday for I had difficulty finding a seat at the Metropolitan Theatre where 'College' is on exhibition. Mr. Keaton needed inly to drag himself into view to get a laugh. . . .The incidents are really funny."

L. A. Evening Express: "The picture exudes a continuous, happy atmosphere. The gags come frequently and are original. When Buster throws his hammer audiences approach throwing a fit."

L. A. Evening Record: "A surefire gloom chaser! . . . A picture of continuous laughs with all kinds of woe happening to Buster. . . . It is one in which the laughs and gags are closely packed, with the most made out of all the footage."

"Judgment of the Hills"—F B O, Hippodrome Theatre, New York City

World: "It does play itself in so faithful, so ingenious a fashion that it represents at once best new screen play of current week and by all odds most respectable exhibit which F B O has turned out to date. Frankie Darro gives remarkable portrayal, moving, honest and unaffected, while elder brother, acted by Orville Caldwell, is done with strength and repression and surprising minimum of customary Hollywoodian madness. A satisfying and creditable screen drama."

Herald - Tribune: "Mountain story well directed and two parts played in excellent understanding. Young actor (Darro) admirably sincere and moving, and Caldwell plays mountain ne'er-do-well splendidly. Is agreeably devoid of usual mountain hokum, and there is air of genuineness about atmosphere. Meehan has done competent directorial job."

Morning Telegraph: "Speaking of motion picture genius, what about Leo Meehan? He is boy who bats out little gems of pictures like 'Judgment of the Hills' which are given to exhibitors by F B O to enable them to stay in business. As sweet a bit of cinema as New York has seen. Shots superb in pictorial composition and pastoral beauty. Sustained suspense and climax which are thrillingly enthralling and carry utter conviction. Were I production chief of some company plagued with the necessity to economize, I believe I would send each of my directors a picture of this tousle-headed Irishman, Meehan, as a gentle reminder of what can be done in picture business. 'Judgment of the Hills' weighed in balance and found golden."

Daily News: "Frankie Darro, as kid brother, walks off with honors."

American: "Frankie Darro, boy for whom picture was made, gives excellent performance. Child's eyes as lovely and appealing as Jackie Coogan's, and he uses them unconsciously and therfore to advantage. Mr. Caldwell makes convincing strong man and contributes much to picture's sincerity."

Mirror: "This infant prodigy shows flair for dramatics which promises to place his name in spotlights."

Telegram: "Excellent acting and skilled direction."

Journal: "Youngster (Darro) does good work and Caldwell gives convincing performance."

Evening World: "Kind of story which movie fans country over will fork over their money to see."

"Wings"—Paramount, Criterion Theatre, New York City

Evening World: "How Paramount has succeeded in making some of thrilling battle scenes in air makes little or no difference—they are thrilling and realistic."

World: "'Wings' flew into Criterion—riding on breeze of effusive ballyho, and justified virtually all praise makers have given it. Never has screen in this country shown such spectacle of aviation. Audience broke into spontaneous applause at thrill of sheer spectacle. Doubtless will have long run on Broadway."

Photoplay Magazine: "Great war spectacle of air. Thrilling airplane fights and maneuvers in and above clouds. By all means see 'Wings.'"

Evening Post: "'Wings' will probably be tremendously popular. Aerial sequences of unflagging and breath-taking interest."

Telegram: "Sky level of war, it is now proved, held several thousand thrills and lot of excellent drama. Excellent and thrilling stuff. Battles in sky beautifully photographed and produce fully as much tense excitement as muddy struggles of 'The Big Parade.' Playwright Owen Davis considers final flying scene in which Charles Rogers, not knowing that his buddy is in stolen German plane, drives him to death on ground, 'the most gripping scene in dramatic history.' Quite number of our neighbors wept copiously during episode, so scene was undeniably effective."

Evening Sun: "Airplanes zooming through cloud banks, falling, twisting their way across enlarged screen covering—proscenium space of Criterion—these are drama and core of 'Wings,' which was shown to plane-crazed world last evening. Film represents first attempt at using planes as motif, and naturally 'Wings' is most thrilling when audience is transported to etherized spaces up where blue begins."

Times: "Amazing air duels and impressive study of aviators depicted gives unforgettable idea of existence of these daring fighters—how they were called upon at all hours of day and night to soar into sky and give battle to enemy planes."

Graphic: "'Wings,' packing all thrills of great adventure, romancing facts more exciting than fiction, retelling story which screen has told so often, came into Criterion and before first-night audience had left theatre box-office reported sell out for all next week. 'Wings' will be big success, not only because now is appropriate time for aviation picture, but because extravagant advance notices were no exaggerations."

Evening Journal: "'Wings' impressive spectacle. Airplane sequences—squadrons in formation, battles in air, planes crashing down like comets of fire; war fought over again, exploding shells, lumbering tanks, barbed wire, fire, destruction—all these scenes thrillingly vivid. War and airplane scene tremendous."

Herald-Tribune: "Some brilliant scenes of aerial combat in 'Wings.' In it, too, enormously helpful use of this new device called Magnascope."

Now investigate
Incandescent Lamp Projection

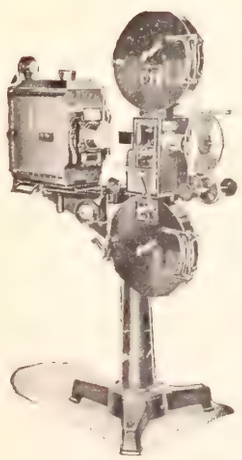
THE economy of incandescent lamp projection is well known to the industry. It is directly responsible for the success of hundreds of medium size theatres throughout the country where low operating costs are of paramount importance.

And it has many other advantages. The light source is steady and does not vary in intensity. Pictures are, therefore, free from flicker, shadows and unevenly distributed light. These features are always appreciated by the audience.

Projectionists favor incandescent lamp projection not only because it makes a good screen presentation but also because it improves operating conditions. There's no dust or fumes or excess heat from an incandescent lamp and once adjusted it requires very little attention.

It is, therefore, only a matter of good business to investigate the merits of this method of projection and to find out if it is adaptable to your theatre. As a rule it can be used profitably in any theatre where the throw does not exceed 120 feet. Often it gives satisfactory results over longer ranges.

Very little extra equipment is required and the saving it effects soon pays all installation costs.



Let us send you complete information on the Simplex Incandescent Lamp Projector Unit.

Simplex

SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street, New York City

SIMPLEX
PROJECTORS
FOR
BETTER
PROJECTION

The New Pit Pipe Organ

What others say about The New PIT PIPE ORGAN:

"All I can say your instrument playing to continuous jammed house."

Legion Theatre
Marshalltown, Iowa

"Congratulations on wonderful instrument."

Clermont Theatre
Chicago

"Increased our business more than enough to warrant the investment."

Tuxedo Theatre
New York City

"In itself a distinct musical attraction."

Grand Theatre
Winter Haven, Florida

"The organ is a positive sensation."

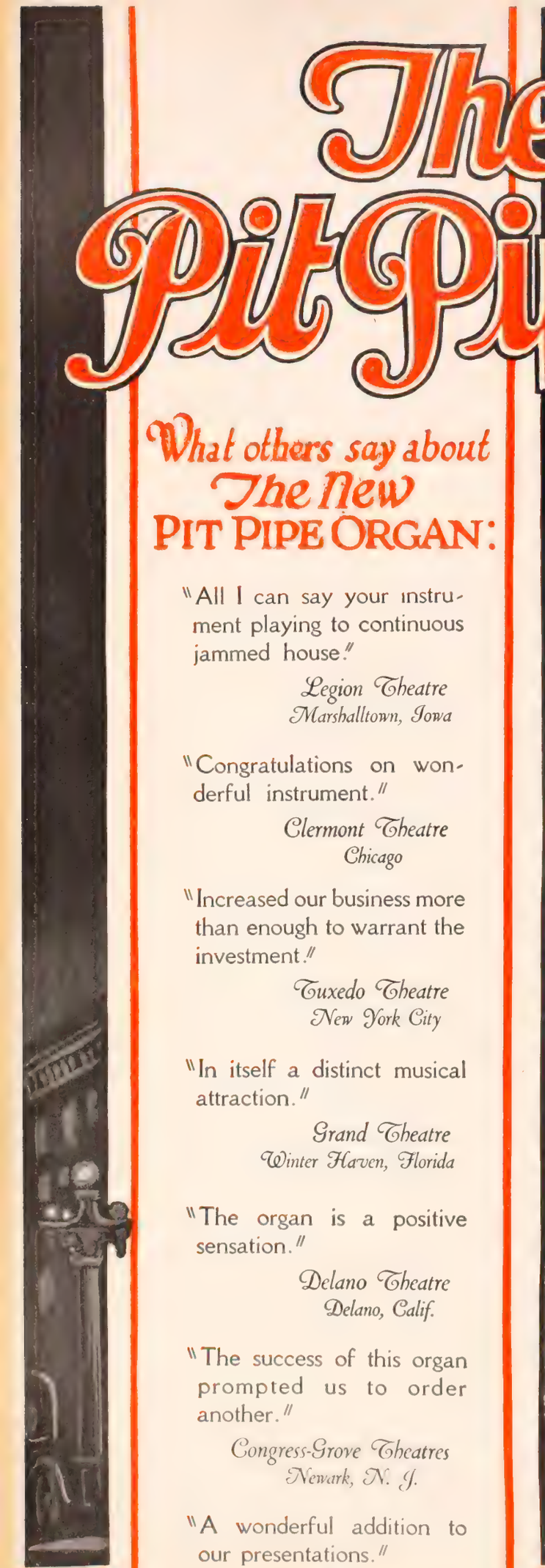
Delano Theatre
Delano, Calif.

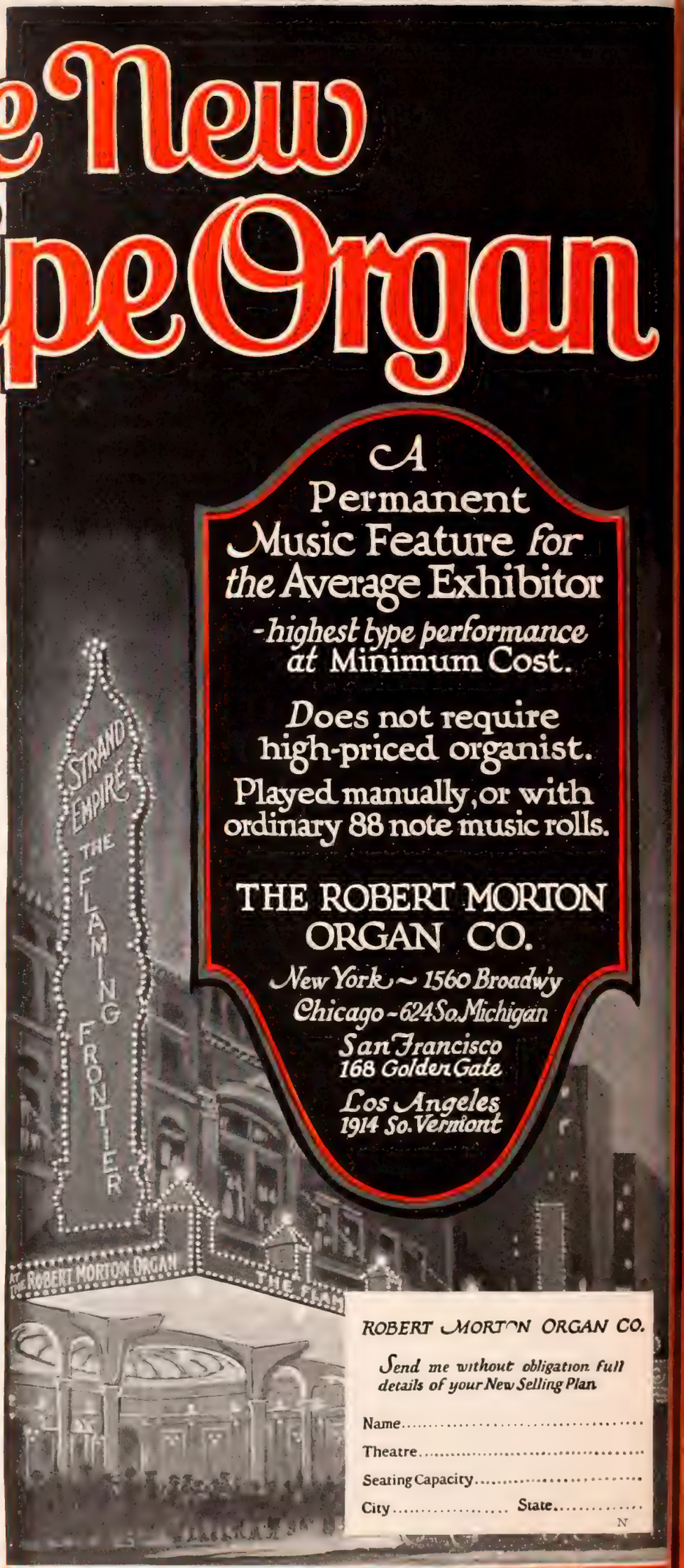
"The success of this organ prompted us to order another."

Congress-Grove Theatres
Newark, N. J.

"A wonderful addition to our presentations."

Strand-Empire Theatre
Chillicothe, Mo.





A Permanent Music Feature for the Average Exhibitor

-highest type performance at Minimum Cost.

Does not require high-priced organist.

Played manually, or with ordinary 88 note music rolls.

THE ROBERT MORTON ORGAN CO.

New York ~ 1560 Broadway
Chicago ~ 624 So. Michigan
San Francisco
168 Golden Gate
Los Angeles
1914 So. Vermont

ROBERT MORTON ORGAN CO.

Send me without obligation full details of your New Selling Plan

Name.....

Theatre.....

Seating Capacity.....

City..... State.....

N

In This Issue: "The Showman"

Motion Picture News



SOME BABY!

METRO-GOLDWYN-MAYER EXTENDS sincere thanks to the exhibitors of America for their marvelous, unprecedented reception of M-G-M News, the new newsreel. Young blood showmanship has again demonstrated its right to the Top of the Industry.

Entered as second-class matter April 22, 1923, at the [illegible] under act of March 3, 1879

Vol. XXXVI
No. 9

Published Weekly—$2.00 a Year

New York

September 2, 1927
PRICE 20 CENTS



WURLITZER
ORGAN

The desire of the public for Wurlitzer music is growing steadily and has reached the point where the drawing power of the Wurlitzer Organ is so great that it has the ability to pay for itself.

WURLITZER
REG. U.S. PAT. OFF.

Factories, N. Tonawanda, N. Y.

New York	Cincinnati	Chicago	Cleveland
Pittsburgh	Detroit	Philadelphia	Buffalo
San Francisco	Los Angeles	St. Louis	Kansas City

a solid week of "new era" pictures



¶ this ad free in your local or key city newspaper if you book Paramount Week solid. Already set for 2000 newspapers reaching a combined circulation of over Fifteen Million!

¶ Tie up your theatre to the nation-wide celebration of the New Era in Motion Pictures during Paramount Week, September 4th to 10th. The only special "week" in the business that means anything to exhibitors. Because it's the only "week" that means anything to the public the exhibitor serves. ¶ You get free newspaper advertising, free ad sales items, mats, one-sheets, etc. You get the accumulated prestige of ten years' national advertising of Paramount Week. And you get those great 100% Paramount Pictures in the modern manner, the talk of a nation. ¶ See the Paramount salesman today and celebrate with a solid week of "new era" pictures.

10th annual paramount week september 4th to 10th



"paramount news is so far ahead of all others I have seen that there is no comparison!"

T. W. McKay, Strand Theatre, Rutland, Vt.

¶ We said these changing times demanded a new and greater news reel. We said Paramount News was it. Now the actuality proves it — on the screen. Don't take our word for it. Read the enthusiastic comments of lucky showmen who have played it from its first issue, August 1st. We've a barrel more of wires and letters even more flattering. Nation-wide praise for Paramount's daring step that has "put the news reel ten years ahead of where it was." ¶ Screen the current issue of Paramount News for yourself. You'll catch the difference from other news reel at once. Events flashed on the screen before the newspaper headlines dry. All previous standards of speed beaten a mile. The whole world combed by a

mammoth camera staff, as only Paramount can. Crisp, modern headlines. Breezy tempo. The news reel of these swift, breathless times. Paramount News. "Eyes of a new world." Twice weekly. 1927's public demands it.

exhibitors hail the new and greater news reel!

Mr. McKay's letter in full:

¶ "My hearty congratulations on your first release of Paramount News, which we are playing today. *This news reel is so far ahead of all others I have seen that there is no comparison.*

¶ "Comments from audiences are the greatest ever received from a production in this house. There is no question in my mind but that Paramount News now tops all other news reels."

Mr. E. R. Rogers of Chattanooga, Tenn., wires:

¶ "The news reel takes on a *new and significant meaning* with the advent of Paramount News. We marveled at the showmanship displayed in its construction, at the excellent photography, at the clever titles and sequences. When we received scenes of Bobby Jones' arrival in Atlanta Sunday for showing Monday, off went our hats again to Paramount News."

"Fastest service ever," says Mr. Edward Johnson, president California Theatre Co.

¶ "Paramount News service best ever. Subway bomb explosion received here Sunday—fastest service ever received from the East. Paramount should be congratulated on Editor Emanuel Cohen."

"Paramount News best," wires Mr. Mike Glynne, Long Island exhibitor:

¶ "Paramount News best news reel we have shown in my theatres this year. Congratulations to the staff."

Mr. A. C. Gortatowsky, Atlanta, Ga., showman, expresses enthusiasm:

¶ "Ran first issue Paramount News yesterday and Monday. It's a cracking good news picture. Much success with it."

Mr. Will H. Hays writes Editor Emanuel Cohen:

¶ "I was very much pleased to see the first issue of the Paramount news reel. It was a splendid one and I want to send you a word of congratulation and best wishes."

"Didn't realize there could be so much difference," Mr. C. T. Perrin, Sterling Theatre, Greeley, Col., writes:

¶ "The first issue of Paramount News is about the best news reel I have ever had the pleasure of seeing. *I didn't realize there could be so much difference in the subject.*

¶ "I want to mention particularly the titles—how much easier to read and to remember than in any other news reel. Everyone in the audience thought it was great."

Mr. Exhibitor C. B. Grimes, of Tuscaloosa, Ala., sends congratulations:

¶ "My compliments on Paramount News. The service from Atlanta was par-excellent. Showing picture today on Bobby Jones' welcome in Atlanta yesterday afternoon. Congratulations to Paramount."

"Went over great," enthuses Mr. S. Dannenberg, Strand Theatre, Birmingham, Ala.

¶ "Paramount News went over great. You are to be particularly commended for the speed with which you got Bobby Jones' arrival in Atlanta on our screen. Best wishes for a world of success."

paramount news

FBO Landslid sweeps the Show World!

MASTER SHOWMEN OF THE WORLD
FBO
PICTURES
CORP.

15,000 SHO



MASTER SHOWMEN NAIL THE CIRCUITS! STORM THE INDEPENDENTS!

All booking records smashed . . . shattered and knocked galley west as exhibitors take Pete Harrison's tip and tie-up to FBO! Mighty Machine of Practical Showmanship—with GREATEST BOX-OFFICE ATTRACTIONS IN FBO HISTORY . . . assumes commanding position in the industry!

THE BIGGER THEY ARE THE HARDER THEY FALL!

Following circuits are aboard the band wagon:

Gray Publix Circuit, New England States.

Publix, Southern States.

Blank Publix, Iowa.

B. F. Keith's, Moss and Proctor Theatres, Albany, Troy, Lowell, Portland, Toledo, New York City, etc.

Universal Circuit, Iowa, Nebraska, Florida, Kansas, Missouri, etc.

Libson's Circuit, Cincinnati, Columbus, Cleveland, etc.

Co-operative Booking Offices, Detroit.

Ed Fay's Theatres, Providence and Rochester.

Marcus Loew Theatres, Greater New York, etc.

Stanley Co. of America, Greater New York, New Jersey, etc.

Comerford Circuit, Southern New Jersey and Pennsylvania.

and an army of others girdling the nation.

FBO DOESN'T PUT ON THE DOG BUT ASSUREDLY DOES PUT ON THE PICTURES

VMEN CAN'T BE WRONG

There are Exhibitors in this broad land of ours—

sound, solid men, prosperous, progressive — whose entire prosperity has arisen through showing

FOX PICTURES

as the backbone of entertainment at their theatres for years and years. These men know the true meaning of the phrase

PROFIT WITH FOX



This season *they* will play "WHAT PRICE GLORY" and "7th HEAVEN" — they will get McLAGLEN and DEL RIO in "Loves of CARMEN", JANET GAYNOR in "2 GIRLS WANTED", O'BRIEN and VALLI in "EAST SIDE, WEST SIDE" and "PAID TO LOVE", OLIVE BORDEN in "THE JOY GIRL" and all the rest of the 38 special pictures and 14 Westerns.

And these steady showmen round out their programs with FOX NEWS, all the FOX COMEDIES and many FOX VARIETIES.



They are the mainstay of the industry—these year-in year-out exhibitors. Such are the men who, years ago nailed the FOX banner to their flagmasts and took Prosperity for their steady bed-fellow. YES, SIR!

THE WORLD'S RECORD

(Nothing less, Gentlemen! Here are the facts)

"WHAT PRICE GLORY"

7 Days: August 13-19

ROXY THEATRE

NEW YORK

Total Receipts: $144,267.30

Total Admissions: 175,866

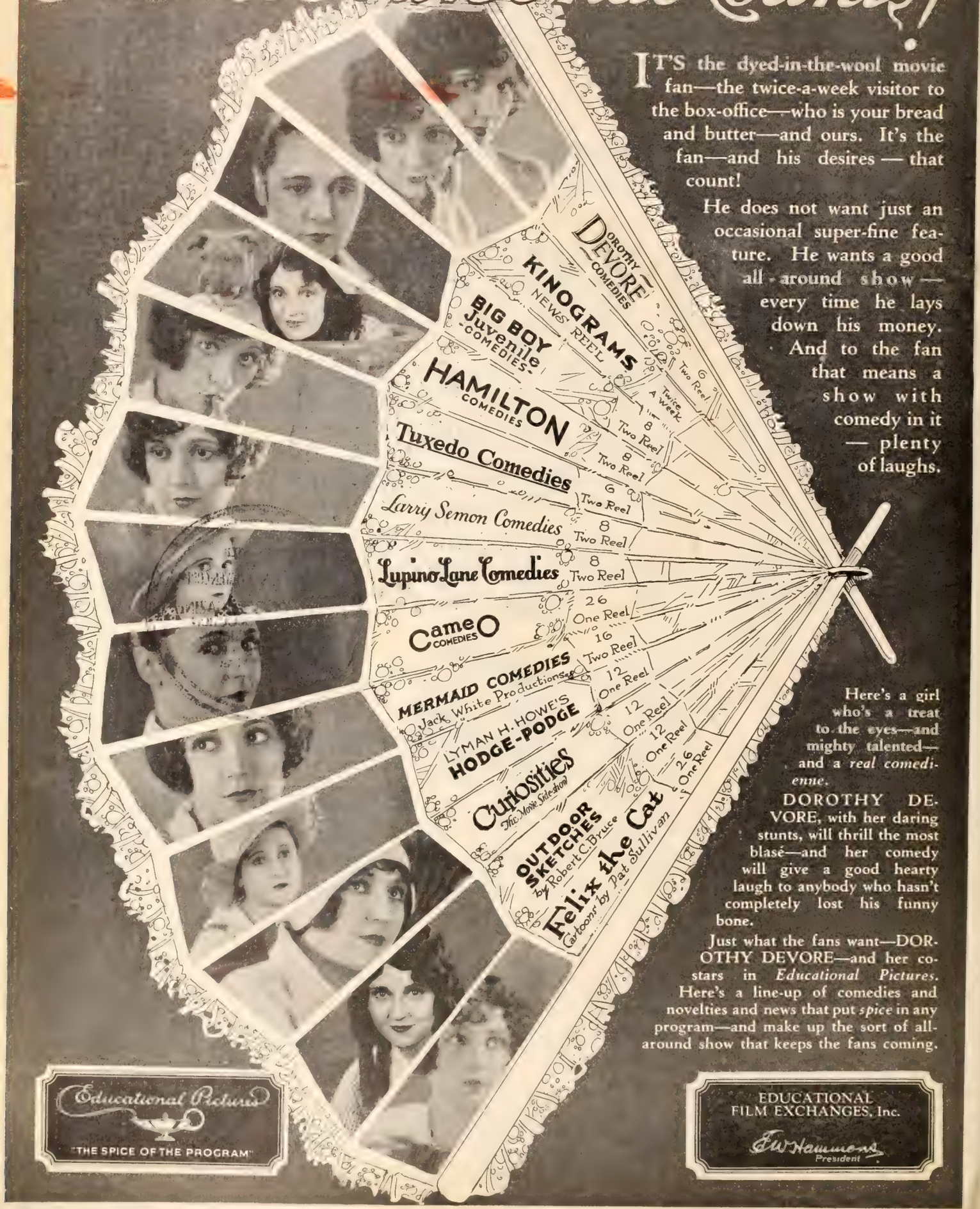


"The World's Greatest Motion Picture"
at
"The World's Greatest Theatre"
has done the world's greatest business.
THAT'S ALL!

It's The Fan That Counts!

IT'S the dyed-in-the-wool movie fan—the twice-a-week visitor to the box-office—who is your bread and butter—and ours. It's the fan—and his desires — that count!

He does not want just an occasional super-fine feature. He wants a good all-around show — every time he lays down his money. And to the fan that means a show with comedy in it — plenty of laughs.



Here's a girl who's a treat to the eyes—and mighty talented—and a *real comedienne*.

DOROTHY DEVORE, with her daring stunts, will thrill the most blasé—and her comedy will give a good hearty laugh to anybody who hasn't completely lost his funny bone.

Just what the fans want—DOROTHY DEVORE—and her co-stars in *Educational Pictures*. Here's a line-up of comedies and novelties and news that put *spice* in any program—and make up the sort of all-around show that keeps the fans coming.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

HAIL



THE Tributes and Salutes of the entire world. May yours be the theatre to echo with stirring applause. May yours be the honor to create the presentation for a true masterpiece.

Metro-*Goldwyn*-Mayer

November 19, 1925
Road Show Premiere



RED letter days in the history of motion pictures. It is with justifiable pride that Metro-*Goldwyn*-Mayer presents to you so that you in turn may present to your expectant patrons this greatest of all photo-play triumphs

THE BIG PARADE

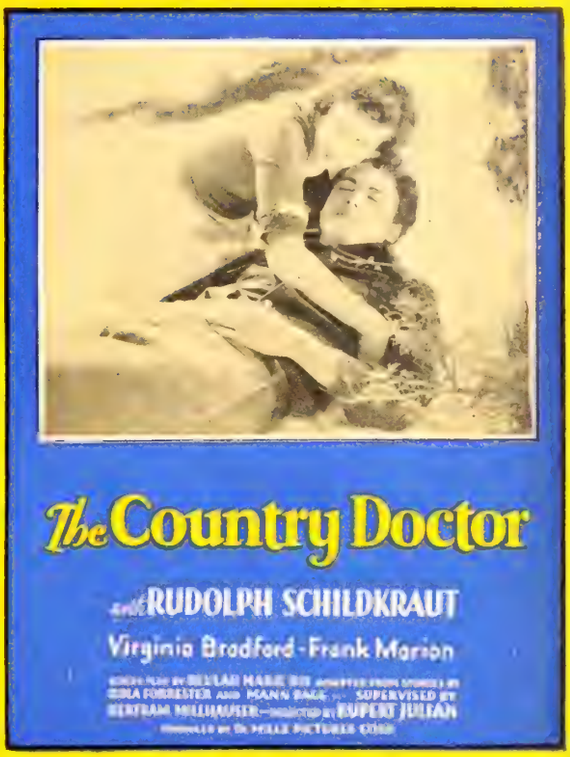
"Yours to be proud of"

September 10, 1927
Popular Price Premiere

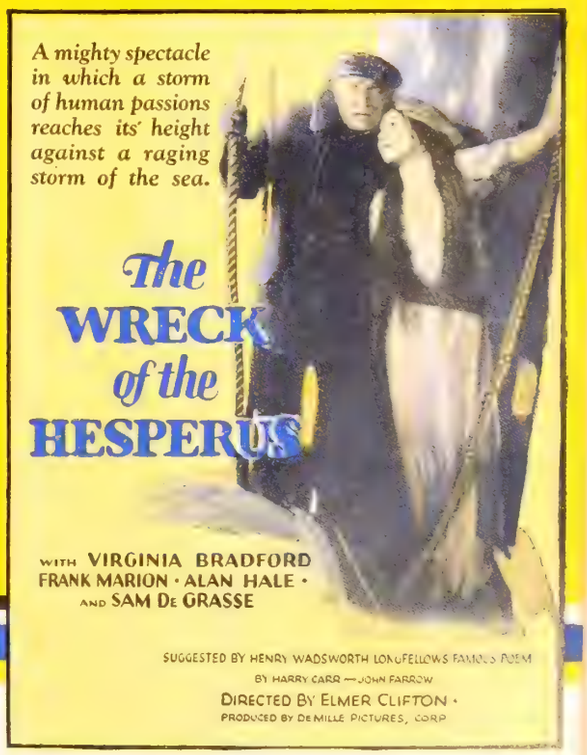
VIRGINIA BRADFORD



A sensational hit in



Her next



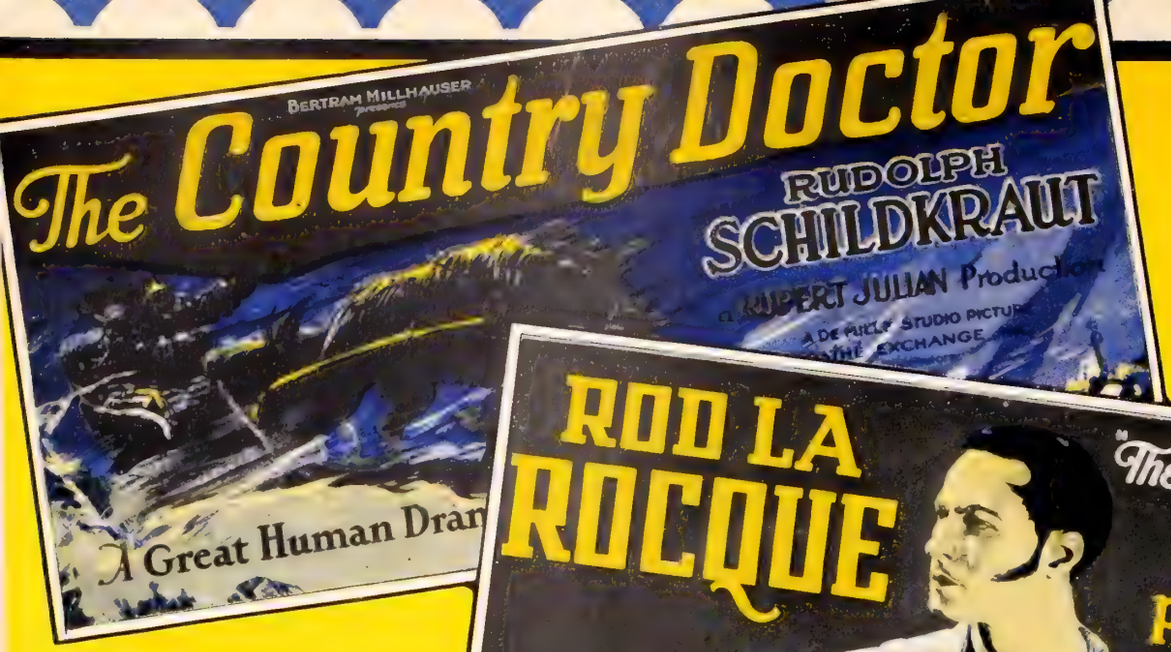
A new, bright personality in the PATHE-DE MILLE galaxy of featured players

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

TRADE MARK

Foreign Distributors Producers International Corporation [illegible]
WILLIAM M. VOGEL, General Manager







PATHE SHOWMANSHIP SERVICE

is not just a slogan– it represents the highest type of advertising and exploitation help, designed by skilled advertisers, showmen and artists. Pathe advertising produces maximum results at a minimum of cost to you. *IT PAYS TO ADVERTISE*, and wise showmen will make liberal use of PATHE'S high-powered lithographs, lobbies, cuts, mats, slides, banners, press sheets and other accessories.









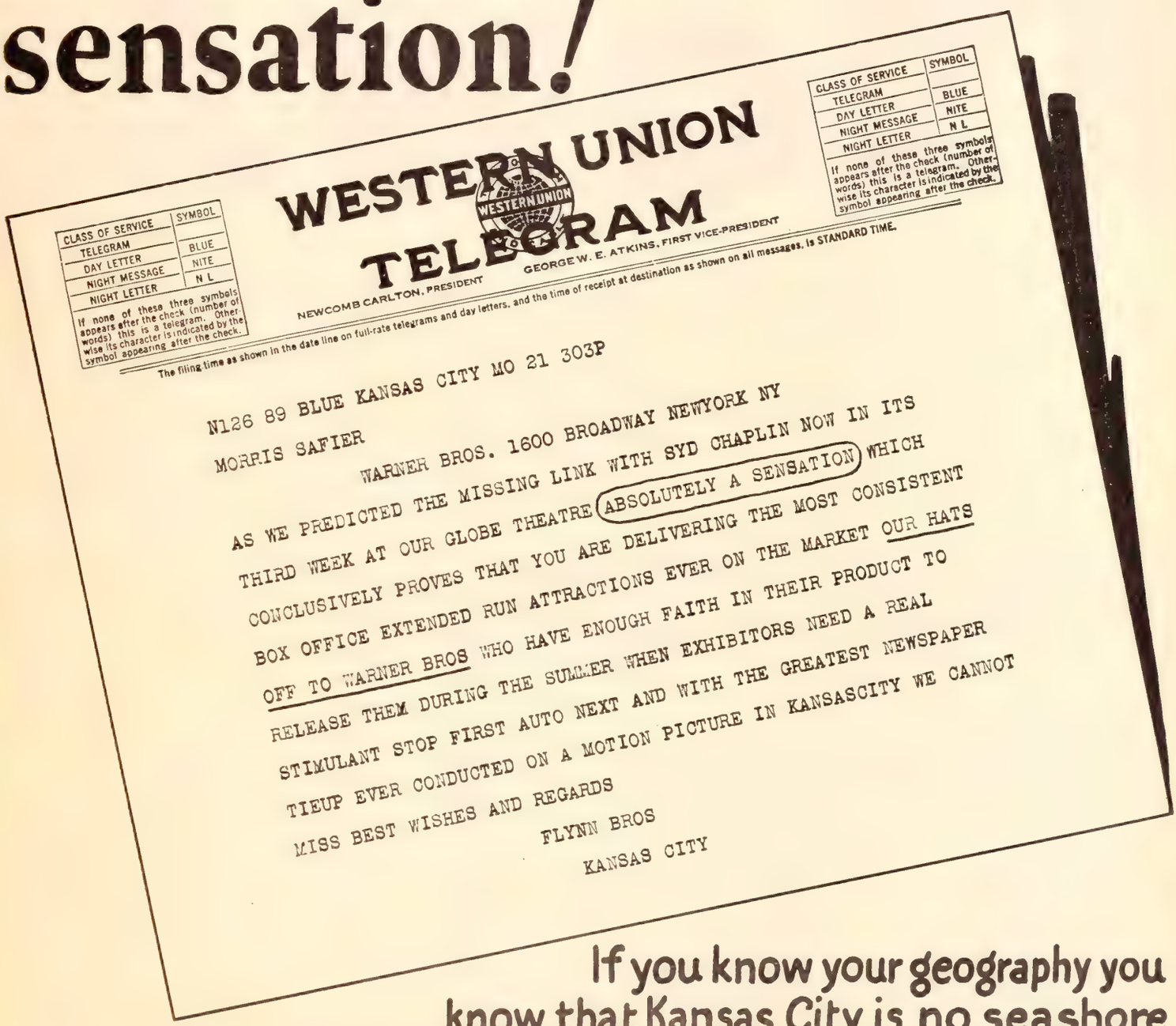


Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHE NEWS – PATHE WESTERNS – PATHESERIALS – FATHECOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Flynn Bros. say it's an absolute sensation!



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

N126 89 BLUE KANSAS CITY MO 21 303P

MORRIS SAFIER

WARNER BROS. 1600 BROADWAY NEWYORK NY

AS WE PREDICTED THE MISSING LINK WITH SYD CHAPLIN NOW IN ITS THIRD WEEK AT OUR GLOBE THEATRE (ABSOLUTELY A SENSATION) WHICH CONCLUSIVELY PROVES THAT YOU ARE DELIVERING THE MOST CONSISTENT BOX OFFICE EXTENDED RUN ATTRACTIONS EVER ON THE MARKET OUR HATS OFF TO WARNER BROS WHO HAVE ENOUGH FAITH IN THEIR PRODUCT TO RELEASE THEM DURING THE SUMMER WHEN EXHIBITORS NEED A REAL STIMULANT STOP FIRST AUTO NEXT AND WITH THE GREATEST NEWSPAPER TIEUP EVER CONDUCTED ON A MOTION PICTURE IN KANSASCITY WE CANNOT MISS BEST WISHES AND REGARDS

FLYNN BROS

KANSAS CITY

If you know your geography you know that Kansas City is no seashore resort. If 'The Missing Link' will do this in Kansas City in the summer, it will do it for you anytime, anywhere!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Now!

The First 3
WARNER WINNERS
for 1927-28

You can give your patrons the best and still make money. Now you can get back on intimate terms with big profits.

26 Warner Winners for 1927-28

The Bush Leaguer
The Desired Woman
Slightly Used
The Broadway Kid (Temp. title)
Jaws of Steel
A Sailor's Sweetheart
One Round Hogan
A De Luxe Winner
Beware of Married Men
Sailor Izzy Murphy
A Dog of the Regiment
Rebecca O' Brien
Five and Ten Cent Annie
Good Time Charley
The Comeback (Temp. title)
Powder My Back
The Girl from Chicago (Temp. title)
Across the Atlantic
Rinty of the Desert
Title to be Selected
Roulette (Temp. title)
The Devil Dog (Temp. title)
The Silver Slave (Temp. title)
A De Luxe Winner
If I Were Single (Temp. title)
Title to be Selected

Coming! Al Jolson

WARNER BROS.

1. **MONTE BLUE**
IN
***The* BUSH LEAGUER**

Comedy drama of small town life with Monte Blue in a new type of romantic hero

2. ***The* DESIRED WOMAN**
Starring
IRENE RICH

Powerful, gripping melodrama teeming with suspense and action

3. **SLIGHTLY USED**
MAY McAVOY *with* **CONRAD NAGEL**

Captivating and sophisticated comedy with a clever all-star cast

in "The Jazz Singer"
SUPREME TRIUMPH

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



Carl Laemmle
presents



BLACK PETER





Universal's Big Gun Group Pi



The Biggest of them all is on the way!

The big, all-star comedy drama that tops them all! A Special in any company---and it's only one of the many Specials Universal gives you this year on the Big Gun Group!---No wonder all the Big Boys are setting record-breaking deals for Universal this year!

A MELVILLE BROWN PRODUCTION starring LYA De PUTTI and MALCOLM MacGREGOR with ZaZu Pitts

from the story by Stuart Lake

otects Your Brick and Mortar

PROOF that FIRST NATIONAL has the Biggest SENSA

of Years in First 6 at the Globe-famou

Absolute SELL-OUT EVERY SHOW since opening, as shown by these typical *certified* **B. O. statements.**

Box-office lines hours before show-time. Sell-out. Standees packed to the fire-law limit!

Movie Lane has never seen anything like the Rush to get

FIRST NA SHOWMA

BOX OFFICE STATEMENT
THE PATENT LEATHER KID
STARRING
RICHARD BARTHELMESS
A FIRST NATIONAL PICTURE
Globe Theatre, New York City. Day of Week Thurs. Mat. Performance No. 6
Aug. 18th 1927 Weather Rain

	Capacity	O. H. Unsold	No. Passes	No. Sold	PRICE	RECEIPTS	Admissions TAX
Boxes	36	0		28	1.50	42	4 20
Orchestra	576	0	0	576	1.00	576	57 60
Balcony	136	0	0	136	1.00	136	13 60
	274	0	0	274	.75	205 50	20 55
Gallery	290	8★		282	.50	141	
Admissions				51	1.00	51	5 10
Exchanges							

BOX OFFICE STATEMENT
THE PATENT LEATHER KID
STARRING
RICHARD BARTHELMESS
A FIRST NATIONAL PICTURE
Globe Theatre, New York City. Day of Week Sun. Eve. Performance No. 13
Aug. 21st 1927 Weather Cloudy - mild

	Capacity	O. H. Unsold	No. Passes	No. Sold	PRICE	RECEIPTS	Admissions TAX
Boxes	36	0	0	36	2.50	90	9
Orchestra	576	0	0	576	2.00	1152	115 20
Balcony	136	0	0	136	2.00	272	27 20
	274	0	0	274	1.50	411	41 10
	148	0	0	148	1.00	148	14 80
Gallery	142	8★	0	134	.75	100 50	7
Admissions				70	1.00	70	
Exchanges					TOTALS	2243 50	214 30

Certified to Correct
Louis O. Lotito (Theatre Treas.)
A. Allegretti (Company Manager)
(Theatre Manager)

Week to date 17,797.
This performance 3,2
Gross to date 20,

101 05
25.50
1.50
.00

★ These 8 seats CANNOT be occupied. They are obstructed by the special loud-speaker device used in presentation.

First National Pictures



TICKETS AT PREMIUM!



"HOUSE SOL OUT"

TION

Days on Broadway
Legit House — $2.20 top

IN—and the Praise when they come OUT.

Rain or Opposition can't stop it . . .

No Special in years has been so clearly headed for a RECORD RUN.

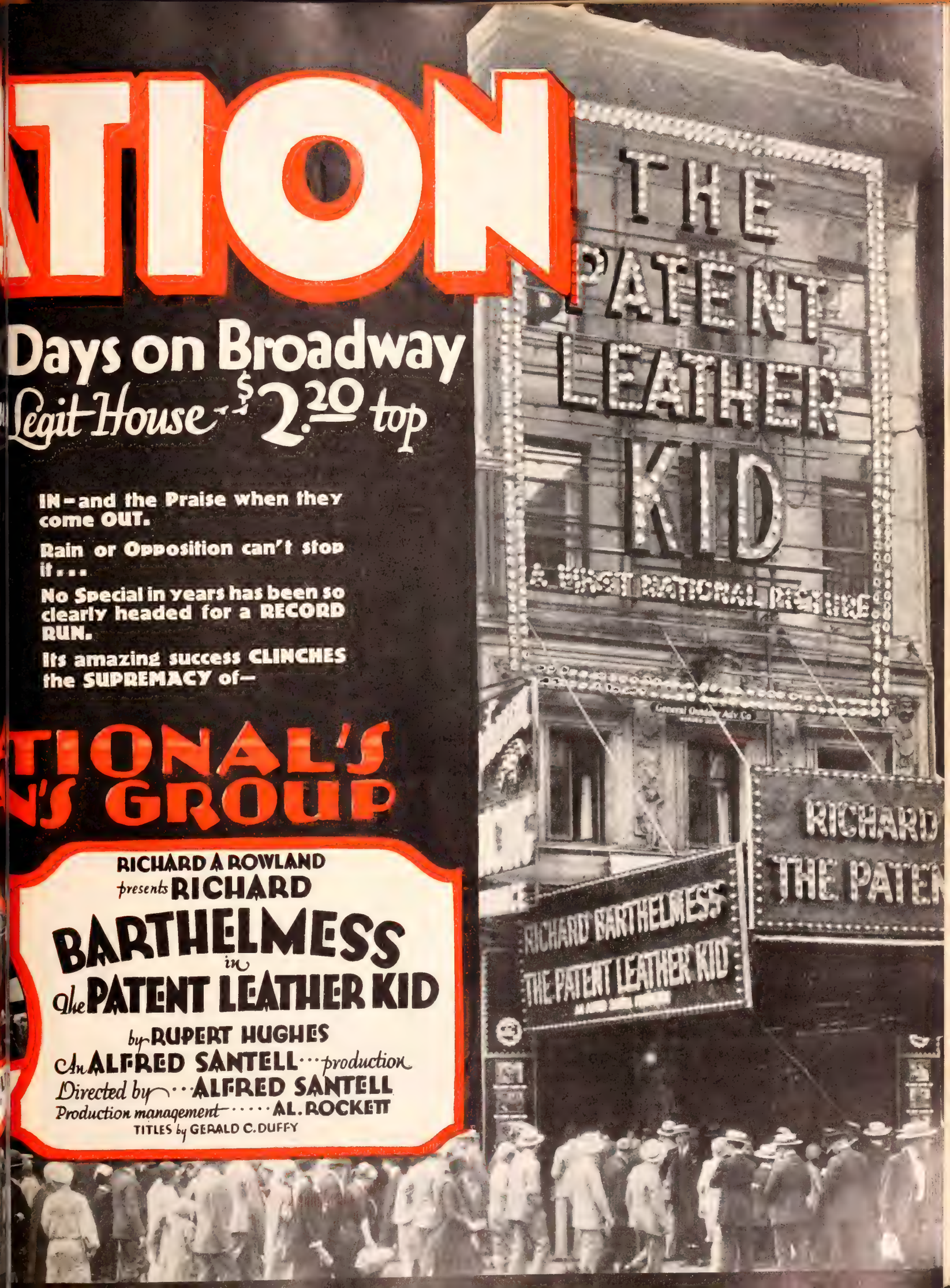
Its amazing success CLINCHES the SUPREMACY of—

TIONAL'S
'S GROUP

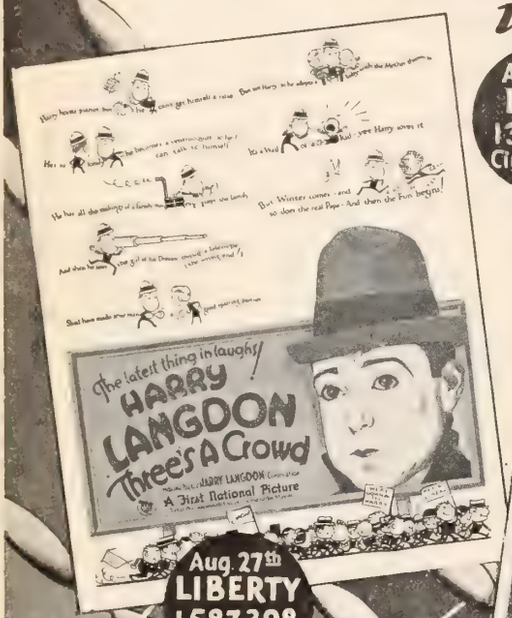
RICHARD A ROWLAND
presents RICHARD

BARTHELMESS
in
the PATENT LEATHER KID

by RUPERT HUGHES
An ALFRED SANTELL *production*
Directed by ALFRED SANTELL
Production management AL. ROCKETT
TITLES *by* GERALD C. DUFFY



3,037,604 Reasons* for booking HARRY LANGDON in "Three's a Crowd"-



Aug. 27th LIBERTY 1,587,398 Circulation

Aug. 18th LIFE 131,642 Circulation



JUDGE 227,963 Circulation

The 3,037,604 Copies of these ticket-selling ads that are lining up HUNDREDS of NEW Langdon Fans in YOUR Town now.

Don't pass up this Ready-made NEW BUSINESS that doesn't cost you a cent to get!



October PHOTOPLAY 589,654 Circulation

October PICTURE PLAY 206,973 Circulation



October CLASSIC 194,322 Circulation



October FILM FUN 99,652 Circulation

First National Pictures

FIRST NATIONAL will back the SHOWMAN'S GROUP to the Limit in ADVERTISING!

Motion Picture News

Volume XXXVI NEW YORK CITY, SEPTEMBER 2, 1927 No. 9

The Yardstick

"To Build For, Attain and Hold Public Good Will"

By William A. Johnston

I HEARD, last week, from a man who contacts this business in a large, practical and intimate way, a caustic and canny appraisal of its present status.

He hit right and left with amazing accuracy, sparing few individuals, few policies and few institutions.

Yet he believes sturdily in the industry's intrinsic worth and future—that its future stability will, somehow, be had; and his concluding words furnish the best, in fact the only, yardstick to define and assure future stability.

He said, in conclusion; *"To build for, and attain and hold the public good will."*

* * * *

Here's the yardstick:

Pictures—made, in every instance, with one thought uppermost; namely, to build the public good will.

Theatres—so built, and operated and, if necessary, merged, to the end of meeting and holding the public good will.

Publicity—of such a volume and such a character as to mould and maintain for the motion picture and all its institutions, the public good will.

And finally, *men*—men big enough, broad enough, wise enough, to put these policies into solid effect.

* * * *

There's no future for this business except a future built upon public good will.

The days when this was a show business only, a business where show success counted only, whatever the result, have long since passed. The motion picture belongs to the public, not merely to the motion picture business.

And also the days have passed when producing, distributing and theatre interests belonged to motion picture men. They now belong to a very considerable degree, to some 60,000 public shareholders.

The motion picture industry, in short, has completely outgrown its early provincialism. And the day's crying need is for policies broad enough to meet its broad responsibilities.

* * * *

The rotten sport within this business is opportunism.

Opportunism builds for today and says "To hell with tomorrow."

Opportunism puts the individual ahead of his firm.

Opportunism puts individual interests ahead of the industry's own welfare.

Opportunism preaches the destructive doctrine: "Get yours while the going is good."

Opportunism breeds rotten politics and prodigal waste.

Opportunism is bad enough within the business, since it fairly recognizes neither a firm's welfare nor the whole industry's welfare; but worse still is its broader effect upon the public relation of the motion picture, which it recognizes not at all.

Trade deals, policies and practices not built upon public good will must go. They will go sooner or later.

But the need is solemn and immediate for men who will hasten their departure.



A new photo of producer Sam E. Rork, who is making "A Texas Steer," starring Will Rogers, as a First National special



Lassie Lou Ahern is "Little Harry" in Universal's "Uncle Tom's Cabin." And her hobby is listening to bedtime stories over the radio and then repeating them to her dolly



Very confidentially, Isn't she nice? She's Madge Bellamy and her latest for Fox is "Very Confidential"



Monte Blue is said to outdo Lou Gehrig and Babe Ruth in his latest for Warner Bros., "The Bush Leaguer." The kids are extras in the picture with Monte



Not a new style in millinery, but just a star and her director doing a bit of clowning between scenes of "My Best Girl," new United Artists production. The jesters are Mary Pickford and Sam Taylor



Dorothy Gulliver, Universal featured player all dressed up for Labor Day. She's making "The Shield of Honor," now



Al Rockett, west coast production manager for first National and Richard Barthelmess, star of "The Patent Leather Kid" both came to New York for the world premiere at the Globe. Dick met Al on the latter's arrival



. . . and the other reason for running this cut is that the Summer season is nearly over. She's Ethlyne Clair of Universal

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

IS the public getting weary of motion pictures? Of poor pictures, yes; the public wearied of them some time ago. Of good pictures—emphatically, no.

The proof of this is located about a block from the typewriter upon which we are pounding out this item—the Roxy theatre, and the picture is "What Price Glory."

In the seven days, August 13-19, "What Price Glory" piled up the amazing gross of $144,267, a world's record, an absolutely new mark in theatrical history.

And in August—the favorite vacation month; and in a week in which there were no holidays; just favorable weather—and a fine picture!

* * *

THE Roxy record on this picture is unanswerable evidence that the public will pay money—and a whole lot of it—for real stuff on the sceen. The end is not yet. The picture is held over for a second week and will go into the third.

* * *

FURTHERMORE—and just as importantly—the surrounding program for the "What Price Glory" engagement builds up to the picture. A fine prologue is presented; but handled in such a manner that the total show-effect is heightened. "Roxy" does not introduce a lot of flashy presentation stuff that has no connection with the film.

Give 'em a fine picture, properly presented, and they'll come in crowds to see it. Sounds simple enough, but it is not done as often as it might be—or should be.

* * *

SPEAKING of surroundings and atmosphere, give a thought to the atmospheric theatre, whose leading exponent and creator is John Eberson.

Some months ago, Motion Picture News devoted a Buyers' Guide issue to Mr. Eberson's atmospheric theatres, with illustrations in color. This issue literally went 'round the world, and brought inquiries from many countries. It helped to establish Eberson's splendid new idea in the show world.

Now, Mr. Eberson has gone very far with his conception of the atmospheric theatre. A town's own setting should determine the kind of theatre to be built, he points out.

For example, an Egyptian theatre would be out of place in many towns, though the number of "Egyptians" seems to be increasing, without regard to their local settings.

It is Mr. Eberson's thought—and he is right—that the particular kind of atmosphere chosen for the house should suit the locale. When it does, the show-value of the theatre is greatly increased, and it becomes also a valuable architectural addition to the town.

* * *

A WELL-KNOWN producer-director has made several expensive box-office "flops" in a row. At the same time, he is reported to be half a million dollars richer than he was before he produced the "flops." Some of this money was made by business deals outside actual picture-making; most of it wasn't. But all of it came to him because of his association with the industry.

This is the only business in the world, we believe, where a thing like this could happen. Whether the record of box-office failures is entirely the producer-director's fault, we don't know. But we do know that it is silly to talk about putting the industry on an economic basis when things of this sort continue.

* * *

WHEN the film history of 1927 comes to be written, a good deal of attention will doubtless be paid to the booking slump, with an interesting sidelight or two on "protection."

To go back for a moment, it will be remembered that the sales plans, worked out by agreement, held the drive for new product to a deadline, with all the major companies getting away to an even start. The conventions were staged in the same month, and then the onslaught on the exhibitor began.

But the exhibitor held out; to a large extent he is still holding out, and the sales drive is now nearly three months old. The net results, to date, are in the main that the big circuits are commencing to book, but at a heavy concession.

Distributors, eager for contracts which were not forthcoming as expected, were asked by the circuits for protection concessions unheard of before. The circuits got them in some cases; in others the situations are still balled up. The Hays office, for the first time, was brought into the picture-selling situation, and Charles C. Pettijohn went to Los Angeles to mediate in the dispute there between the West Coast Theatres, seeking greater protection than before and the smaller exhibitors.

In St. Louis, the fight grows warm and the exhibitor organization has gone on record as opposed to any kind of unreasonable protection for any type of house.

Until the zoning system is settled, the independent theatres are refusing to sign for new pictures.

Further than this, it was disclosed at one of the exhibitors' executive sessions, which was attended also by distributor representatives, that some of the film companies have not placed a single contract for the new season in St. Louis.

* * *

ANNOUNCEMENTS by leading companies of bookings currently being made usually name circuits as the buyers. Suppression of picture information, by agreement, and the rush for bookings by distributors gave the circuits their opportunity to make protection figure heavily in the buyer-seller situation.

This is not healthy at all, for the reason that picture values are not, but they should be, the main item in the bargaining. Of course, they are not, simply because the distributors shortsightedly, and mistakenly, failed to give service information on the new product. In other words, they did not create the demand properly, but relied upon salesmen, without sufficient advertising backing, to rush out and get the contracts.

With the result, among other things, that they let themselves in for a "protection" war with the circuits, and, in other ways, gummed up the distribution machinery.

It will all have to be straightened out, and undoubtedly it will be.

* * *

THE "star replacement" plan, by which high-salaried stars were to be replaced by new faces, is denied by heads of studios on the Coast, who are reported to regard it as "foolish and futile."

And so it would be. The replacing of stars is attended to



Mayor George E. Cryer of Los Angeles inaugurated Greater Movie Season on the West Coast. West Coast Theatres executives are with the Mayor. From left to right: A. L. Gore, H. B. Franklin, Mayor Cryer and M. Gore



Lois Moran is the latest victim of the bob. She sacrifices her tresses for art in "Publicity Madness," her first picture under her new contract with Fox



Here's a novelty in the way of motion picture cut. It shows two bathing beauties actually in the water. They are Ethlyne Clair and Barbara Worth, Universal featured players

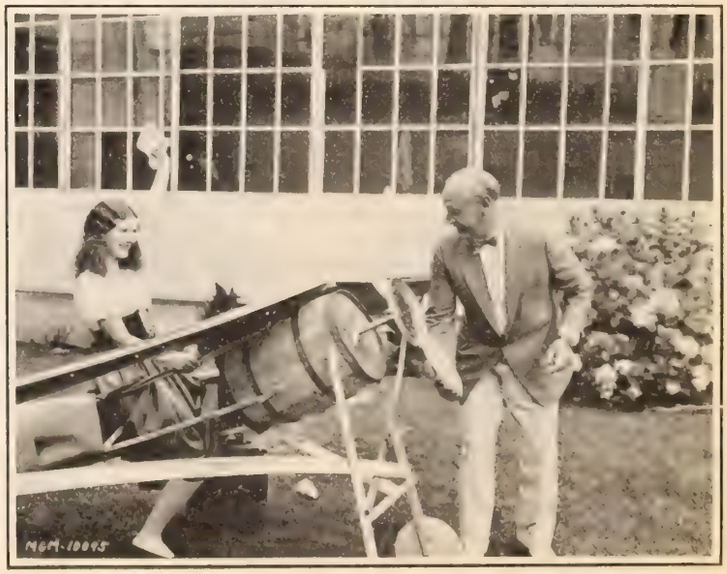
Greater Movie season is shaping up nicely as you'll agree after gazing at this fair array of femininity from the Metro-Goldwyn-Mayer studio, who helped with its launching



Rin-Tin-Tin, Warner Bros. dog-star has become quite devoted to Helen Ferguson during the making of "Jaws of Steel." They are working out a picture puzzle together



The Spirit of St. Vitus. Director John S. Robertson is turning the propellor for Marceline Day. She supports Raymond Novarro in his latest Metro-Goldwyn-Mayer picture, "Romance"



Pictures and People–*Continued*

by the public; also the placing of stars on the screen. There have been many instances, over a period of years, when producers attempted to make stars but the public would not have them, so they weren't stars.

In the same manner, it would be impossible to dispense with the services of established stars, always provided that they are in great public favor. Some of them may be getting too much money. If they are, the pyramiding of star salaries by competition among producers themselves is at the bottom of the situation.

But—the important thing to remember is that the public decides, in this vital matter, as in all vital matters affecting the industry.

If the industry keeps that simple fact in mind, and governs itself accordingly, it can well afford to forget a lot of other things which seem to be important, but are not.

* * *

A DRASTIC condemnation of overdoing presentation, and playing up band shows and other acts at the expense of the picture, was contained in a recent editorial in the St. Louis *Times*. The article was by a special writer and appeared in the editorial news column featured on the second page of the paper.

It was headed "The Play is Not the Thing," and continued in part: "The picture is now the least important feature of the big picture houses. As a rule, when the formerly impressive announcemnt of the 'presentation' flashes on the screen, the audience relaxes in its seat and wonders how long it will be before the other stuff is resumed.

"There is not a large picture theatre in America that could survive on the 'presentation,' if unaccompanied. A good example of the decadence of the film story is to be found at the . . . theatre this week." Then follows a roast of the picture, which says among other things:

"The story contains not one hint of information, entertainment, amusement or instruction. . . . The tale is tenuous to the snapping point and if the audience got anything out of it more than a forty-minute nap, it is not of record."

This is an interesting newspaper reaction to presentation stuff. The writer evidently went into the theatre expecting to see pictures, instead of which he saw a flood of presentation and, when the picture arrived, it was poor.

* * *

ALONG this same line, James R. Grainger, Fox general sales manager, characterizes the overdoing of presentation as "a dangerous nuisance." His views were given in an interview published in *Greater Amusements* and follow in part:

"For the past seven weeks I have been traveling over the entire country and those nights when I was not riding on trains I have been watching business in the large theatres in the key cities and from this observation I am thoroughly convinced that the public is getting well fed-up on this so-called presentation, which, after all, consists of nothing but a series of vaudeville acts, magnified and dressed up a trifle.

"Some of the presentations I have seen in the de luxe houses were not suited to play vaudeville houses at ten and twenty cents.

"If more time were expended by organizations and their management in properly exploiting pictures their receipts would greatly increase and their expenses would decrease proportionately. Of course, there may be three or four houses in the country where presentation is of real importance to balance up their programs, but beyond these it is a dangerous nuisance."

* * *

ANOTHER point brought out by Mr. Grainger was this: "Houses playing big, tiresome presentations must depend on being able to keep up this evil by buying films at cheap prices.

"If motion picture producers are chumps enough to sell their product cheap in order to enable certain managers and organizations to maintain their egotism, they can be considered very poor business men."

* * *

TRICKLING in from the Coast are reports that one of the most famous of producer-directors has not been able to get started on a single picture, though he has been waiting several months to do so. He has been ready to begin on no less than four different productions, but indications are that he will have to wait another month before beginning, although he has been ready for many weeks.

The production executives don't seem to be able to decide what they want him to do. Meanwhile, the overhead, including player salaries, is piling up.

The producer-director is reported to be discouraged with the many postponements. But he is under contract, so all he can do is wait until the executives make up their minds, if and when they do.

* * *

ANOTHER director has recently been displaced in favor of a megaphone wielder from Europe and has gone back to the company from which he was borrowed, but has no assignment as yet.

The foreign director was brought over last year and put on salary at another studio, but he has yet to make a picture in Hollywood.

Director No. 1, together with four stars and featured players, drew salary for months, but the script is still up in the air. The producer and this director, it is said, could not agree on the story. Whether the producer and the foreign director will be able to agree remains to be seen. But the overhead, of course, goes right on—and on—and on.

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God Bless the Movie Critics!

Film Reviews in the New York Newspapers Fall Far Short of What They Should Be, With a Few Exceptions---Some Ideas Toward Solving the Problem of Genuine Criticism

By WARREN NOLAN

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(*Continued from last week*)

WHEN first I became a critic all of us sat on the chairs, piano and floor of a projection room in a Broadway theatre every Friday noon and made smart cracks (or so we thought them) about the titles, actors and (especially) the producer. Through all the babble, Hall of the *Times*, who takes his job seriously, vainly tried to make notes. Martin of *The World* rarely or never came, preferring to see films in the theatre. Ted Shane of *The New Yorker* was my idea of a witty fellow in those days. Louella Parsons, through seniority, was queen of the May. Then I did not know, but in retrospect it seems to have been cheap, unfair and rather stupid. I think we wrote for one another and patted each other on the back for smart lines and pithy sallies.

Some poor boob had laid out $250,000 to make a picture; this was his break from New York papers reaching six million people.

IV.

Reporters and Critics

As a general thing, good reporters do not make good analytical critics, and the same is true conversely. The duties should devolve on different writers, as they now do on *The Sun* and *The Morning Telegraph*; and as they do in every newspaper dramatic department in New York City except those of *The Post* and *The Graphic*. A critic should not know stars and directors intimately, because thereby he must be influenced unconsciously,—if not consciously, as is manifest in some cases,—by the friendship. Of course, a reporter should know them all . . . which is doubtless why the New York papers assigned to the Valentino and Chaplin news stories reporters who would not have known either gentleman in private dress had he hit them in the eye.

Now. Why is it that the drama, which does not attract in two months to thirty theatres so many New Yorkers as films lure to ten theatres in a single week, and whose sponsors do not advertise so extensively as film companies and theatres now do, should in every instance have a newspaper department of two, three or four men reporting its activities, while films have one,—who is both critic and reporter? It is because that which has been done these many years still is being done. It's a bad hangover. Even the circulation-boosting demise of Rudolph Valentino last August did not wallop managing editors in the eye with the news in movies. Nor does the fact that 2,300,000 fan magazines are sold every month to readers of their newspapers mean anything to New York newspaper publishers. Still, the same data is available to daily papers.

One might be catty and cite specific cases of this or that reporter-critic's obvious bitterness against a star, actor or director, as registered in reviews and traceable for origin and first cause to previous columns written by that reporter-critic. This lamentable condition reflects only on the petty-mindedness of certain reviewers, mostly women; but if managing editors had reporters AND critics for motion picture pages the condition could and would not arise. So long as critics have to come into daily contact with picture folk in the course of their reporting those meetings will be mirrored in reviews.

Leonardo Illustrates

It is exactly as though Thomas Craven, art critic of *The American Mercury*, in his hypothetically dual capacity of reporter, visited the galleries to gather news items and at the Anderson Galleries had run across Leonardo da Vinci. Perhaps Leonardo might have told Craven:

"It's none of your damned business, old timer, what pigment I'm going to use and why I am painting six feet on the man's figure. Nor is it any of your affair how I choose to employ lighting."

Paralleling certain film critics' antics, Craven, the critic, would vindicate Craven, the reporter, by rapping the coloring and lighting in Leonardo's subsequent effort. Even with men like Craven, Woollcott, Gabriel, Sanborn and Henderson it would be difficult to separate the Jekyl-Hyde characters of reporter and critic,—so why hope for it in present film reviewers?

In Hollywood, I am told, this angle is vicious. Credits given assistant directors, carpenters, make-up men and electricians in some reviews reflect reportorial associations of critics.

V.

Does Criticism Exist?

As an academic question in practical journalism:

Should the current analytical type of motion picture critique be published in New York daily newspapers?

Audiences (composed wholly of newspaper readers) attend films with a non-professional purpose to be amused or emotionally stirred; in any case, to be entertained through reactions, into the psychological mechanics of which they do not introspectively inquire. A film is good or bad, liked or disliked in its totality. If that total effect of an infinite number of individual reactions resulted from conscious design and artistry of the actor or producer bent upon achieving a premeditated, contemplated emotional effect,—that is food for a psychologist or analytical critic such as John Grierson, Ralph Flint, Evelyn Gerstein, John S. Cohen, or Robert E. Sherwood to discuss in an esoteric magazine read by artists similarly concerned in playing upon emotions of audiences.

The public neither knows nor cares, so long as barefaced hokum is not dragged into a screen situation by the seats of its figurative panties. Even then, I have seen strong men weep in cinemas as they cursed the director for a sentimental ass. . . .

Too many daily newspaper critics now are trying to prove by queer gauges of their own why a certain film is not good. The news fact is the reception spontaneously accorded a film by patrons who have spent money and time in a willful desire to like a picture. Discussion of the psychic causation therefore has no place in a daily paper's news columns,—the more so since movie critics are hardly competent to determine that cause.

The purely "high-brow" type of film critic—Mr. John Grierson is the high priest of this cult—should write for magazines, not newspapers. A newspaper reader wants to know if he is going to like a picture enough to part with his cash. Once I suggested to Grierson at lunch that he was criticizing directors for things that they never heard about; that most film directors do not consciously insert rhythm, tempo and visual flow into pictures (though I agreed it would be awfully nice if they did).

"You're quite wrong," said the distinguished Scotch student, "King Vidor directs with a metronome at hand."

And HOW?

VI.

Practical Suggestions

A review in a New York daily newspaper, then, should contain the following information, pending some ultimate definition of motion picture criticism subsequent to much discussion of the subject:

1. The full program of the theatre, including the divertissements (which interest parts of the audience, even though they do not interest the critic). While it is permissible to hope for a day when movies will be the only fare in movie theatres, the fact is otherwise. The length of the show, time of the feature picture and the complete billing of cast, producer, director, etc., should be stated. The last is now done by the *Times, World, Herald-Tribune* and some other papers. Further, though it is not done now, a review should list scheduled hours for showing of the feature film, so that persons particularly interested may see the picture in fifty minutes. Lunch hour attendances at film theatres would be increased and the reviewer would be serving his readers.

God Bless the Movie Critics!—*Continued*

2. The plot of a picture should be recited in one paragraph, not to exceed in length seventy-five words. Movies are not so different in themes that a reader cannot tell the type of film from so brief a synopsis. Long narrations of stories are boring. Furthermore, if all surprises are eliminated, why see a picture?

3. If the picture is a comedy, that fact should be stated; and if the laughter of the audience was pronounced, then that is the news of the review to future audiences. Then the comedy must have been funny. Critical diagnosis of visual flow, essence of cinema, dynamics and rhythm is needless and superfluous. "They laughed their heads off" is true journalistic criticism at present. It is a canon of cinema criticism to judge any creation in terms of its maker's apparent objective. If D. W. Griffith wants to make them weep and they weep and like it, his is a successful and entertaining picture. If Harry Langdon wants to make them laugh and they hold their sides at his pantomime, the same is true.

4. Be fair. The critic is entitled to his opinion. He should state in a single sentence, near the end of his review, whether or not he liked a picture and why, but he should make the audience's evidenced opinion the vital news of the critique. It is not, strictly speaking, accurate to say that readers do not care about a critic's opinion. One usually follows the same man day after day, gets used to his turn of mind and his theories of picture-making and, even though one disagrees, the man has served as a weather vane.

5. A review should state to what type of audience a film is most apt to appeal. "This picture will delight the kiddies." "The flappers who cuddle close in the side loges will gobble up the love stuff in this one." Etc.

6. There is no place in motion picture criticism for the very prevalent type of critic who sacrifices sound thought, sincerity and even truth for allegedly witty lines. The criticism frequently hurled at certain New York reviewers, that they would rather be smart than right, is absolutely accurate. Sit with them at a preview and you will hear:

"That's a swell line, my dear. Mind if I use it as a head tomorrow?"

Then a paragraph or even a review is written around the line. The same is true of at least three dramatic critics. A review, then, should contain definite statements made without reservation or self-consciousness and after honest thought. Incidentally, in this connection, a critic who is not merely reporting but saying his say all through a review should not hedge and evade the issue, but place himself down yes or no on a picture. Straddlers abound.

Discussion of Style

7. Reviews should be written brightly, entertainingly, and with the thought in mind that they must read easily. The theory of visual flow should be aplied to reviews. As pure writing, the motion picture criticisms in New York papers are even inferior to editorials by sob sisters on women's pages. Bromidic, platitudinous phrases are dusted off and planked down countless times; metaphors are mixed as readily as cocktails.

Allene Talmey, who was working on *The World* six months ago, could write splendid interviews which made delightful reading. She introduced style into motion picture criticisms, and her Sunday interviews were so good that they are being issued in book form this fall—so far as I know, the only motion picture articles from a New York paper to be bound and sold for $2.50 a copy. But Miss Talmey, who was a weak critic because she did not know what she expected from a film, went off to Europe and returned recently to accept assignments from a major national magazine to write feature character sketches of international figures.

What Critics Said

Dick Watts, Wilella Waldorf and Martin Dickstein are the conscious stylists of the critics, and as such all are readable. Martin, Cohen and Cruikshank all write with a certain vigor. Rose Pelswick of the *Journal* composes excellent light verse and tells a good short story; but she is in the difficult position of owning intelligence and talent that her type of reader cannot fully grasp. She consistently directs her readers to films which she knows they will like, but which did not appeal to her. That is eminently right in a daily newspaper critic.

To be fair, I asked the movie critics what they thought a review should contain. To each one I happened to meet last week I handed the poser: What are you supposed to write? One answered, rather inconsistently:

"The movie moguls are dumb. They are feeding audiences stupid pictures of low taste because they think audiences are as vulgar as themselves. I do not think it necessary to pander to a public which is not dumb by praising vulgar pictures, even though they demonstrate their popularity by making fortunes."

The next said: "There should be no movie criticism. Newspapers ought to carry a column, giving about six lines to a new picture and reading like this:

"'The Baby's Little Booties'—At the Grand Theatre from Monday to Friday—A sentimental mother-love story about a drunken husband who spends it all at Grogan's on Saturday night as his baby whines. 'Daddy! Please come out through them there swingin' doors.' Eight reels, colored in one sequence in the third reel. Featuring Lizzie Glutz, Joe Gump and Baby Maggie Murphy. Direction of H. LeRoy Timber-Wolf."

Not being the worrying kind, the third and fourth critics had not even thought about the matter. No, the boss never had told them what or how to write; they just wrote the first things about a picture that came to mind. Would they pan a picture if its star had snubbed them or sent back a scenario? Why! Of course not!

The fifth critic said he believed directors read his reviews and that he felt he could do the art of the cinema a real service by pointing out defects in construction. No, he had never worked in a studio. He never had constructed a film himself.

My last witness is the present motion picture editor and critic of an evening newspaper. He does not like movies at all and he is intellectually honest enough to say so. He had to get work and the job was offered him.

VII.

Don't Pick on "Graft"

It is a little silly and very much unfair to New York critics and not particularly constructive criticism to cite the petty "graft" incidental to their jobs. It isn't so much as it's cracked up to be. We used to get together and chuckle over cheap perfumes and rotten cigars sent by companies and individuals as Christmas gifts. Generally the next reviews would see us bending a mile back in an effort to stand erect, so that the gifts had a reaction the exact reverse of the supposedly anticipated one. This "graft" is thought of so lightly that only one New York paper insists its critic return gifts.

Occasionally a star or producer bound for the coast leaves his car at the disposal of a New York critic, or flowers arrive the day after an unknown director has been "discovered." Once a very popular showman, whose large theatre is quite a factor now, sent a huge array of flowers to another editor on *The Telegram* for a signed article I had written about him. Another time a producer (who is much joked about) insisted upon weaving himself into the good graces of Dick Watts of the *Herald-Tribune* by exclaiming as he met him:

"Dick, I read your articles in The World every Sunday!"

As for the "graft," critics rarely like press agents because they are better paid, better informed and better situated to advance. Critics also pretend to loathe movie moguls because they do not attempt to learn facts about them and feel it incumbent on any smart person to scorn film magnates. A critic really is an inferior being who would like to be creative and lives in hope that eventually he will be offered $750 a week to start learning the picture business. He consorts with other critics from sheer defense and assumes an aggressive attitude only to bolster his own courage, whistling in the dark.

When *Variety* scratched the surface of alleged critical "graft" last year, some of the ladies were a little upset. One confessed:

"They could get plenty of stuff on me."

Yet silk stockings and auto rides do not influence the lady's criticisms so much as does her personal reaction to the manhood of the director or star. Nevertheless, this critic is a fine reporter and she attracts readers to her paper. Only a few months ago she published an item about a brilliant nail polish which Gloria Swanson uses, and she had twelve letters and ten telephone calls in two days from female readers who wanted the formula!

The point is, however, that all critics should strain to keep their skirts clear of any insinuation of subsidization. In this they could be materially aided by press agents. There have been, to my knowledge,

two critics in New York who have accepted payment for writing publicity for press agents of national film companies, not in itself a criminal practice, but a most unethical one. These individuals only injure the class, destroy public and trade confidence, and lower the standard.

Nearly all of the New York critics are honest. Several of them are very intelligent persons with considerable background; at least two could hold their own no matter who entered the field of motion picture criticism. Three of the present lot are sons of wealthy parents, and as such are independent of their salaries and able to possess their critical souls.

It is not so much the alleged "graft." It is the ugly appearance of it that lessens confidence.

VIII.

Cooperation by Industry

The A. M. P. A., the Wampas, the Motion Picture Academy of Arts and Sciences, or the Motion Picture Producers and Distributors Association could aid development of motion picture criticism by one of several methods:

1. By cooperation with the American Newspaper Publishers Association, American Society of Newspaper Editors, Associated and United Press members, *Editor and Publisher*, and other newspaper forces. defining daily newspaper criticism of motion pictures or deciding to eliminate analytical critiques in favor of reportorial reviews.

2. By offering, through a similar agency to that employed in awarding Pulitzer Prizes for new stories, novels and dramas, substantial cash and medal prizes for most constructive criticisms of motion pictures during a year.

3. By selecting in each city the best critic of a given year, motion picturemen (who read all criticisms, which the public does not), being best suited to judge. If a sufficient amount of honor attaches to this award, it will be sought and better criticisms thereby induced. Nowadays a man may write a fine criticism and not even his wife notices it. That doesn't encourage good criticism.

4. By refraining, individually, from bitter criticisms of critics who publish adverse reviews which are in strict accord with a film's lack of merit. All "raves" make any critic's endorsement valueless. There must be valleys to be hills.

IX.

Bump the Ego!

For the advancement of motion picture criticism, it is essential that the ego of critics be suppressed. Perhaps this is a Quixotic hope, since it is ego-gratification above all else which inspires a man to write criticisms.

The pernicious practice of quoting critics by name outside New York, where their names mean nothing from an advertising sales standpoint, should be stopped. Critics naturally like to see their names stuck up on buildings and quoted in ads., especially as most of them are writing on the side and the advertising helps to build up the literary name. They do not realize that they are quoted because of the importance of the paper which employs them. As a result of the quoting practice followed by theatrical advertisers for a quarter of a century, half the movie critics in New York are deliberately injecting snappy lines, for quoting, in their reviews. Some of them brazenly set out their lines in single-sentence paragraphs at the ends of criticisms.

Advertising men of all national film companies should agree to quote newspapers, not individuals. It is done as a sop to critics, this quoting, not because any advertising manager believes a reviewer's name sells anything throughout the country. I laughed out loud when I saw my name in an Ohio newspaper advertisement as "a great critic who liked this film." Still, I have known an important and conservative critic on a splendid New York daily to telephone a press agent and arbitrarily insist upon learning why he had not been quoted!

Maybe the ego will get a bump when *Variety* publishes its first box score of movie critics. I am told it will be a rare critic whose average is above .500 and that many will be as low as .333! Think of it! A person supposed to advise half a million or a million New Yorkers whether or not to attend a film, and that person only able to guess rightly one out of three times, with the test the newspaper-reading public's patronage.

Compare those figures with Gilbert Gabriel's .895 average on plays. Surely no one will argue that out of the total number presented, a higher average of good plays comes to Broadway than of movies. Gabriel, then, is hitting the public taste squarely on the head 89 times out of 100, and Gabriel is one of the most profound, genuinely highbrow writers on the drama in America. For eight years he criticized music, for five the drama. When he was but a youth out of Williams College he won the praise of the great Jim Huneker. Gabriel, whose verdict is supported by the money-spending theatregoers of New York nine times out of ten, possesses a better-rounded knowledge of the arts than any six movie critics in New York put together. Yet he does not emulate their attitude of tossing wisdom from Underwoods and Remingtons clicking on Olympus.

Press Agents Can Help

To level the ego, press agents should not fawn upon critics. Critics don't like it, anyway. The whole thing is a 50-50 proposition. No movie critic in New York could get out a column if press agents agreed to blacklist him and withhold their news. Few stories are published as personal favors to press agents. There is no reason why an honest publicity man, who submits his stories on their worth as readable news, should be treated like a hobo hopping the blind baggage out of Galesburg, Ill., when the yard dick nabs him. A few publicity men have patted critical backs to such a degree that it will take several figurative haymakers in the breadbasket to straighten up some of the gentlemen. But this is not the case with art critics, dramatic critics and music critics, as classes. Why with the movie reviewers?

Perhaps it is because the critcal ego has beeen nourished by publicity men for so long a time that motion picture critic-reporters do not stand up with dramatic reporters like George Kaufman, Ward Morehouse, Frank Vreeland, Walter Winchell and Alison Smith. Perhaps, too, that is why movie reporter-critics are frequently incapable of getting stories themselves, and must rely on threatening publicity men with no subsequent breaks unless certain stories are released. A favorite device for one lady along this line is:

"You give that story to me and me alone or you get no break in my list of papers!"

The thing for a press agent to do, (and it has upon occasion been done!), is to reply:

"Lady, you build a bonfire with those papers! Everybody gets it at once."

As in reporting, the critical ego flows through reviews. It is:

"These tired eyes have not viewed so gorgeous a film in years," or

"This battered bonnet is doffed to director McSchultz who has, in your correspondent's humble opinion," or

"Since I discovered Harold Lloyd, I have not been so enthused about a comedian," or

"I liked the film immensely and nearly fell over in my seat laughing, it was that droll."

Captain! Wait for baby!

What did the boys in the back room think of the picture? Until we hit upon some real theory of journalistic criticism, if any, that will be the news.

A Critic Speaks

THE author of these articles, in his desire to be factful and fair, reports the following version of a fact stated in the first article,—as telephoned to him by the critic in question:

The article said that the critic once had posted a sign on her door (seen at the time by the author) to the effect that "Tuesday is the day for press agents. Stay out."

The critic says that while the words "Tuesday is the day for press agents" were on the door, the words, "Stay out," were not. Her sign was posted to let press agents know that she would be in on Tuesday, she says, so that it would not be necessary for them to call when she might be out, and thus waste their time. The critic says the sign was intended as a help to press agents rather than as the deterrent some press agents and one trade paper evidently took it to be. This is the critic's first public explanation of her motivation.

The sign's posting having been clarified, the author of these articles is happy to withdraw his stated objection to it as an affront to press agents. As a fact reporter, he naturally regrets the inaccuracy of the inclusion of the words, "Stay out,"—possibly due to a faulty memory, as the incident occurred nineteen months ago and no sign is available to decide the point. No signs have been posted for a year, to the author's knowledge.

The SHOWMAN
September, 1927

Features

Pictorial Review of Theatres.

Library-Motion Picture Publicity.

Three Basic Principles of Showmanship.

Proper Lighting for the Theatre Location.

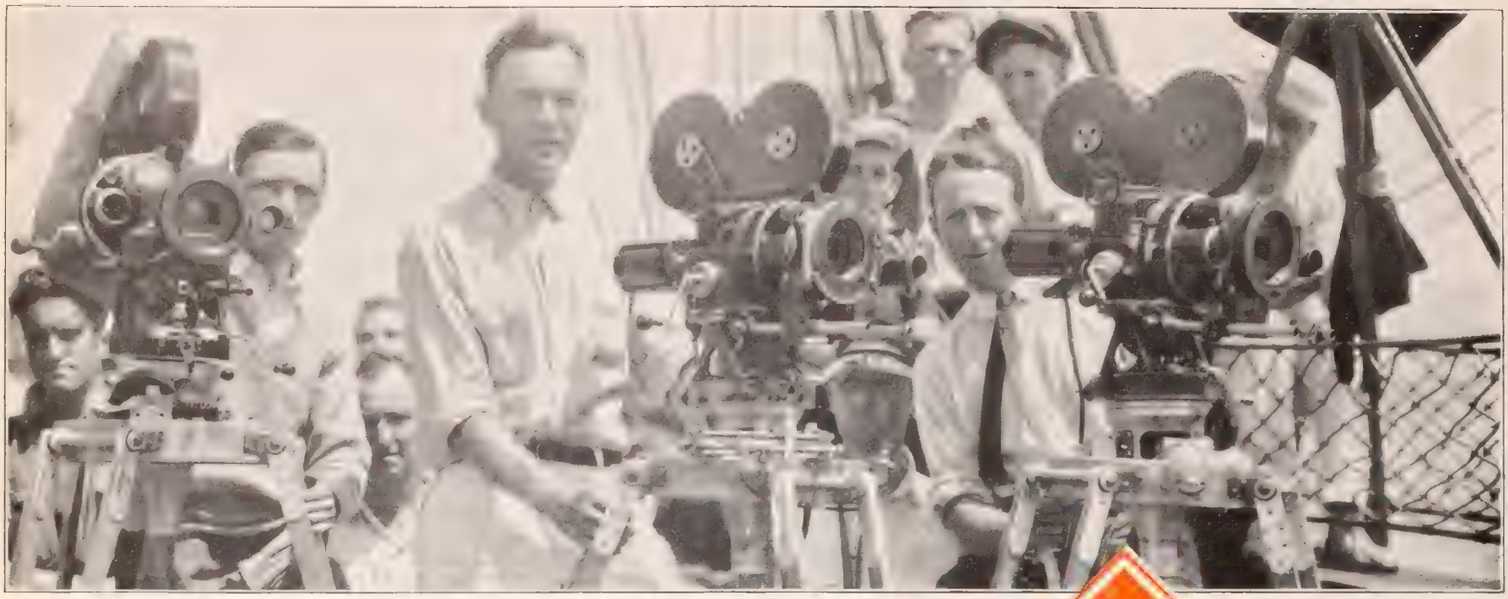
Review of New Equipment.

COOPERATIVE publicity between picture theatres and the public library is the subject of one of our feature articles in this issue of The Showman, and the facts regarding the benefits derived by the Cleveland Public Library—where this form of publicity has been developed to its highest potentialities—would furnish more than one surprise to those outside the picture business, while the showman and the distributor not previously informed regarding the excellent work being done along this line, particularly in Cleveland, will find much to interest them and much by which they may profit in future through a perusal of the article by Ina Roberts.

Distributors who are cooperating wholeheartedly with the Cleveland Public Library by furnishing advance stills and press books on pictures which may lend themselves to this form of publicity are performing a real service in behalf of exhibitors who may show these productions in that city. And distributors who have not given this matter of library cooperation attention in the past would do well to instruct their publicity department to take the proper steps in that direction.

The exhibitors who have cooperated with libraries in a manner that has produced mutually beneficial results likewise have performed a valuable service. While those showmen who have not succeeded in interesting their local library officials in proposed cooperative drives, might succeed in changing adverse viewpoints by persuading the objectors to read this highly interesting and informative article, based upon facts gained through experience of years and many cooperative publicity campaigns based on photoplay tieups.

W. A. Johnston



"Old Ironsides," the unconquerable fighting ship of American history, exemplified the DEPENDABILITY *of each of these Bell & Howell Pioneer Standard Cameras used in filming the Paramount production of that name under the direction of James Cruze*

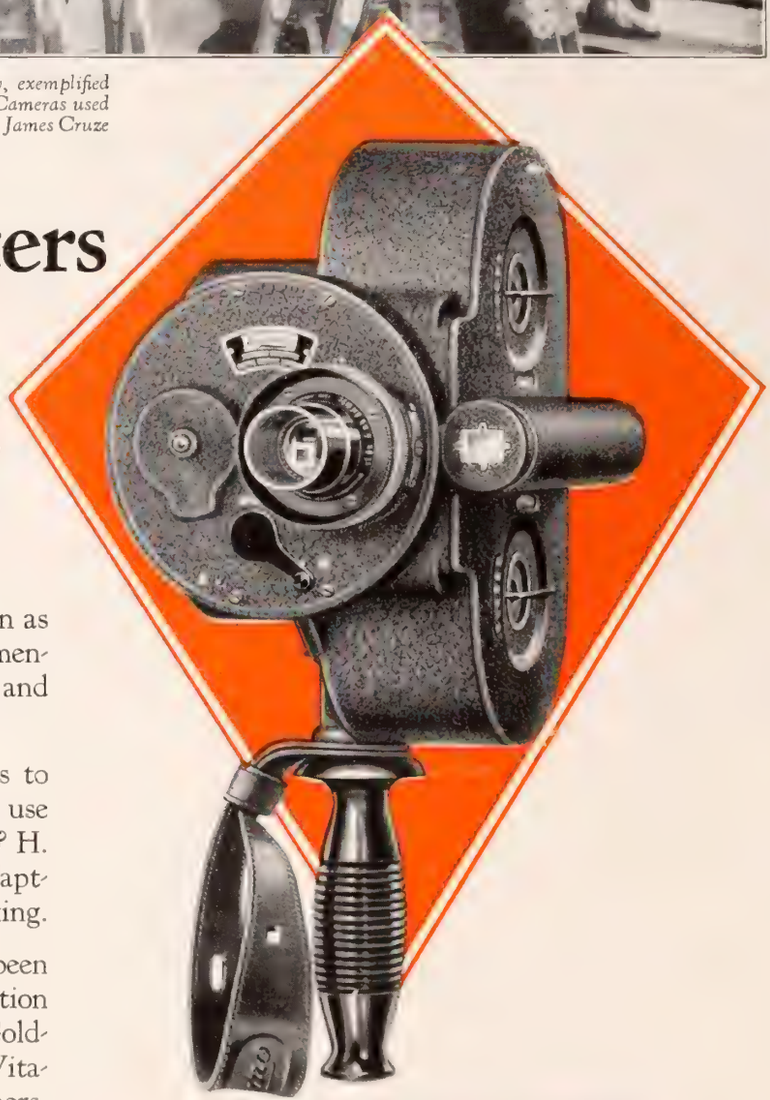
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LONG ago the greatest producers settled the question as to what cameras to use in safeguarding the tremendous outlay of money represented in the story, cast and locations of each feature production.

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Note that each of the cameras in the photo above is equipped with the Cinemotor, the Bell & Howell camera equipment which eliminates hand cranking and paints artistry into the picture. Complete information will be sent on request. Address



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Auditorium view of the Stanley Theatre, Newark, N. J., designed by Frank Grad, architect, of Newark.

THE STANLEY IN NEWARK—A SPANISH ATMOSPHERIC THEATRE

De Luxe Theatre in Modern Style Creates Outdoor Setting for Presentations

ONE of the most beautiful atmospheric theatres in America.

That is the verdict of many theatre men, builders and architects who have seen the Stanley Theatre, newest Stanley-Fabian Theatre, Direction of Stanley Company of America, in Newark, N. J.

The Stanley, which is situated in the vailsburg section of the city, brings to the patrons the brilliant and haunting magic of Seville or Barcelona. All the glamor, all the color, all the gaiety of the romance loving people of the Southland of Europe are reflected in the architectural conception of the theatre. Hands skilled in the crafts of theatre building and decoration have admirably caught this conception so much so that it is graphically transmitted to patrons.

This Spanish conception is followed inside and out. Beauty of decoration and langorous comfort are main features. One views a program of de luxe motion pictures at the Stanley as if one were in Spain. One of the slogans of the theatre is its showing of photoplays "'Neath Spanish Skies."

There is an expansive cyclorama over the heads of the spectators. The walls have the appearance of many buildings with balconies and sunshades. The general setting is an outdoor Spanish night. Patrons look up and see the cloud-decked heavens fretted with more than 100 twinkling stars which peep out through the freize of rolling clouds produced by four cloud machines set in each corner of the theatre. Over the proscenium there is a huge moonburst which further creates the illusion of a romantic night.

The playhouse contains 2,000 seats set at comfortable distance.

Louis R. Golding, an executive of the Stanley-Fabian Corporation, conceived the idea of the Stanley. He spent more than two years in developing the details and general effects of the theatre. Then followed a tour of the country whereby Mr. Golding studied the latest type of atmospheric theatres in America. Points of interest were then incorporated into Mr. Golding's Spanish theatre conception. The plans for the playhouse were drawn by Frank Grad, Newark architect, with Mr. Golding supervising during the period of construction. Attention was paid to the smallest detail, including lighting fixtures, door-knobs, niches and the hundred and one things that go into the making of a modern playhouse. Warren MacEvoy, also of Newark, built this playhouse.

The ornamental details were done by the New York Ornamental Plaster Company while the interior painting was done by Signor Vincent Maragolotti, who also painted the Theatre Guild Playhouse, in New York city.

The inside foyer, with stairway leading to foyer balcony, one of the luxurious lounges provided patrons of the Stanley. The color scheme and furnishings fit into the atmospheric style featured in the interior and exterior design of the theatre.



On the left, the main foyer with view of the foyer balcony. This spacious entrance place introduces to the patron the out of door effect which has been achieved in the design of the Stanley and forms the first point of contact with the interesting inner features of this playhouse "Neath Spanish Skies."





Above, right side wall view of the Stanley, Newark's atmospheric theatre reproducing a Spanish garden. Louis R. Golding, an executive of the Stanley - Fabian Corporation conceived the idea of this attractive playhouse, built from plans drawn by Frank Grad.



A portion of the left sidewall of the auditorium is shown in the photo on the left. This close-up reveals the details of Spanish design carried out in the Stanley, and illustrates the cove lighting employed in the auditorium.



Exterior view of the Broadway Theatre, Kingston, N. Y.

THE BROADWAY THEATRE IS KINGSTON'S DE LUXE PLAYHOUSE

Stores and Offices in Theatre Building Designed by Douglas P. Hall

THE new "Broadway Theatre" on Broadway, Kingston, N. Y., which opened its doors to the public in June of this year, is a theatre of special notice.

The theatre is constructed on an irregular lot of approximately 2,400 sq. ft., with a frontage of 110 ft. on Broadway. This frontage is occupied by the business building 50 ft. deep, containing the main entrance to the theatre, four stores, and one floor of offices above. The Broadway elevation is finished in red brick with cut lime stone trimmings, with decorative panels of "Aztec" tile. The offices above are provided with large plate glass windows, which have made the office building very desirable renting space.

The theatre has been constructed entirely of fireproof material, brick, steel and concrete. Every detail essential to the public safety has been carefully studied and considered before being embodied in the general planning, and no materials other than those passed by the Fire-Underwriters are used in the general construction.

The house has a seating capacity of two thousand; thirteen hundred seats on the orchestra floor, four hundred in the balcony and three hundred Loge box seats. The seating arrangement provides, at a sacrifice of considerable space, wide and gently sloping main aisles between each bank of seats and affords easy entrance and egress with the least possible disturbance to those remaining.

An unusual feature is carried out in the orchestra, in addition to the three rows of Loge seats in the front of the balcony, three rows in the center of the orchestra having been railed off and constructed into Loge boxes, with special designed chairs. The remainder of the house is seated with substantially upholstered chairs, giving a maximum of comfort, which is so essential to the success of the present day theatre.

The interior of the house is Italian in style, the main feature being the double dome, (the outermost one being coffered to accommodate the ventilation and heating grilles), supported on a colonnade of columns twenty-six feet high. The house has a three-color lighting system, lighting effects being obtained by the dome coves and illuminated panels in the balcony soffet.

The entrance lobby, foyer, staircase foyer and mezzanine are also carried out in Italian design, with beamed ceiling in walnut and highly decorated with color. All floors are black and white marble, the wall being of a rough texture decorated with "Aztec" tile panels and antique tapestries.

A series of well appointed rest rooms, approached from the meezzanine promenade will afford privacy and comfort.

The stage 80 ft. x 32 ft. deep, with a proscenium opening of 40 ft. is complete in every respect. It is equipped with counter-balanced rigging, switch board, stage pockets, etc. It is the intention of Harry Lazarus to make a specialty of producing Broadway successes, and he has already presented a number with success.

Douglas P. Hall, architect and engineer of New York City, is the architect for this new building.



View of the auditorium of the Broadway, Kingston, N. Y., looking to the rear from the stage, shown above. The interior is Italian in style, the main feature being the double dome, supported on a colonade of columns twenty-six feet high.



On the left is a view of the stage and proscenium arch. The seating arrangement of the Broadway provides wide and gently sloping main aisles between each bank of seats affording patrons easy entrance and egress to balcony and orchestra chairs.



On the left, a view of the mezzanine promenade of the Broadway, also featuring the Italian style. The beamed ceiling is of walnut, highly decorated with color. Furnishings and decorations give this charming lounge an air of comfort and liveability.

The inner entrance and staircase leading to the mezzanine promenade is shown on the right. The wall treatment is of rough texture decorated with Aztec tile and antique tapestries. The floor is of black and white marble.





On the right, diagonal view of Broadway's auditorium taken from the stage level. The theatre has a seating capacity of two thousand; thirteen hundred seats on the orchestra floor, four hundred in the balcony and three hundred lodge box seats.



View across the auditorium from the balcony, affording a sectional view of the domed ceiling. The outermost dome is coffered to accommodate the ventilation and heating grilles. Lighting effects are obtained by the dome coves and illuminated panels in the balcony soffet.



ATMOSPHERIC THEATRE SOON TO OPEN IN GREATER NEW YORK

THE Universal theatre in Brooklyn, Greater New York's first atmospheric playhouse, is to be opened this month, according to present plans. Some time ago, Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., operating the theatre, set the tentative date of opening for September 15.

This "theatre picture," designed in accordance with a principle of showmanship of comparatively recent development and growing popularity, is the work of John Eberson.

The sketches reproduced on this page indicate the style of architecture for exterior and interior. The Universal is of the Italian garden style which the architect has employed so frequently since he originated the outdoor type of auditorium for picture presentations.

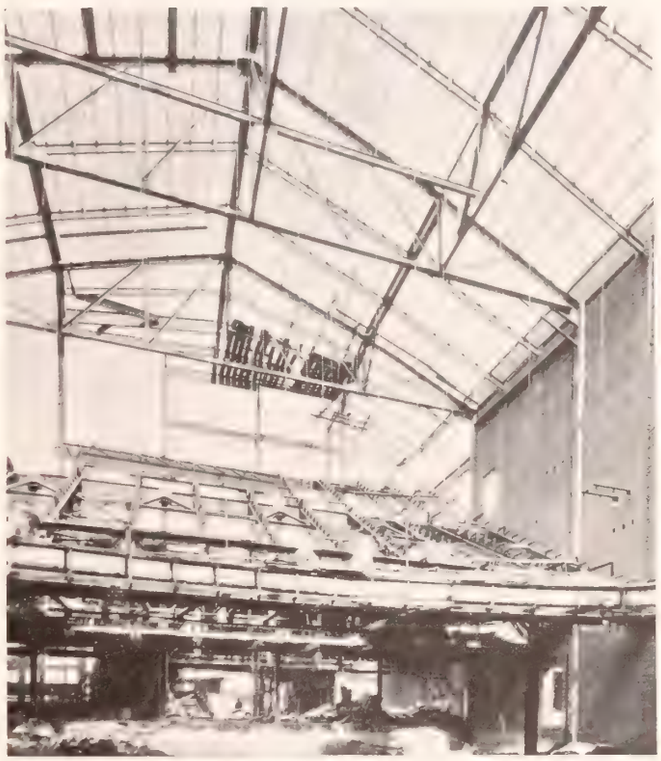
The Universal will have a seating capacity of 3,000 and is to include in its equipment and furnishings the latest appointments.

Left is an architect's sketch showing the exterior of the Universal Theatre in Brooklyn, designed by John Eberson, and the first atmospheric playhouse in Greater New York.

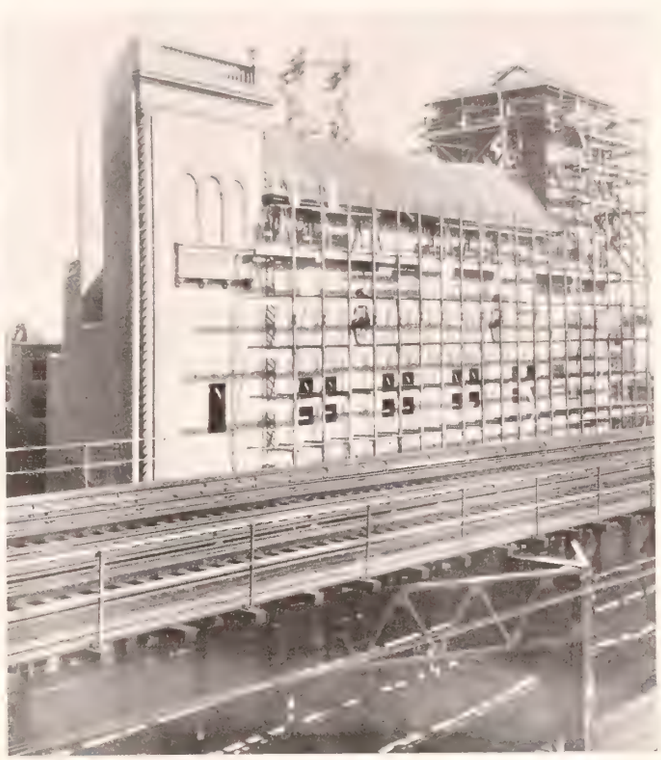
Reproducing an Italian garden, the auditorium of the Universal, shown in the sketch below, achieves the interesting atmospheric effects which are responsible for the widespread popularity of this type of theater.



Picture Record of Building Progress of the Universal

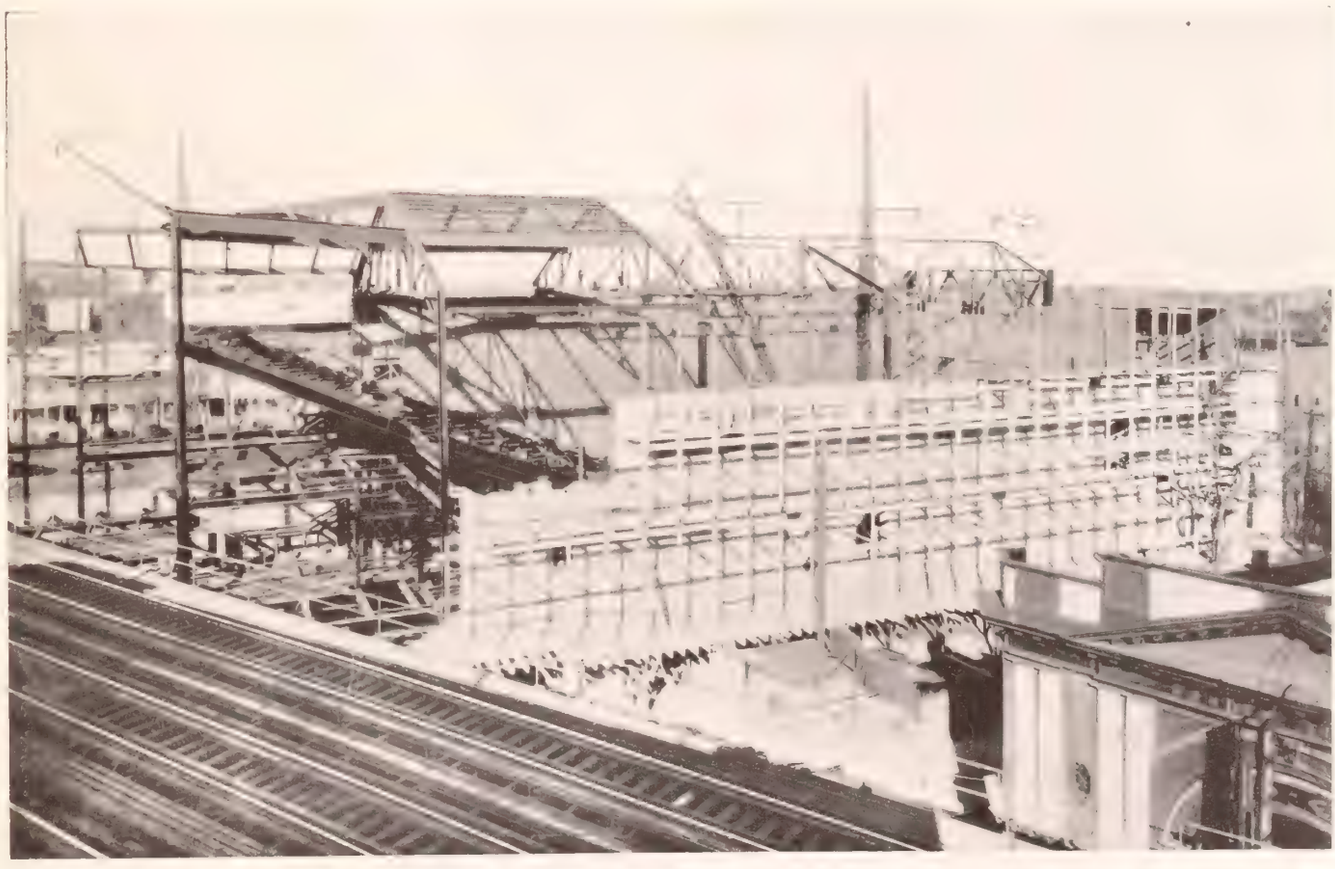


The auditorium as it appeared on April 18, 1927, with steel work nearing completion.



Progress photo of the Universal taken June 2, showing the exterior architecture of this handsome building.

Below, how the Universal Theatre looked last March. This progress photo gives an accurate idea of the size of the playhouse.



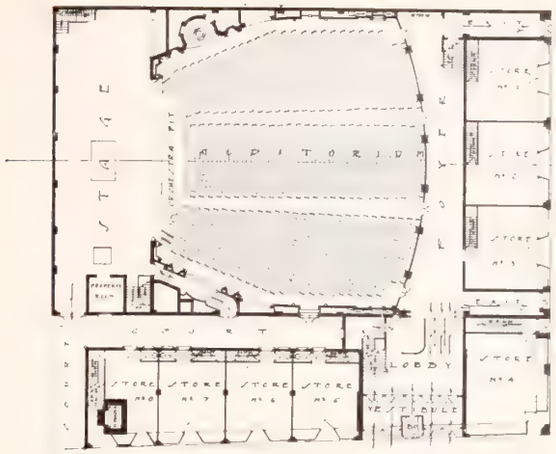


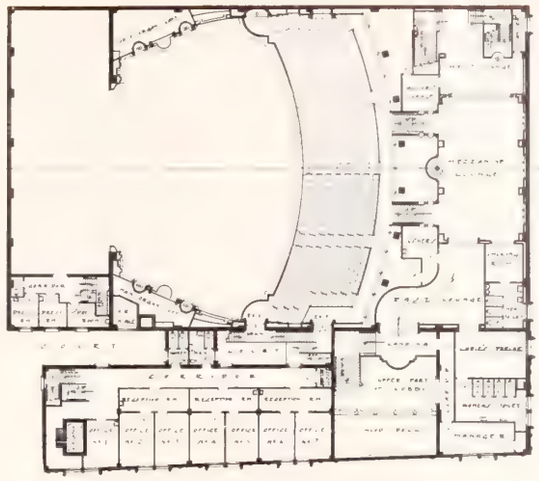
Exterior view of the State Theatre, operated by the W. S. Butterfield Circuit, shown above. The building provides store and office space. The outside lines follow the Italian style of architecture featured in a playhouse which reproduces a garden scene as an auditorium setting.

BUTTERFIELD THEATRE IN KALAMAZOO DESIGNED BY EBERSON

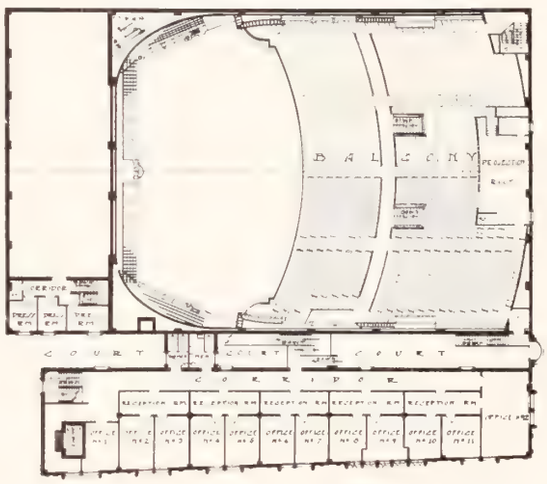
Below, a view of the unusually attractive auditorium of the State Theatre, a house in which the architect has incorporated the outstanding features of beauty and utility gained through extensive experience in designing playhouses of this type



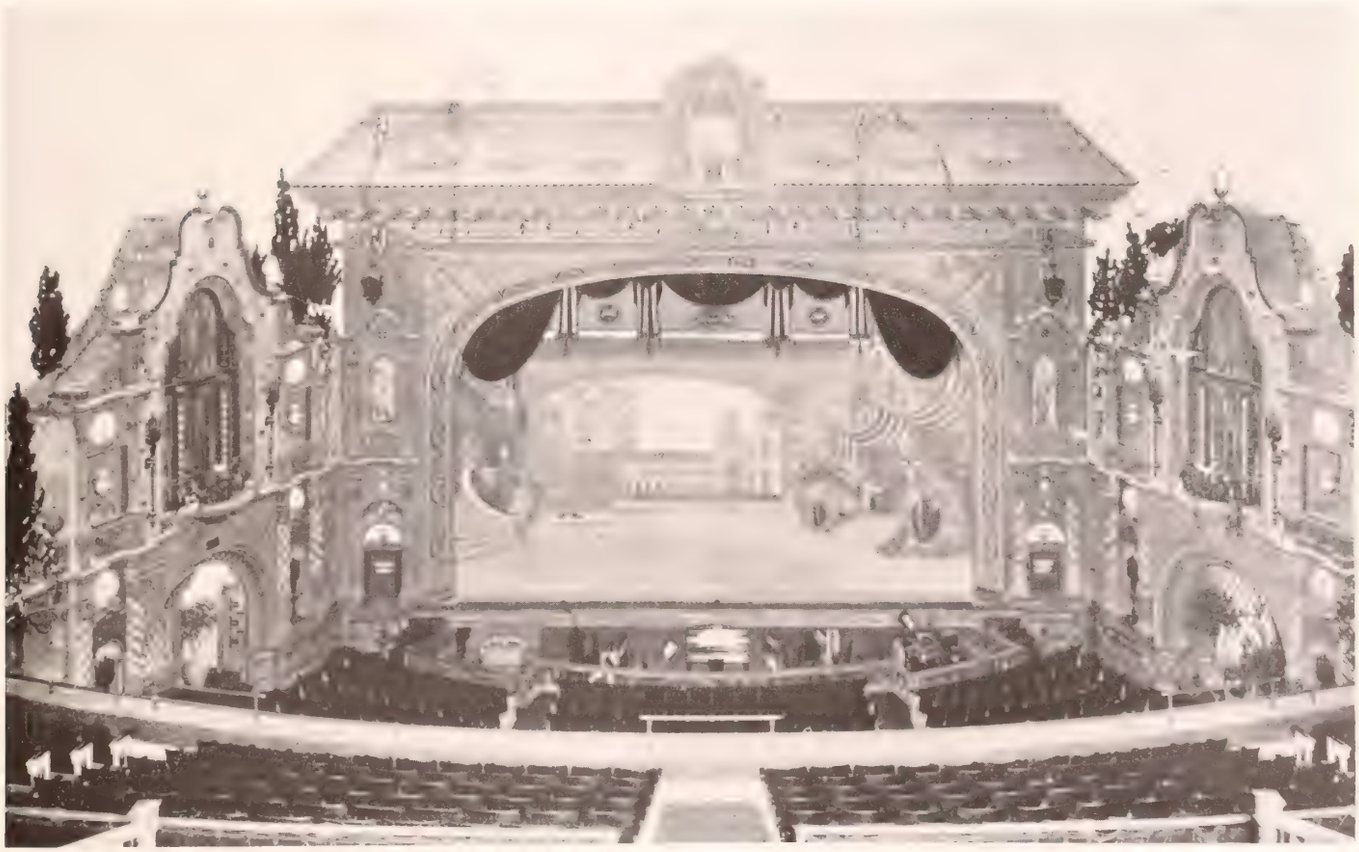




Floor plans of the State Theatre, Kalamazoo. Above, the auditorium floor. Upper right, the mezzanine floor. Right, the balcony



Below is a full view of the stage and proscenium walls, taken from the upper balcony. Striking realism of the outdoor effects is gained by the outline and decorative detail

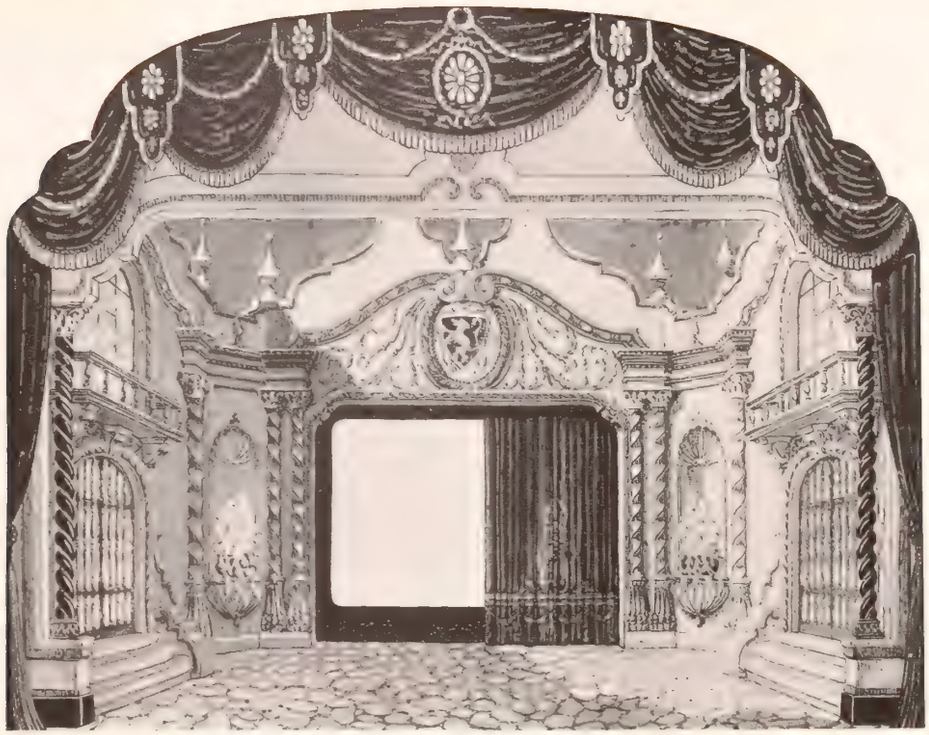


The inner lobby of the State Theatre, Kalamazoo, showing stairway to mezzanine. Ceramic tile is used in stairs and floor.



Below, the main floor foyer, showing enclosure at rear of auditorium seats. Furnishings and decorative pieces contribute to the air of comfort and warmth of this foyer.





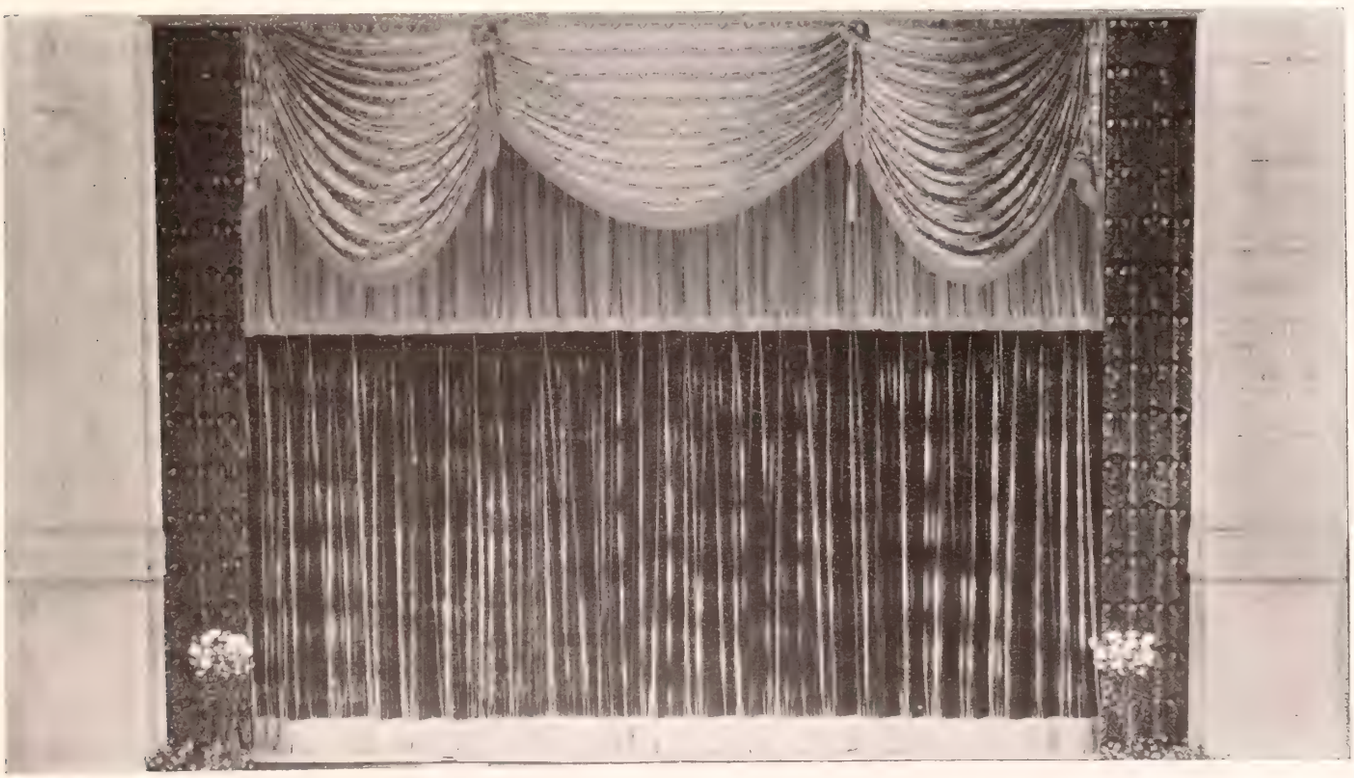
Two interesting stage settings designed by the Novelty Scenic studios of New York are shown here. Above is an atmospheric setting for a picture theatre now in construction. The proscenium is trimmed columns supporting the ach.. Sky-blue A built arch masks the ceiling, gold spiral with a festooned valance and portieres. byclorama masks back wall of the stage. Silk screen curtains trimmed at bottom with rosettes and tassels and braid and with embroidered medallions.

Atmospheric Setting

STAGE TREATMENTS

Masks Organ Chambers

Pictured below is the striking proscenium treatment in the Embassy Theatre, Brooklyn, N. Y. The need of concealing the organ chambers above the stage ceiling was responsible for this type of draping. The festoons are of figured polychrome damask trimmed with silk fringe. An underskirt of orange satin trimmed with fringe is used to reduce the opening. The side tabs from floor to top of arch are made of black velvet decorated with golden bronze air brush design.







The

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AMERICA'S FINEST ORGAN

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Dave Harrison.....Syracuse, N. Y.
Warner Bros.....New York City
S. Chapman.....Fullerton, Calif.
Geo. Rosing.....Buffalo, N. Y.
A. A. Fenyvessy.....Rochester, N. Y.
Lee Win Development Co.
Detroit, Mich.
Chas. Olson.....Indianapolis, Ind.
A. C. Zaring.....Indianapolis, Ind.
A. C. Hayman....Niagara Falls, N. Y.
N. Dipson....Batavia, N. Y.

What Street Lighting Will Do for the Theatre Location



The street shown above would hardly attract people out after dark, its dim lighting rather marking it as a place to be avoided. WHILE—



This same street, lighted to a sufficiently high intensity, would be a good location for a motion picture theatre.

The Value of Good Street Illumination

By T. P. Brown
Eng. Dept. Edison Lamp Works

PRACTICALLY the first use of light was to furnish the aborigines with illumination whereby they could enjoy themselves. They had the flaming torch in their caves; and when they wanted to visit their neighbors to spend the evening, along would come the torch to light the way.

People must have enjoyment and pleasure. Those who work during the day find that their time for recreation is limited to the evenings. The problem of the moving picture industry is to convince the people that they can get the best amount of enjoyment and recreation through the medium of the screen rather than through any other source. And, having convinced them that the movies are the best thing for the money, the next step is to change the conviction into an impulse—a desire—a determination to see the pictures. But how does all of this fit in with street lighting?

Before answering the question directly let me analyze, for a moment, the psychology of light. The old Romans discovered that light dispels the fear of darkness. Light has always been associated with truth, uprightness, progress and constructive thought. The whole animal kingdom is attracted by light. Notice how the small insects will buzz around the street lamps, how birds will fly toward a bright beacon or a searchlight, how human beings will be attracted to a brightly lighted show window rather than a lighted one. We can't help it. There is poorly lighted one. We can't help it. attracts our eye and compels our attention.

In spite of the fact that the moving picture industry advertises its various productions so extensively, it is probably safe to say that the average movie fan accepts this message in a general way rather than with reference to any particular picture, unless it be an outstanding one. In other words, when he leaves his home, he is headed for "the movies," he will follow along the paths of light, patronize some theatre along this path. So that it behooves every theatre owner to make sure that he is on the path; to make sure that his street, his section of the town, is well lighted.

The particular local lighting around the theatre—signs, marquee, etc., are secondary to the street lighting. You cannot eat an apple until you possess the apple. Likewise, you cannot attract the crowds from the street unless the crowds are on the street: And the best way of ensuring that crowds will be on the street is good street lighting.

The question as to what constitutes good street lighting is more or less of a difficult one to answer especially when a layman asks the question. However, it may be said that the intensity of light on the street should vary with the size of the town, and the section of the town. City zoning and planning are furnishing the means by which many cities can expand systematically, with the greatest good to the greatest number. The essential feature of this question is the plotting of a city into various zones or districts—retail business, wholesale business, residential, suburban, etc., and allowing no encroachment by business on residences, etc. Illuminating engineers after studying the situation for years, have determined upon the amount of light suitable and necessary for each zone, and have determined further the relation between small and large cities. Table I gives the minimum values for the various zones, etc.

TABLE I

	Minimum Lumens per Lineal Foot	*Maximum Spacing Along Center Line of Street*
Business Section—		
Population over 100,000	200	125
Population 50,000 to 100,000	120	125
Population 20,000 to 50,000	80	125
Population up to 20,000	60	125
Main Thoroughfare—		
Fully developed residence district	35	150
Fully developed residential district	15	250
Outlying residence districts	10	250

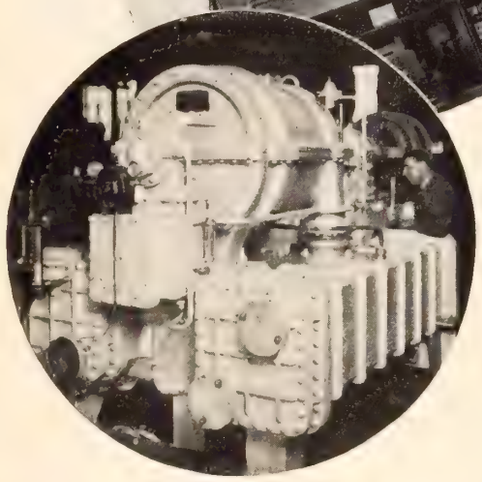
The standard street is taken as being 40 feet from curb to curb. For streets of greater width, the values of minimum lumens per linear foot should be increased in the same ratio as the width of street.

Just a word would not be amis at this point in regard to the phrase "minimum

(*Continued on page* 683)







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Compact, Safe, Simple, Automatic
Used with the Carrier System of
Air Conditioning

James Enterprises NEIGHBORHOOD HOUSES

ON A PAR with such great theatres as the Roxy and the Paramount, these small theatres in residential neighborhoods of Columbus, Ohio, offer to their patrons the same cool comfort in Summer; temperate, healthfully humidified air in Winter; a copious supply of cleansed fresh air always without draughts.

Carrier acceptance of complete responsibility for every part of the system and the Carrier guarantee of results has made conditioned air an indispensable assset to the theatre and a boon to the public.

Watch the popularity of the theatres where—

Manufactured Weather*
makes
"Every day a *good* day"

Ask for the book "Theatre Cooling and Conditioning." Describe your theatres. Ask for a visit from one of our Engineers.

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT

* *It isn't Manufactured Weather unless it's a Carrier System.*

Carrier Conditioned Theatres

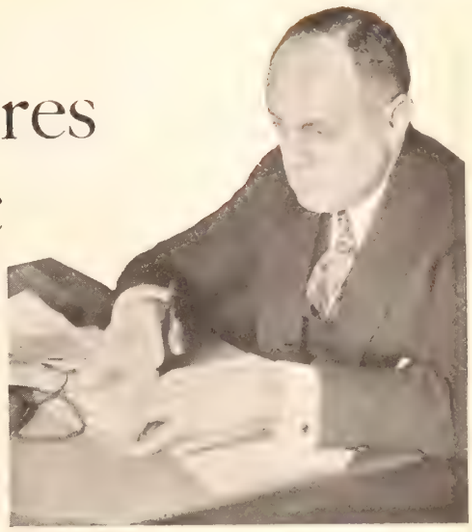
Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND WASHINGTON KANSAS CITY LOS ANGELES

By S. L. Rothafel

In Presenting Motion Pictures I Have Always These Basic Principals in Mind:



IN presenting motion pictures to the public, I have always several basic principles in mind:

Happiness begins at home. Do something different. It's the little things that count.

Now to elaborate—"Happiness begins at home." That is to say if you want your guests to enjoy themselves you must bear in mind, first of all that they are your guests; and second you must assure yourself that you are providing comfortable, well regulated quarters and that you have entrusted the welfare of your visitors to a competent and contented staff. Dissatisfaction among employees not only destroys the morale, but it quickly communicates itself to your clientele. It isn't a difficult matter to make your staff happy. All you have to do is to be human, to remember that those boys and girls are starting off on the sea of life, that they want their chance to reach their goal and attain the fulfillment of their hopes and aspiration.

To this end, we have installed a definite system of promotion. There is an honor role and a demerit system by which those who have earned the right are automatically headed for promotion. The page boy of today is the housemanager of tomorrow if he fulfills his obligations consistently and well. Our boys know this, and it encourages them in their ambition to "get to the top"—the desire of every normal American boy. Already, though the theatre has been open only a few months, promotions are in order. Since good health is the foundation of every human endeavor, physical training is essential. Our young men are trained by an ex-sergeant of the Marines who puts them through their daily routine of setting-up exercises. There is a hospital fully equipped on the premises where a sprained ankle, sore throat, headache, etc., can be nipped in the bud and hand ball courts are in the making.

I am a great believer in giving the young fellow another chance, and on those occasions when a lad has been weighed in the balance and found wanting, I make it my personal business to examine the culprit and to plumb the depths of his offense. It is a duty and a welcome one, I should think, for every man in authority to see that every boy in his employ is given not only a square deal, but a chance to make a man of himself if by misfortune, temptation has been too strong for him and he has succumbed. It's seldom I find that one's faith in human nature is abused, but the good you can accomplish outweighs your failures.

1. Happiness Begins At Home.
2. Do Something Different.
3. The Little Things Count.

"Do Something Different"—By this I mean don't be afraid to strike out for yourself, don't slavishly attempt to follow the fellow in the next block. If you've got ideas use them. Develop your own individuality, it will communicate itself to your patrons. If you are of a humorous turn of mind, put a little of that into your programs. If you are an artist at heart, let that make itself felt in your presentations. It's individuality that counts and don't be afraid of anything being too good for your public.

IT'S been my experience that the public responds like lightning to anything that is really good, and in such cases where I have attempted something I felt to be good, and it failed, I know that I myself was wrong, not the public. It was my error in judgment, not theirs. But if you give your theatre a personality, you will find that you establish a bond of sympathy between you and your patrons, that they will understand, and that they will not only appreciate your efforts on their behalf, but stick to you through your failures.

Third: "It's the little things that count"—If you want to keep the good will of your public, you must show them consideration. You must think of them. It's the same with an audience as it is with friendship. Gilbert and Sullivan, you know, severed a lifelong friendship over a piece of carpet. It isn't luxury, nor gold braid, quantities of marble which please your audience. It's your consideration for them. The exhibitor on Main Street has just as much chance to make his audience "feel at home," as the man who runs a big theatre on Broadway. The tiny cottage on the edge of a prarie often houses ten times more happiness than the mansion on Fifth Avenue, because of the spirit which dwells therein.

With our added facilities, we, of course, have taken every precaution to insure the least possible inconvenience to those who come to the Roxy. As you know, we can house ten thousand people under one roof. It takes a staff of five hundred to insure their welfare and the demands on the energies of this staff are so great that a relief system has been installed not only that they have respite to fifteen minutes, but relays of fresh men constantly appear on duty.

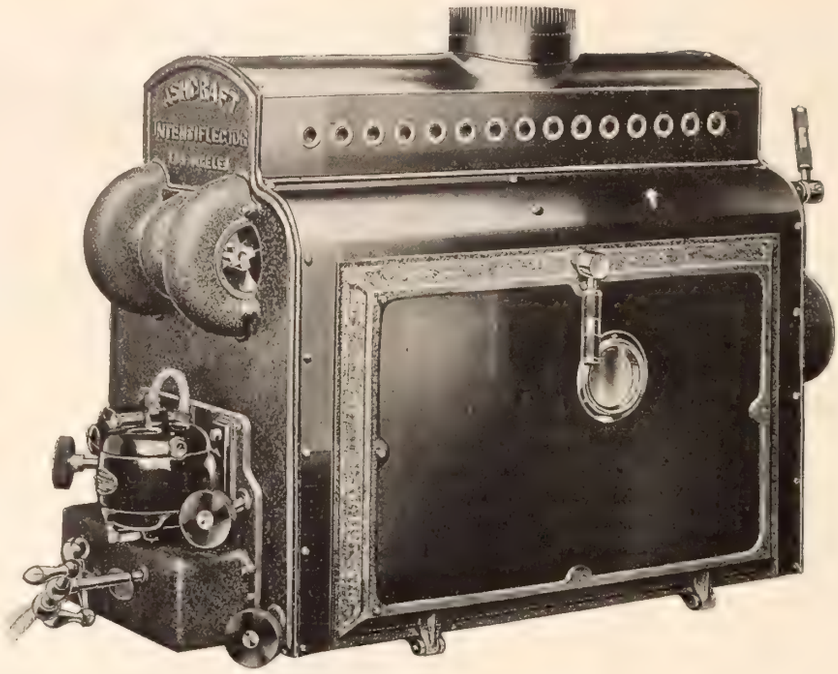
IN order that "the little things" which annoy patrons are obviated to every possible degree we have built, for example, a marquee extending the whole length of the building and the lobby where soft music plays during change of program, houses 4,000 against inclement weather. The Lost and Found Department is conveniently installed in the lobby, one of our house managers is always on hand, maids are on hand in the ladies' rest rooms, no gratuities are allowed, and the lights are not glaring. Little things you say, but it's the little things that count. Our aim is to establish a soothing, not a distracting atmophere—that atmosphere that is to say of the well-regulated home.

Its "the personal touch" as an old friend of mine used to say which counts. I keep in touch constantly with the heads of my departments. We have staff meetings, staff luncheons and dinners, and my suite on the top floor of the Roxy is ever open to receive members of my staff who wish to discuss their problems with me. All may confer over the various problems in the library, or over the dinner table in between sessions. We give as much thought to the "the little things" as to the big issues for it is the little things that count.

Theatre Man Establishes Own Printing Shop

The printing bills of Sam Blair, owner of theatres in Belleville, Kas.; Scandia, Kas.; Mankato, Kas., and Clyde, Kas., had become so large that he sought a remedy for the expense. Finally he hit upon an idea. He did nothing other than establish a print shop of his own. Aside from the printing work for his theatres, the shop does almost enough outside work to pay the overhead expenses.

THE ASHCRAFT INTENSIFLECTOR



What It Will Do For Your Theatre---

1 BETTER PROJECTION THROUGH INCREASED ILLUMINATION

This lamp changes the blue-gray of high intensity to clear-white light which is distributed evenly over the entire screen—not white in the center and brown on the edges.

2 REDUCES HIGH INTENSITY CURRENT 50%

If your theatre is now equipped with high intensity lamps, you can reduce your current 50% with an improvement in screen results. That is, 60 amperes with the Intensiflector produces the equivalent in light of 120 amperes high intensity (old style).

3 CARBON COST REDUCTION

Due to decreased current and improved design your carbon bill will be reduced 40% with the Intensiflector.

4 IF YOUR THEATRE IS OPERATING ON LOW INTENSITY REFLECTOR

arcs we can improve your projection unbelievably with a very small increase in current consumption. We can give you de luxe projection with 60 amperes.

Now in Use in Los Angeles Largest Theatres

Descriptive literature is now ready for distribution

ADDRESS

ASHCRAFT AUTOMATIC ARC CO.

4214-16-18 Santa Monica Blvd.
LOS ANGELES, CALIF.

The Press Books Are O. K.! *But*–Some of Them Forget To Remember the *Little Fellow*



"If the press book ideas demand expenditures beyond the small town manager's means, then it is not fulfilling its mission to the man it is supposed to serve," says Mr. Blaufox.

By Jay David Blaufox
(Former Director of Publicity, B. S. Moss' Colony Theatre; Exploiteer and Theatre Manager)

THE press books really are good. In most of them, no stone is left unturned to assist the exhibitor in every conceivable manner to put the picture across. Hundreds of thousands of dollars are spent annually to render this service to the projector of motion pictures—and this press book service is always rendered absolutely free of cost.

Ideas for presentations are offered. Suggestions for the exploitation of the screen drama or comedy are submitted and, when used, often result in a capacity house.

But—there is some one the press book makers overlook. And that is *the little fellow*. The chap who would like to use every suggestion it holds for him, but owing to the cost, is unable to utilize them. True, this is one of the local conditions over which the desk man in the home office has no control, but which he must nevertheless acquaint himself with if he hopes to have his books used one hundred per cent.

This local condition can be taken in a general sense, for Main Street is Main Street the world over. The small town theatre manager is invariably limited as to expense. But most press books fail to realize this. The result is that the ideas and suggestions are over his head as far as money is concerned and he cannot and does not take advantage of them. And believe me, they are in most cases excellent ideas and suggestions. And, since the little fellow can't afford to touch them so why not include ideas that he can utilize?

For a theatre to be successful and be made to pay, one of the most vitally important essentials is the *economy of operation*. If the press books demand the expenditure of monies beyond the small town manager's limited means, then that press book is not fulfilling its mission to the man it is supposed to serve. The only specific examples that I can extract from the books are presentation ideas and some of the suggestions for advertising.

The public wants presentations. In many places they are demanding them but they won't pay more for pictures and want the presentation or prologue thrown in. This means that the manager must spend additional money for his program which he must get back somehow. He must economize somewhere and invariably he does so in his advertising. Most of the ideas for prologues, or "atmosphere creators" as some of us choose to call them, call for expensive drops, props and electrical effects. Too bad! Really splendid ideas, but since for the little fellow who has no access to all of these, it is impractical.

And mind you, the little exhibitor hasn't such a foolish looking little theatre today. They are building houses in small towns now that put some of those in the bigger cities to shame. The Capital Theatre, in Portchester, which I had the distinction of handling before and after its opening is one of the most beautifully appointed theatres in the country, and if transplanted bodily to Broadway, would not seem in the least out of place. This house, of course, can afford a great deal more than houses I am speaking for. I merely cited it to bear out the fact that small towns are now receiving the best that architectural ingenuity can conceive, and that such places are factors to be considered in the successful maintenance of the present enviable record of the motion picture industry.

A little more thought might be given to the presentation angle in the press books for this is one of the most important, and valuable helps rendered the exhibitor. But it must be inexpensive, else it defeats its own purpose.

Another thing to consider for the little fellow is his advertising help. Generally it is excellent, but even here economy of expense is unconsciously overlooked by the Press Book Chap.

The majority of mats designed for the user of limited advertising space as laid out by the home office departments—by men who are not managers and may never have had the experience that comes to the person who has had to run a theatre—usually does not meet with the requirements for several reasons.

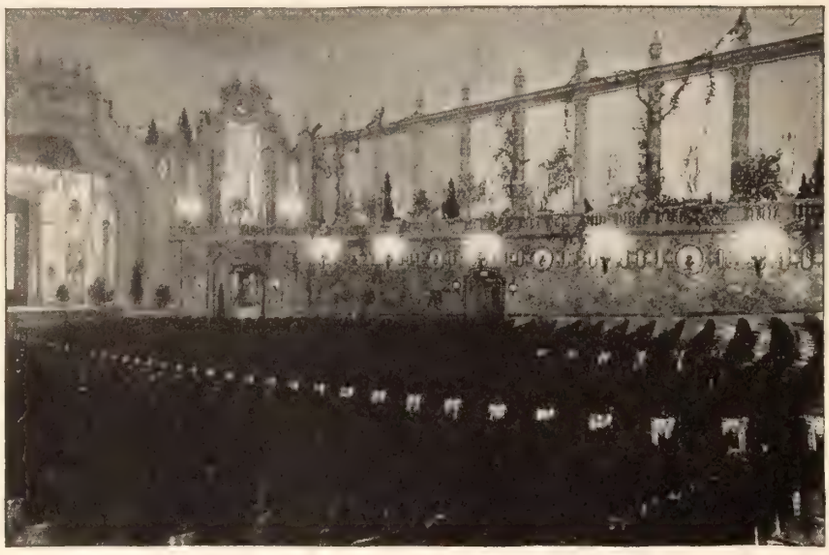
It must first be remembered that the country newspapers are issued in nearly all cases, once a week. In some cases the editions appear bi-monthly. This, then, makes the manager's job of laying out his advertising just a bit more difficult. Particularly when his program changes every two days, or if the town requires it, every day. If he is limited for space, as he oftentimes is, and he is a progressive sort of chap who believes in doing justice to the picture he is playing by properly exploiting it with the use of mats, he suddenly acquires a headache when he finds that most of the mats are too large for a well laid out advertisement. So he eliminates them, much to his own chagrin and the financial loss of the accessories department.

The small town manager is not averse to dressing his ads with pictorial embellishments. He realizes their value and wants to use them. But when he resorts to the press books and finds no cooperation there for him, he becomes discouraged and uses nothing but the ordinary program layout, which merely serves to remind, rather than to attract.

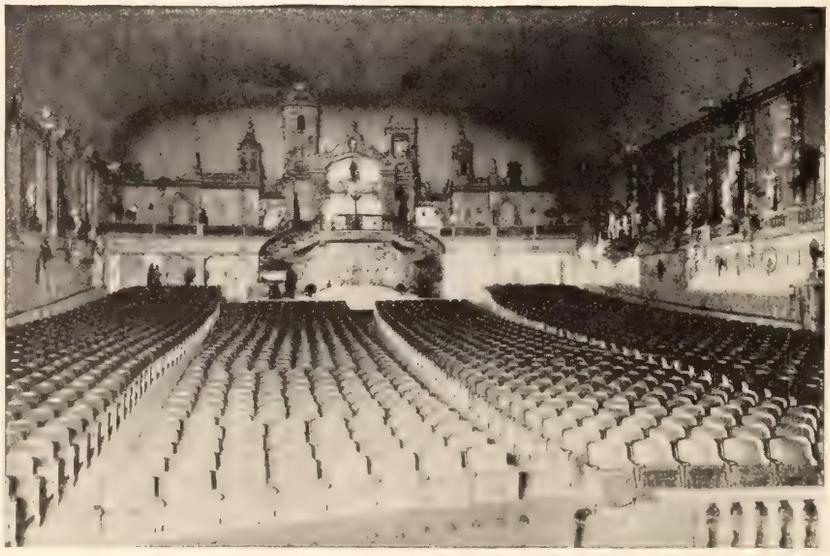
My personal experience is what I know best and can quote intelligently. During my own siege as manager and publicity director of small town theatres, by advertising appropriation had more often been limited. The money alloted me for this important item did not permit me to use more than two columns eight inches in each of the five weekly newspapers covering the various towns from which these theatres drew their patronage. In one of these theatres, the program was changed Monday, Wednesday and Fridays for a while until it was found that a four-a-week policy was more expedient and the program was again changed to Mondays,

(*Continued on page* 683)

Made by
American Seating Company



Annex Theatre
Detroit, Mich.
JOHN EBERSON, ARCHITECT



The Great Lakes Area turns to "American" Chairs

NEW FAMILY, *Adrian, Michigan*
MAJESTIC, *Ann Arbor, Michigan*
GARDNER, *Battle Creek, Michigan*
BONSTELLE PLAYHOUSE, *Detroit, Mich.*
FERRY FIELD, *Detroit, Michigan*
FRANKLIN, *Detroit, Michigan*
MYRTLE, *Detroit, Michigan*
GRANDE, *Detroit, Michigan*
STATE, *Flint, Michigan*
BRAUMART, *Iron Mountain, Michigan*
LAN WILL, *River Rouge, Michigan*
COLONIAL, *River Rouge, Michigan*
MAJESTIC, *Kalamazoo, Michigan*
STRAND, *Port Huron, Michigan*
M. P., *Redford, Michigan*
STRAND, *Sturgis, Michigan*
KEITH-ALBEE, *Detroit, Michigan*
STATE, *Kalamazoo, Michigan*
STATE, *Pontiac, Michigan*
OWOSSO, *Owosso, Michigan*
CASS, *Detroit, Michigan*
RIVIERA ANNEX, *Detroit, Michigan*
STAIR-SHUBERT, *Detroit, Michigan*
DIXIE, *Monroe, Michigan*
EJAY, *Crystal Falls, Michigan*
KIMMEL BROS., *Detroit, Michigan*
STOCKER AMUSEMENT COMPANY, *Detroit, Michigan*

Nationally Organized for Sales and Service

LAFAYETTE, *Bay City, Michigan*
WEST END, *Detroit, Michigan*
BUFFALO, *Buffalo, N. Y.*
ROCHESTER, *Rochester, N. Y.*
CARDINA, *Buffalo, N. Y.*
NEW FRY STREET, *Buffalo, N. Y.*
ROOSEVELT, *Buffalo, N. Y.*
RIVIERA, *Rochester, N. Y.*
EASTERN THEATRE COMPANY, *Columbus, Ohio*
CLINTON, *Columbus, Ohio*
CAPITOL, *Bellaire, Ohio*
AMBASSADOR, *Cleveland, Ohio*
DETROIT, *Cleveland, Ohio*
THE HOUGH-79TH ST. THEATRE COMPANY, *Cleveland, Ohio*
IVANHOE SQUARE, *Cleveland, Ohio*
RITZ, *Cleveland, Ohio*
TIVOLI, *Cleveland, Ohio*
WEST PARK, *Cleveland, Ohio*
PLAZA, *Cleveland, Ohio*
COLUMBIA, *Dayton, Ohio*
DAYTON FEDERATION, *Dayton, Ohio*
LINCOLN, *Lakewood, Ohio*
BUTLER, *Niles, Ohio*
TOLEDO MUSEUM OF ART, *Toledo, Ohio*
HUSS, *Cincinnati, Ohio*
KEITH, *Columbus, Ohio*
STAMBAUGH MEMORIAL AUDITORIUM, *Youngstown, Ohio*
LOEW'S, *Canton, Ohio*
BROADVIEW, *Cleveland, Ohio*
PALACE THEATRE COMPANY, *Canton, Ohio*
LEROY THEATRE COMPANY, *Portsmouth, Ohio*

AMERICAN SEATING COMPANY . 10 EAST JACKSON BLVD., CHICAGO
113 W. 40TH STREET, NEW YORK CITY . 1211-K CHESTNUT STREET, PHILADELPHIA
77-D CANAL STREET, BOSTON



A typical display of scenes from the film and books used in the Cleveland Public Library. The tie-up above featured showings of "Monte Cristo," the Fox production of the Dumas novel.

Library Cooperation With Film Theatres

By Ina Roberts
Publicity Representative, Cleveland Public Library

LIBRARY-FILM cooperation is still in its infancy, although much has been accomplished along this line and more is being done all the time by librarians throughout the country.

The Cleveland Public Library cooperation began in 1924 with a bookmark listing books of particular interest in connection with the filmed version of the Sabatini novel "Scaramouche." I learned in the local office of the producers of this film that the Cleveland library bookmark has been duplicated in every town containing a public library in which the picture was subsequently shown.

Today film bookmarks are almost a weekly occurrence and the Cleveland Public Library is now posting a copy of these bookmarks in every book listed on the bookmark. This plan connects forever all the books thus listed, making available the entire list to each person reading any one book. It also serves to keep the existence of the filmed version in the public mind. In the days to come when moving pictures have become incorporated into our system of education and Boards of Education compile lists of "Required Films" as well as lists of "Required Reading," these bookmarks will have an added value.

This library-film cooperation which began modestly with a conversation between the Cleveland Library's newly installed publicity representative (this was in 1924) and a man who knows how to listen well, M. A. Melaney, publicity director for Loew's Cleveland Theatres, has now grown to rather astonishing proportions in magnitude and importance.

The plan of procedure in the Cleveland Library cooperation is as follows: The publicity office keeps, by means of the trade papers, a card file of pictures. On reading that a picture is to be made, the card is filed and the progress of the making watched. In the meantime the publicity office has notified the Order Department and the heads of divisions carrying connecting books so that orders may be placed for extra books needed for cooperation with the film. These orders are nearly all for books in the non-fiction class, the exception being the classics that are filmed; sometimes as many as 75 extra copies of a classic are purchased; because if its filmed version is to be shown in Cleveland these copies can be used until worn out, the demand for classics being steady and perennial. The foregoing is the reason why the Cleveland Public Library can so seldom cooperate with films made from best-sellers; unless these are classics this cooperation would bring a demand for extra copies of the book that, if purchased would, in six months or a year, lie idle on the shelves.

As soon as production is completed the publicity office writes (usually to the New York office of the producers) for one set of stills and a pressbook. When received, these are routed to each division of the Main Library having connecting books and also to the heads of the Branch, Schools, Stations and County departments.

It may be well to state in passing that the Cleveland Public Library system consists of a main library, 26 branch libraries, 30 high school libraries, 108 station libraries (in factories, department stores, fire engine houses, etc.) and 12 county libraries. Thus it is that the cooperation with a film, if approved and begun in the main library with the first or road-show run, may follow the picture through its second and third runs and on to the outlying districts.

WHEN the one set of stills has been routed to all these places the publicity office writes to New York for the number required. In the case of "Ben Hur" more than 200 stills were used. For "The King of Kings" the various divisions and libraries have ordered a total of 160 stills. These will be used by the Exhibit Committee for a show-case and street window exhibits and by the History, Fiction, Philosophy and Religion, Foreign Literature and Literature divisions for exhibits and book displays with stills and posters, also in the branch, schools, stations and county libraries.

When advance publicity men, the local representatives of producers or the ex-

hibitors request that a bookmark be issued and distributed in connection with the Cleveland showing of a film the matter is referred by the Library's publicity representative to the editorial office. The first step is to get the film approved for cooperation and also an O. K. for the bookmark. This done, each division having connecting books sends these to the library editor, Mrs. Julia Harron, who selects from the many books the few appropriate for the bookmark, groups these with pertinent sub-heads, tops the list with an apt quotation and sends the copy, all ready for the printer, to the publicity representative, who adds the "frame" at the end, announcing the film and adding a courtesy acknowledgement to the theatre paying for the printing. This copy, duly approved, is then turned over to the person who has requested the bookmark with the stipulation that proof be submitted to the library editor.

THE library also stipulates that since the bookmarks are distributed in the libraries of the Cleveland system an equal number must be distributed in the theatre showing the film; the Cleveland Library is always eager to interest those not already using its services.

The picture when shown in Cleveland should find library exhibits and displays installed; book marks should have been distributed in theatres and libraries for a week previous.

The chief drawback to complete co-operation is the difficulty of securing the library approval for co-operation far enough in advance of the Cleveland showing. It is of the utmost importance that library cooperation begin as far as possible in advance of the Cleveland showing. So far as the obtaining of stills and press books is concerned, this is a simple matter for these can be secured, sometimes must be, before the film is approved for co-operation. With stills and press books at hand to assist, librarians can select books and pictures combining with the stills in displays and exhibits. These displays and exhibits, however, cannot be put in place until the film has been approved. In the case of most of the road show films the matter of approval can be decided from the reviews but with most other films the picture must be seen by librarians before the approval can be secured.

The solution of this problem is, of course, a special screening for library officials and this the producing company concerned is always glad to arrange provided the necessary print is available. This, however, is not always the case; library-film co-operation suffers much in Cleveland because of the delay in seeing the film. This delay holds up both the preparation and the installation of exhibits.

In the matter of stills the cooperation is well systematized. These arrive promptly in response to the request of the publicity representative; one company, Metro-Goldwyn-Mayer, sends me a set of stills on every feature film turned out just as soon, I feel sure, as these reach the New York office. It would be better still if stills were sent from the studio just as soon as ready. A press sheet should always accompany stills if one is available; if not, it should follow the stills as soon as possible.

It may be said in passing that stills are vital in library-film cooperation. It is the stills that separate the group of connecting books in displays from the thousands of books that line the walls about them; the stills also serve to attract the attention of visitors, causing them to stop to look first a the stills, then at the books. Of course, the pertinent posters turned out by the library's curator of exhibits, Albert C. Young, contribute their part to the success of exhibits. Of assistance also are the newspaper accounts.

CERTAIN it is that the combined results of these factors is gratifying to the library and it affects, of course, the popularity of the film also. Before the days of library film cooperation the presence in Cleveland of any film was not felt to any great extent in the library outside of the fiction division where the demand for novels that have been filmed has always been heavy.

But now—library-film cooperation is luring many readers from the fiction division to the travel and biography books. Biography circulation in particular is affected. One reader inquiring for the life of a famous personage figuring in a film chiefly historical said that she had first seen the picture, then read the novel "and now," she added, "I want to read this man's life." The reading of biography often leads to an interest in the period featured. In the same way film displays in the travel and biography division often send to see the film serious-minded readers who would not be interested in the exhibitor's advertising. Often, too, the interest of the reader moves from the sensational to the serious. During the first run of "Dorothy Vernon of Haddon Hall" the public's book interest centered in the life of Mary, Queen of Scots and the reserve orders for these were heavy; for a year after the film left Cleveland it was impossible to keep a history of Queen Elizabeth on the shelves of the main library.

A film with a strongly marked travel interest always causes a demand for the corresponding books. For a year after the advent of the filmed version of "Sea Tracks of the Speejacks" the book was heavily reserved. The Cleveland Library's cooperation with "Ben Hur" helped to circulate, in addition to copies of the novel itself in seven languages, books on the following subjects; piracy, galleys, chariots, horses, Roman art, religious art, the places of the story and the life of Christ.

"The Black Pirate," "Michael Strogoff," "The Yankee Clipper," "Monte Cristo" all brought a brisk demand for connecting books; "Beau Geste" on its first run aroused an interest in reading matter connected with the Foreign Legion that still continues.

THE producing companies can greatly assist library-film cooperation by making more stills of the kind the libraries can use. These are never the emotional plot stills and the close-ups wanted by the newspapers and primarily desired by the exhibitor for lobby use. Previous to the days of library-film cooperation the kind of stills desired by librarians were so little used by newspapers and exhibitors that fewer and fewer of them were made. Now all this is changed and it would well pay producers to consider the needs of libraries when making stills. In the film "Dorothy Vernon of Haddon Hall" were beautiful views of the exterior of the historic mansion itself; no exterior views, however, appeared in the stills.

The exhibitor who has so far been unable to convince his local library of the

(*Continued o npage* 690)



Miss Linda A. Eastman, Chief Librarian of the Cleveland Public Library System.

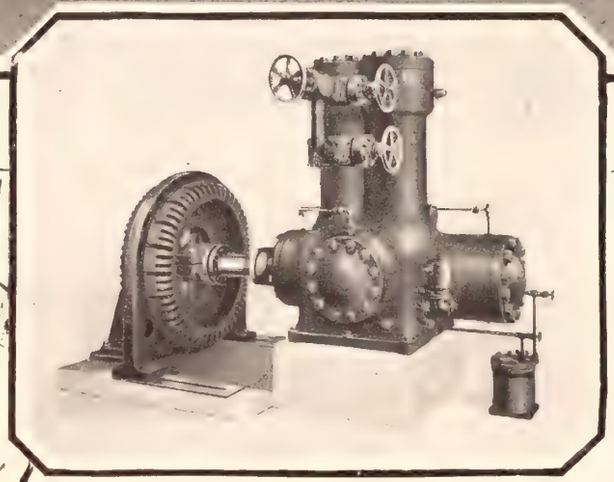


M. W. Freeman, Librarian of the Main Library, Cleveland Public Library.

Capitalize on Heat!







The Coconut Grove Theatre (Paramount) Coconut Grove, Fla. and the York Carbon Dioxide refrigerating machine used to condition and cool the air throughout the entire house. The York is quiet and odorless in operation and is furnished in a wide range of capacities — a size for every house.

Don't Send the Customers Away Mad!

SEE that your patrons' physical welfare is taken into account. The most interesting and thrilling picture becomes a bore if exhibited in an atmosphere heavily moisture laden and with the thermometer hovering around ninety!

The York air conditioning and cooling system is designed to abolish that dread bugaboo "summer slump." York cooled theatres make hot weather pay—they capitalize on heat. The one illustrated above is at Coconut Grove, Fla. — down where hot weather is hot weather, and where a theatre air-cooling system must be worthy of its name.

YORK Manufacturing Company

Ice Making and Refrigerating Machinery Exclusively

York, Penna.

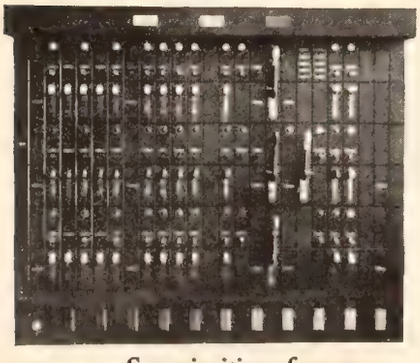
The Lincoln Theater, Lincoln, Neb., makes each film better by means of C-H Simplicity Dimmers.

Hamly's Theater, Clinton, Okla., with a seating capacity of 300, is equipped with C-H Dimmers. The success of Hamly's proves what lighting control can do for any house.

The balcony promenade is typical of the beauty created by redecorating the Criterion Theater, N. Y. Although the seating capacity is small, C-H Simplicity Dimmers have proved a valuable investment.



They'll pay to see good films presented better



Superiorities of C-H Simplicity Dimmers

Solid soapstone bases have high heat dispersion and insulating qualities—great continuous load capacity—and they won't burn out.

Contacts on each side of plates allow twice as many circuits in the same space. Plates can be taken out by removing one screw. Plates of any capacity can be substituted—allowing easy adaptation to all theaters.

Low ratio rack and pinion drive eliminates play and back-lash. 110 distinct steps with no overlapping of contacts assure flickerless fading from full brilliancy to black out. Brushes of Cophite—a non-oxidizing, self-lubricating material.

WHY can one theater charge more and still pull bigger crowds than another, with the same program, on the same evening? Lighting effects — there lies the outstanding advantage of one theater over another.

When presented with the aid of C-H Simplicity Dimmers any program is better. By creating a fitting atmosphere for the picture, an atmosphere which banishes the "cares of every day", C-H Dimmers assure your patrons more restful entertainment.

Simplicity Dimmers can be economically operated and easily installed in your theater — regardless of its age, size or decorative scheme. Ask your electrical contractor or architect.

Over 800 theaters have already profited by the pulling power of C-H Dimmers. All are listed by name and address in the Booklet "Illumination Control for the Modern Theater"—which also tells why C-H Dimmers are superior. Write for your copy.



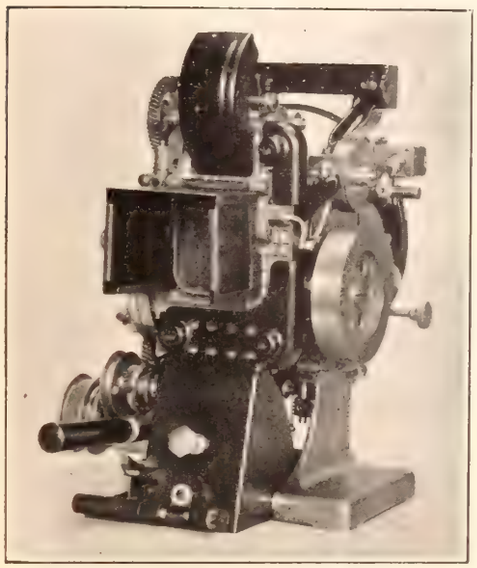
The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue - MILWAUKEE, WISCONSIN

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering



New Powers Gate Assembly

New Film Gate Assembly for Powers Projectors

IT is not often that the projector manufacturers have occasion to offer something "new." For projectors, unlike automobiles, are not adaptable to a merchandising program which provides a new line of body colors, a different kind of fabric for upholstery, and a new finish on the radiator shell as the sum total of a brand new model—dated six months ahead of the calendar.

The projector manufacturers, however, are not standing pat on their machines. Continued and continual effort is made to improve and refine their product, and wherever experience shows that something different is required to meet any changing conditions or correct any weakness revealed by continued use, every effort is put forth to solve the problem.

The International Propector Corporation, as a result of over two years of research and testing by the engineering department, has perfected a new film gate assembly with lower fire shield for the Powers Projector. This important improvement supplies a demand which has resulted from the rapidly growing use of the reflector lamp, the high intensity and other illuminants with extremely high candle power and corresponding increase of heat.

The new Powers film gate assembly provides protection against overheating and ignition of the film, in addition to affording the projectionist absolute protection against burns and other discomforts due to handling heated parts of the mechanism. Moreover, the tension is reduced to a minimum without interfering with the steady showing of the film on the screen.

For the present the new gate is being supplied only on new Powers Projectors, but it is expected that within a short time it will be available for those who already have these machines installed. The new gate will readily fit any Powers 6-A or 6-B mechanism and may be attached in four or five minutes.

The gate is massive in construction and so designed that there are two large cooling spaces between three widely spaced heavy metal shields. The front shield or baffle plate which covers almost the entire mechanism front is of waffle iron design which secures ready and rapid radiation of heat. To the front baffle are attached completely insulated bakelite finger plates above and below for the protection of the projectionist's fingers and this feature is carried still further in the construction and design of the latch gate itself. On this front baffle is mounted the automatic fire shutter, an accurately balanced sheet steel curtain having great thickness which closes and opens at a projection speed of approximately forty-five to fifty film feet per mniute. The eye shield, which is of new design, is part of the front plate and may be readily removed by simply lifting it from its supporting spindle. Back of this front baffle is another heat dissipating unit and between the two a cooling flow of air is assured at all times. To this second plate is attached the gate latch and gate latch spring which also carries the upper film guide roller, the upper fire shield and the pad to which are attached the pressure pads and their respective tension springs. All parts normally exposed to heat are thoroughly protected from the direct light rays which would tend to render them inoperative. The old lower fire shield assembly has been discontinued and in its place a new device having a positive lock has been attached.

With the new film gate assembly it will no longer be necessary to hold the film in place when closing the gate. The gate may be repeatedly opened and closed while the film is being projected, each time the gate is closed the film will automatically be placed where it properly belongs.

A New Development in Hoods for Color Lighting

THE Reynolds Electric Company, manufacturers of Color Hoods, Flashers for electric signs, etc., have just placed on the market a new device called a Color Hood Holder, to be used in connection with RECO Color Hoods.



The Holder is made of noncorrosive metal, and is made to be used in connection with both the screw and flush types of receptacles. With the former the Hood Holder is clamped to the face of the sign surface by means of the screw socket, whereas with the flush type socket it is fastened to the surface with the two screws which hold the receptacle. The Hood Holder has a quarter-turn thread which securely holds the Color Hood.

The advantages of this Hood Holder are: The lamp is protected from dust and dirt, and the matter of cleaning is thereby simplified. Furthermore, the Hood Holder prevents the white light from escaping through the end of the Hood.

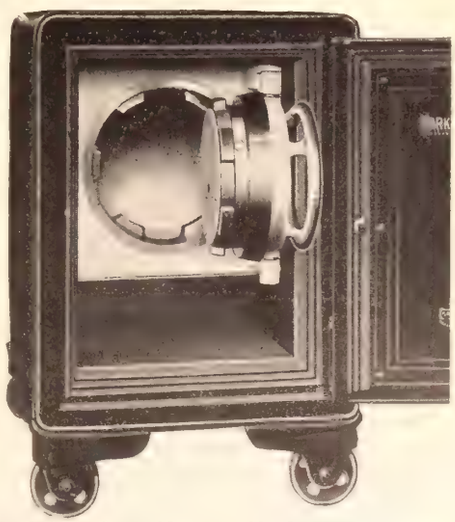
Color Hoods are furnished in six standard colors: Ruby, Green, Canary, Amber, Blue and Opal;

Interchangeable Parts Used in Burglary Chest

IT is a lean day's news as related by newspapers throughout the country that does not yield at least one story about a robbery or hold-up, and the theatre is becoming increasingly prominent as the victim of some bold and usually cunning job of this outlaw craft.

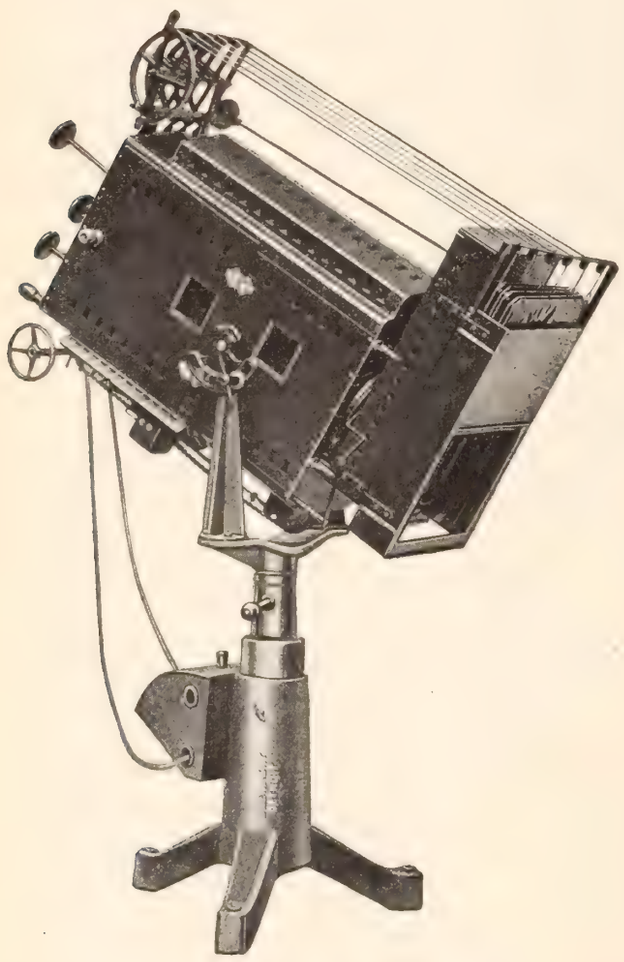
For reasons quite obvious the theatre is selected as one of the most desirable fields for the operations of bandits and burglars. For one thing there is usually a good prize in the coin of the ealm for the looter to obtain if successful. For another the distinctly public character of the theatre allows the crook to carefully observe the "lay of the land" before completing his plans of operation, and robberies of the kind which take place in theatres are no haphazard affair. As proof of this we have the records of theatre robberies showing that there are more hold-up attempts following a holiday—during which, of course, the theatre

(*Continued on page 686*)



York Burglary Chest in York Fire Resisting Safe

Five Vital Features of the New Brenkert C-14



These five vital features of the New Brenkert C-14 give to the theatre a type of projection service that has never before been possible. The machines are designed and manufactured according to Brenkert standards of quality which have always represented the highest attainable. For complete information regarding Brenkert products just write

1. Specially designed arc burner allows perfect control of the light source. The special rack and pinion assure steady precise feeding. A perfect, clear cut spot is maintained for the entire length of the carbon turn.

2. Counter balanced lamp house allows perfect control of the light beam. This counterbalancing mechanism makes it unnecessary to lamp the lamp house so that it is always free to be moved in any position.

3. Double lens equipment gives spot or flood instantly. Each lens is selected to give finest results. A brilliant flood or a clean cut spot may be had at the twist of your wrist.

4. Flame shield eliminates false images giving a perfectly round, sharply defined disc of light. No tail flame, no double image effect

5. Quick, sure color control. Each color is indicated on a chart directly below the control handle. A press of the trigger on the handle puts the desired color in position instantly.

Brenkert Light Projection Co.
7348 St. Aubin Ave.
Detroit, Mich.

Brenkert

Quality Products

PROJECTORS and EFFECT LIGHTING DEVICES

Distributed in the United States by National Theatre Supply Company and in Canada by Motion Picture Supply Dealers

Locating the Projection Room Ports

Proper Placement Will Save Projectionist Many Needless Steps

ONE of the simplest things in connection with the design of theatre projection rooms is the location of the projection ports which permit the passage of the light beams from the various projectors to the stage and screen. Probably this is the reason why the job frequently is so messed up as to pactically exclude certain pieces of equipment from theatres even when "allowances" for future, if not for present, installations have been made by providing what was thought to be required in the way of ports.

The sensible location of such openings in the front wall of the projection room is a simple thing in itself. Yet, it requires a knowledge of quite a few factors having to do with the practical side of projection, in addition to knowing in advance just what will be required in the way of such projection equipment as motion picture projectors, stereopticon lanterns, spotlamps, and effect machines.

The placement, with relation to each other, of the various pieces of equipment in the projection room in a fair sized theatre is not entirely a matter of guesswork and, indeed, should be carefully studied before the equipment has been bought, much less before the projection ports have been cut.

The projection room is to the theatre what the humble kitchen is to the home and it is, therefore, just as essential to save the projectionist many needless and weary steps as it is to conserve the energy of the housewife, if the much advertised claims of the kitchen cabinet manufacturers are to go unchallenged.

Experience, acquired over no small number of years' indicates that there are but a limited number of ways in which the projection room equipment can be placed to insure all-round satisfactory results.

Where seven or eight projectors, including the now commonly used dissolving stereopticon, spotlamps and effect projectors are used, it is commonly the practice to place the motion picture projectors (now usually three in number) in the center of the room, with relation to the front wall, so that the middle projector (in a three machine installation) will be in line with the centerline of the screen.

If this is done, serious distortion of the screen picture is avoided and the screen, furthermore, will reflect its incident light more equally over the seating area instead of favoring a certain section of the theatre interior.

With the picture projectors so located, the spotlamps, placed in a single group, may then be located either to the right or left of the projectors, whichever position is deemed best by the projectionists. The dissolving stereopticon lantern and effect projector, forming the third group, are then placed on the remaining open side of the picture machines.

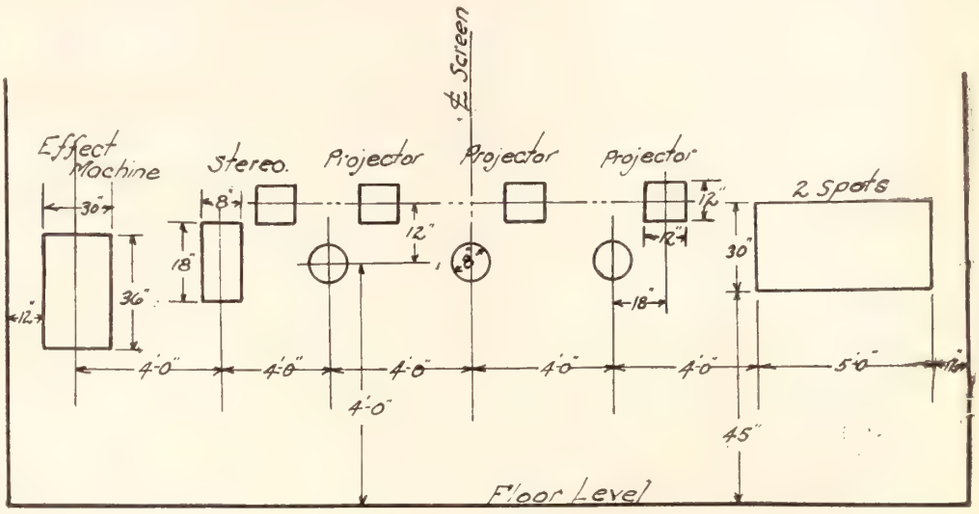


FIGURE I

Diagram showing placement of projector booth units and ports placed in proper relation to each other.

If this arrangement is adhered to, and it commonly is, then the three distinct groups of projectors are kept separated and yet close enough together so that needless cross-paths are avoided as the projectionist successively performs his various duties.

The arrangement of the portholes in accordance with the plan just described would appear as in Fig. 1, which is offered as a working sketch. In this figure, the view is toward the stage or screen and the spotlamps are shown as being to the right of the picture projectors, while the slide and effect machines occupy the position to the left.

An alternate arrangement, of course, would be to switch the positions of the spotlamps and effect machines if such a change favored other conditions.

A subject of much argument is that of the proper size of the various portholes for passing the light beams from the various projectors. The "proper" size of the ports could be defined, probably, as the smallest size opening required for fully satisfactory results.

The dimensions given in Fig. 1 have been found to be practicable under normal conditions and are commonly adhered to wherever care has been exercised in the layout of projection rooms. Portholes should never be larger than absolutely necessary, but considerable caution is required when endeavoring to ascertain just what is "absolutely necessary."

With the exception of those ports for the effect projector and stereopticon lantern, the size of the remaining portholes can be accepted without question. It is quite likely, however, that the near future will see developments which will call for much smaller ports for the effect projector and stereopticon lantern, and it is not at all unlikely that even the size of the spotlamp ports, too, will be reduced in size as a result of the construction of newer types of lamps.

Indeed, it appears as though the day is not far off when the largest port opening required will measure 16 inches, if not 12 inches, square.

With the equipment as at present available, however, the dimensions as given in Fig. 1 should be adhered to.

Hooked Radio to Vitaphone to Furnish Fight Returns

An experiment in which the Vitaphone equipment of the Liberty theatre in New Kensington, Pa., was put to novel use was recently completed with notable success. The management of the Liberty provided patrons of the house with an excellent reception of the ringside account of the Dempsey-Sharkey fight by means of a radio hook-up with the loud speaker system used in connection with Vitaphone.

Russell C. Roshon, publicity director of the Columbus Amusement Company, operating the theatre, states in a report of the event to this department that owing to uncertainty as to the outcome of the experiment there was little advance advertising used in connection with it.

A radio receiving set embodying all the latest improvements received the returns from the fight and they in turn were amplified by the powerful instruments of the Vitaphone. The Liberty management had the cooperation of a local radio firm, and the installation and operation of the radio-Vitaphone presentation was handled by an expert supplied by this company.



WARD LEONARD Vitrohm Theatre Dimmers control lighting completely, easily, and accurately.

The more than 35 years of manufacturing experience back of Vitrohm Dimmers contribute in no small measure to their many superior features.

That Ward Leonard is constantly looking ahead to anticipate every lighting control need of the Theatre Industry is assured by constant research and an honest endeavor to make each installation of Vitrohm Dimmers an example of Ward Leonard craftsmanship and engineering.

Ward Leonard Electric Company

31-41 South Street Mount Vernon, N. Y.

Uniformed Staffs Pass in Review



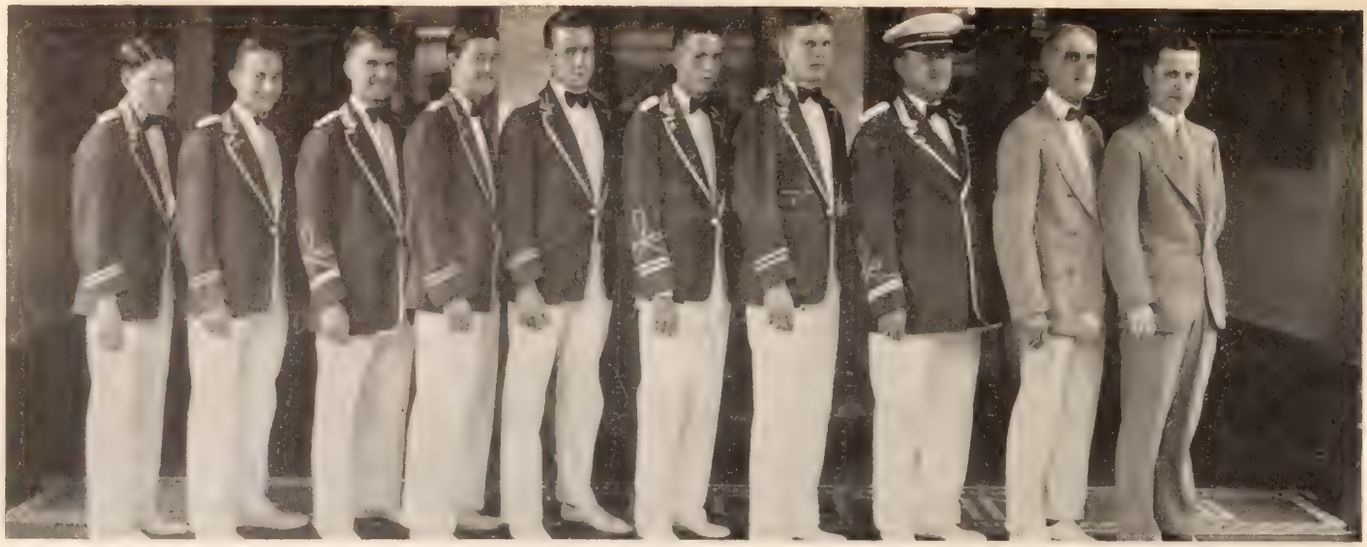


THE staff of the Roxy Theatre, one of the best trained and uniformed service organizations catering to theatregoers. The uniforms consist of black trousers and white jackets, with black lapels and cuffs. Doormen wear tailed jackets and white visored caps of a military style. White gloves are worn by all members of the uniformed staff.

MARGARET MORGAN, Zora Morat and Susan McLeoud, three of the star usherettes of the Eastman Theatre, Rochester, pose for THE SHOWMAN *in their summer uniforms. House Manager O'Neil's staff at the Eastman is widely noted for the courtesy and efficiency of its members. The costumes represent a tasteful selection fitting the season and the style of the theatre.*

"PUBLIX SERVICE!" Illustrating the uniforms worn by the ushers in theatres of the Publix circuit, the combined staffs of the Rivoli and Rialto Theatres in New York, are shown below. It is a decidedly dressy uniform giving an appearance that matches in smartness the bearing of the splendidly trained young men picked to serve on the staffs of the Publix houses.







THE floor staff of the Metropolitan Theatre, Washington, D. C., operated by the Stanley-Crandall Company. Uniforms consists of black Palm Beach coat, cut tuxedo style, braided with white and with white epaulettes; white duck trousers and white shoes; white shirt and black bow tie. This is the standardized summer uniform of the Stanley-Crandall company, in use in all theatres of the circuit.

THE atmospheric costume for usherettes in the Theatre, San Antonio. It is most fitting that in a theatre which carries out in every detail of architecture and ornamentation the Aztec art the usherettes should be garbed in costumes of the type worn by the members of the staff shown in the photo on the left.

THE service staff at Loew's Theatre, Canton, Ohio, is shown in the photo below. This theatre, which is of the atmospheric type, is one of the leading picture playhouses of the Loew organization in Ohio. It is one of the newest in that group and its operation under Manager Russell Bovim provides patrons with the highest type of service on the part of the floor staff.

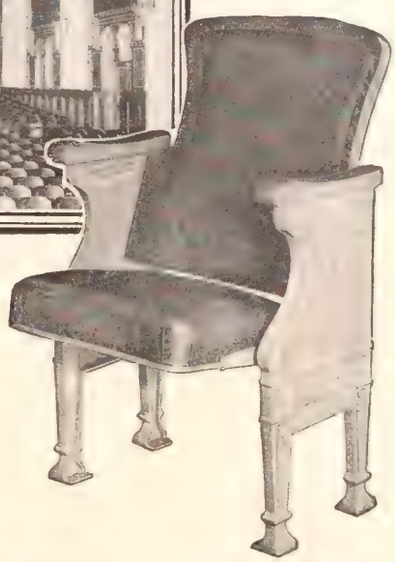






Interior of the new Walt Whitman Theatre, Camden, N. J. Mr. W. H. Lee, Architect.

101 YEARS OF MANUFACTURING EXPERIENCE



A COMFORTABLE SEAT AT THE WALT WHITMAN!

MESSRS. Schindler and Varbalow, practical and long experienced showmen, wanted a theatre chair of unusual beauty and comfort for their new Walt Whitman Theatre at Camden, N. J.

They selected OC 417, one of the best selling chairs in the Heywood-Wakefield line. This good-looking chair, with its deep spring seat and restfully pitched back, provides that extra comfort to the patron which means extra profit at the box office.

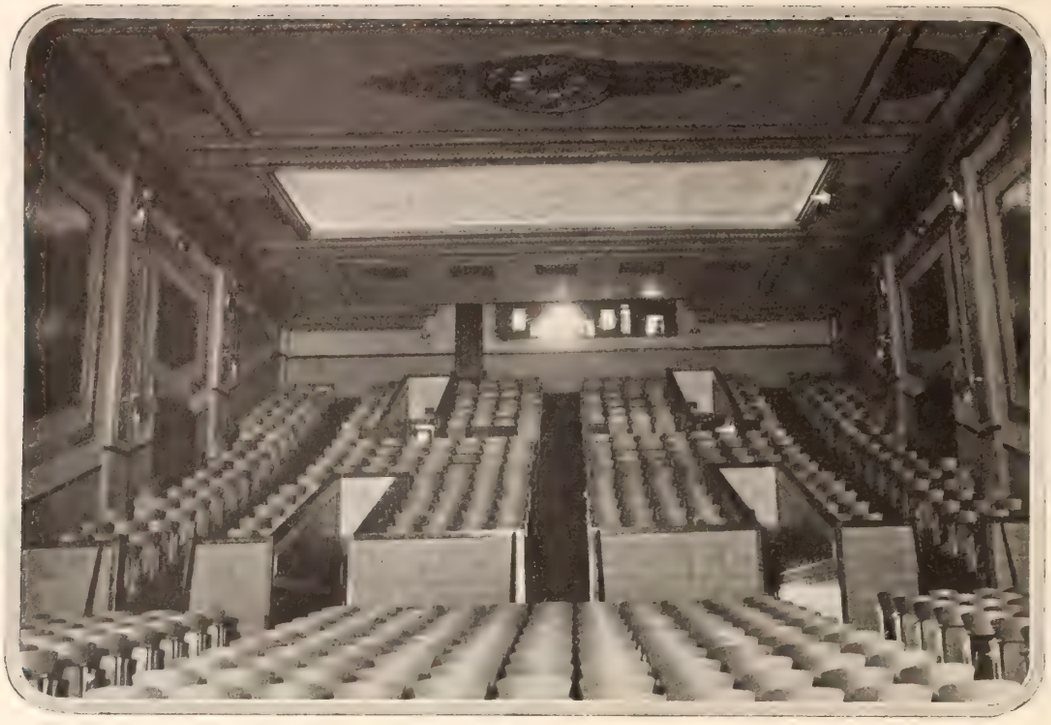
Perhaps we can help you to select the proper, profitable seat for your theatre. We shall be glad to offer suggestions or draw up seating plans and recommendations without cost or obligation on your part. Just drop a line to the nearest Heywood-Wakefield sales office.

Heywood-Wakefield
REG. U.S. PAT. OFF.

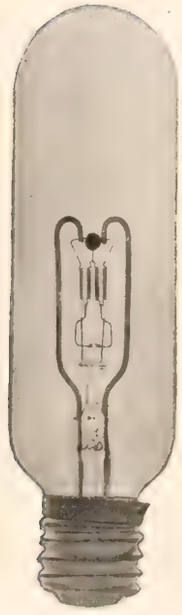
PUBLIC SEATING DIVISION SALES OFFICES

Baltimore, Maryland	113 West Conway St.	Los Angeles, California	801 East 7th St.
Boston, Massachusetts	174 Portland St.	Minneapolis, Minnesota	357 Loeb Arcade
Buffalo, New York	Wells and Carroll Sts.	New York, New York	516 West 34th St.
Chicago, Illinois	439 Railway Exchange Bldg.	Philadelphia, Pennsylvania	244 South 5th St.
Detroit, Michigan	404 Film Exchange Bldg.	Portland, Oregon	148 North 10th St.
Kansas City, Missouri	1310 West 8th St.	St. Louis, Missouri	6th and O'Fallon Sts.

San Francisco, California 737 Howard St.



Improve your projection —and save money



**Through Mazda service the achievements of world-wide research and experiment in the laboratories of General Electric are given exclusively to lamp manufacturers entitled to use the name Mazda.*

For small or medium size theatres, editing rooms, scoring rooms, churches, schools or any place where the "throw" does not exceed 120 feet, incandescent lamp projection gives entirely satisfactory results at a saving of about fifty per cent on operating costs.

Incandescent lamp projection is steady—the intensity of illumination on the screen is uniform—there are no flickers or shadows. No adjustment is required during the period of operation; the projectionist can give his entire attention to the screen and film in the projector.

Like all other tpyes of light sources, to obtain the best results it is important that proper installation be made.

We will gladly inspect your theatre and advise you whether or not incandescent lamp projection is adaptable to it. Our services are free and give you the benefit of MAZDA service.* Just write to the Edison Lamp Works of General Electric Company, Harrison, N. J.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Press Books O. K., But What About the Little Fellow

(*Continued from page 669*)

Wednesdays, Thursdays and Saturdays. It can be readily appreciated that with such changes of policies, the space alloted to each picture in the advertising columns of my weekly newspapers was worse than inadequate, and my appropriation was not flexible enough to allow for an increase in space. Where a manager is so limited, and there are doubtless thousands of them throughout the country, there can be seen the dire importance and necessity of the absolute cooperation and thought required by those who are the makers of one of the greatest helps to the exhibitor.

There are only two organizations to my knowledge who have realized this need and met it with small, picturesque slugs which may be used in such an emergency.

Give a thought to the little fellow. He wants to use your press book, perhaps more than even you want him to use it. Your ideas are good but they cost too much. Put yourself in his place—remember that his main battle is keeping expenses down—and govern your ideas accordingly. If this is done, the acme of press book perfection will be realized and the ideal press book will be evolved.

The Value of Good Street Lighting to the Theatre

(*Continued from page 665*)

values." Of course, the essential reason for street lighting is that of protection—protection of property and protection of traffic. Therefore, the absolute minimum value would be determined by this need of protection. But there is another phase that enters, too—that of advertising. Cities and business men have learned by experience that street lighting is a powerful advertising medium. It is something on which they can capitalize; it is an investment that brings returns every single day of the year, winter and summer, spring and fall. The minimum values given in the table above, allow for a certain amount of extra light for advertising purposes. The maximum values, of course, will depend upon local conditions—the status of surrounding towns—the degree of inter-city rivalry, the amount of inter-zone rivalry within the city, etc.

Just as there are theatres of all sizes and varieties to satisfy human wants, so are there street lighting fixtures to suit any particular requiremens and any sized city purse. There are the large two—or three—unit ornamnetal standards such as are used in Saratoga, Los Angeles, Salt Lake City, San Francisco, Detroit, Augusta, Chicago, etc.; the single unit ornamental poles of the various designs and heights which are so common in the majority of our larger cities. The above poles may be classed as purely ornamental. Then, there are the more utilitarian type of units, combining cast iron trolley poles and brackets on which are mounted the ornamental lighting units. Finally, the less costly types of fixtures, and incidentally less ornamental, include what are known as center span units—mounted over the center of the street, and certain types of pendant units suspended from mast arms. All of these various types have been designed along scientific lines to give a certain definite result—a certain type of light distribution.

Of course, street lighting costs money. We are interested in seeing that the taxpayer gets the most value per dollar spent. You will find in this connection that a fewer number of high power lamps will be more economical and will give a better illuminating effect than a large number of low power lamps, even though there be the same total installed candlepower. This is true because of the higher efficiency of the larger lamps (they consume less energy per candlepower), because of the lower maintenance charges, and because of the better use of the road surface as a secondary light source.

This subject of street lighting is one in which theatre managers should be vitally interested. Their box office receipts will show the result of their activity for better street lighting. You may say that some rival theatre manager may benefit also because of your activity. That may be true. But you may be sure that neither of you will benefit under poor street lighting.

"no theatre of any size can be without one"

L.O. Davis Gen. Mgr.

VIRGINIA AMUSEMENT CO.
HAZARD, KENTUCKY

Brandt Automatic Cashier Co. June 20, 1927.
Watertown, Wisconsin.

Gentlemen:

Having recently purchased one of your Brandt Cashiers for my theater I want to express my appreciation of this wonderful little machine to you.

I used other small coin machines in my theaters until last Fall when I decided to buy one of your machines which I had held too expensive for the smaller theater but now after six months use I contend that no theater of any size at all can be without one.

It adds so much to the appearance of one's box office besides lending an air of dignity and business to the theater not counting the ease with which one can make change and the eliminating of mistakes at your box office.

As necessary to the operation of the up to date theater as the projector and I want to state now that I feel that I have gotten more for my money than any piece of equipment I have.

Yours very truly,
VIRGINIA AMUSEMENT CO.
L.O. Davis

Press ONE KEY
Pays Right Change INSTANTLY



Over 40,000 Users

The New THEATRE MODEL Brandt Junior Automatic Cashier
With the Subtracting Keyboard

Brandt Automatic Cashier Co.,
Department C, Watertown, Wis.

Please place with us on Thirty Days' FREE Trial your Brandt Automatic Cashier. It is, of course, understood that we can return it, as we accept the trial without obligation or expense.

Please check whether used on the ☐ RIGHT or ☐ LEFT side of the box office.

Firm Name .....

Individual .....

City ..... *State*.....

Sold Direct to users Not sold through dealers

30 Days Trial FREE MAIL Coupon NOW

Bringing Them Into Town From the Outlying Districts

AN ingenious way of bringing business from the outlying districts to theatres located in the cities and larger sized towns was demonstrated, profitably for both parties to the co-operative arrangement, during the past winter by Laurence J. Carkey, at present manager of the Utica District of the Schine Theatrical Enterprises in Northern New York state.

At the time he executed the idea in which a bus company worked hand-in-hand with a picture theatre, Mr. Carkey was manager of the Avon theatre in Watertown and district manager of the northern district of the Schine Company. Of the many effective exploitation methods and promotion ideas Carkey executed at the period of his career, a career, by the way, which is marked by many splendid achievements in showmanship, the motor bus tie-up ranked ace hgh among them, and it brought considerable business to the Avon theatre in Watertown.

The tie-up was made with the Colonial Coach lines, Inc., following a conference between Mr. Carkey and Frank Phelan, general manager, and Allen Brady, field manager, of the bus lines. The Colonial company maintains general offices in Watertown and operates several lines through the smaller towns in that district of New York.

"I hit upon the plan as the most workable solution of the problem then facing the Avon theatre, which was that, owing to heavy snows and the condition of the roads, people in towns outside Watertown were not using their own automobiles, with the result that the transient trade from these outlying points came to an almost dead stop," Mr. Carkey told a representative of The Showman.

"Naturally with the loss or absences of these transients the theatre business was badly hit, and it became apparent that something must be done to bring into Watertown the visitors whose patronage was so important to the prosperity of the theatre and the merchants of the town as well.

"I called on the officials of the Colonial Coach Lines and stated my proposition to them. Both Mr. Whalen and Mr. Brady were interested in the project and entered into the tie-up with the theatre, which later proved profitable to both. We directed our efforts toward bringing into Watertown trade from a radius of 25 miles of the city.

"We immediately formulated plans to start regular excursion trips, which would leave villages and town within a 25 mile radius, every Thursday and Sunday night.

"Special representatives were assigned to each of the towns and it was their duty to look after our interests at their respective places. The representatives received a commission on the number of people that were carried to Watertown on the busses. Six such routes were laid out and within a short time the plan was working in a manner most gratifying to us.

"The bus fare paid by the patron for these excursions included the price of admission to the theatre. This plan thus saved considerable congestion at the box office, due to the arrival of people in bus load lots. Following the performance the patrons were transported back to their home towns.

"The experience in this case was so satisfactory that I believe a co-operative arrangement of this kind between a theatre, located as is the Avon in Watertown, and the transportation company offers possibilities that might profitably be applied on a much wider scale than is now attempted."

Mr. Carkey has been connected with the Schine company for five years and during that time has had the distinction of opening over twenty theatres for the concern. Some of the big houses operated by the Schines and which were opened by Mr. Carkey are the Liberty at Herkimer, the Rialto at Little Falls, the Avon and Olympic at Watertown.

Among the World's Finest



THE MOSQUE, Newark, New Jersey
A Stanley Fabian Theatre
Draperies, stage furnishings, scenery and rigging by Landish Studios, Inc.

Work conceived and executed in many leading theatres has built for the Landish Studios, Inc., a position of preeminence. For original ideas and assurance of the most satisfactory results for the stage of your new theatre, secure the services of

LANDISH STUDIOS, Inc.

40 AMES STREET *RUTHERFORD, N. J.*

A National Institution

Our Creed:

"To exemplify in our daily contacts with those whom we are privileged to serve, that age-old business doctrine: 'He profits Most Who Serves Best.'"

NATIONAL Theatre Supply Company is organized, equipped and peculiarly fitted by personnel to serve those in the theatre industry who likewise practice the doctrine of better service in the conduct of their businesses and profit thereby.

We serve in every capacity wherein the furnishing and maintenance of theatre equipment is concerned—in every emergency affecting the service of our patron's interests.

Working conscientiously, day and night, from 31 vantage points throughout the United States and with full regard for the responsibility which we assume in

Serving and Servicing the American Theatre Industry

National Theatre Supply Company

Offices in all Principal Cities

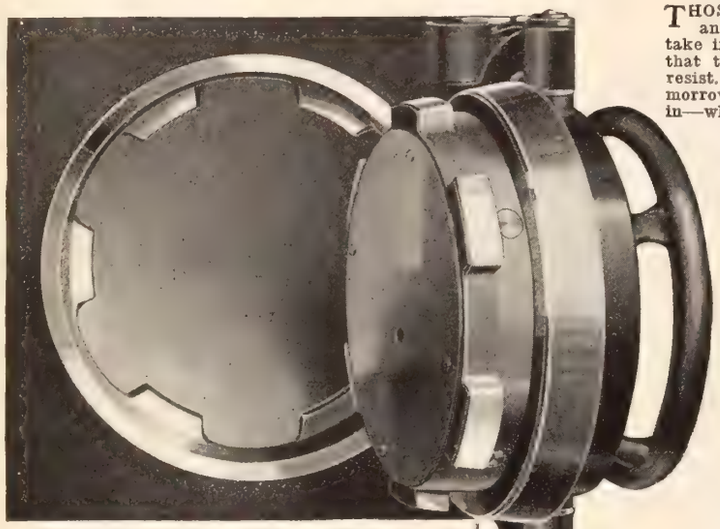
Solves Parking Problem by Arrangement With Garage

Solving the automobile parking problem of the patrons of three downtown Wilmer & Vincent theatres, located close together in the business section of Harrisburg, C. Floyd Hopkins, head of the company's theatres in that city, has entered into an arrangement with a large garage, nearby, known as the Downtown Garage, at Fourth and Chestnut streets, which gives persons attending any one of the theatres the opportunity to store their cars indefinitely during the periods of performances. Previously the theatre patrons had much difficulty finding parking space, having often to leave their cars three or four blocks from a theatre and walk to the show, after a tedious hunt for parking space.

Under the new arrangement patrons know they are sure of space in the garage where provision also is made to sell them tickets to one of the three theatres—the Colonial, Victoria, and State—at current box office rates.

The plans was announced in newspaper advertisements and in notices on the screens which state:

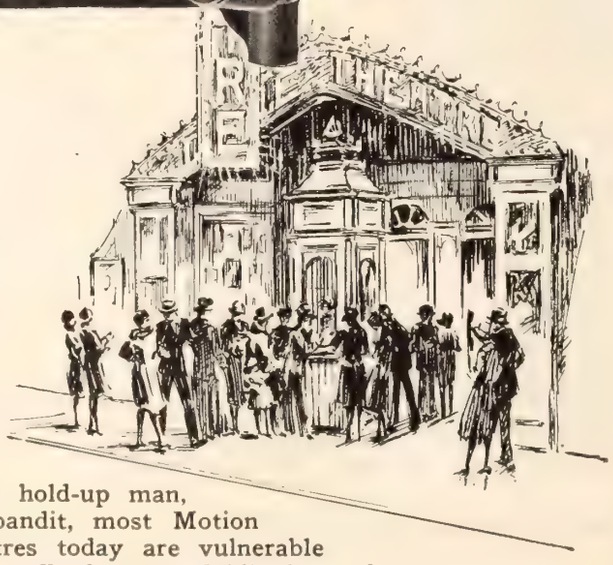
"Owing to the difficulty our patrons have in finding parking space Wilmer & Vincent's State, Colonial and Victoria theatres have arranged with the Downtown Garage to properly house your cars while you are in the theatre. The service is free up until 6 o'clock in the evening. and costs you only 25 cents for four hours after 6 o'clock. For your convenience you may drive direct to the Downtown Garage and purchase tickets there at the regular box office prices.



THOSE nickels, dimes and dollars that you take in today are a lure that the burglar cannot resist. Today and tomorrow, cash is coming in—what are you doing to protect it?

It's YOUR Cash!

---but for how long?



PREY for every hold-up man, burglar and bandit, most Motion Picture Theatres today are vulnerable and weak. Can you afford to stand idly by and watch your hard earned dollars be stolen?

Before you can deposit your cash in the bank—that's when your chances of losing it are greatest.

For over forty years York has built vaults for the country's finest banks. In this Burglary Chest it has built the experience of these years, the knowledge of its craftsmen.

York Safe and Lock Company

Factory and Principal Office, York, Pa.

New York, Baltimore, Boston, Chicago, Philadelphia, Seattle, Tampa, St. Louis, Cleveland, San Francisco, Pittsburgh, New Haven, Houston, Washington, Los Angeles

Interchangeable Parts Used in Burglary Chest

(*Continued from page* 675)

proof of this we have the records of theatre robberies showing that there are more hold-up attempts following a holiday—during which, of course, the theatre chest contains receipts for two or more days owing to the closing of banks—than at any other time.

If the theatre man has not adequate protection for the safe storing of his receipts he is courting a situation which may cost him the entire returns for one, two or even three days—as holidays falling on a Monday cause the holding in the theatre of the box office take for Saturday, Sunday and Monday.

One of the newest developments in thief-proof safes is the York Round Door Burglary Chest in a regular York Fire-Resisting Safe, which gives the added protection against loss by fire of valuable books and papers.

One of the leading features of this York safe is the standardization of parts, which are interchangeable. New parts can be obtained and are easily installed, as every working part of the chest is of simple design and operation. This factor is an important one working for economy in the event that attempted raids on the chest result in breakage of the handle or other parts.

Another feature of the York Chest is the simple adjustment of the crane hinge, supporting the door of the chest. Should this be out of line either because of an attack on the chest or other cause, it may be quickly straightened by adjusting the nut at the top of the hinge, whereas hinges held in alignment with babbitt metal must be adjusted at the factory, necessitating costly shipments and delays. Even if the combination dial should be knocked off, the safe may still be opened. An exclusive feature of the York Chest is the combination adjustment, under the regular dial, so that the chest may be opened with the regular combination even under these conditions.

New Theatre Building Projects

ARKANSAS

Eldorado—Owner, Arkansas Amuse. Ent, Inc. Arch., E. M. Kolben. Plans have been drawn up for thea. bldg., 51 x 140, to be erected on East Cedar St. Seating capacity, 1200. To be completed by fall.

(*Continued on page* 688)

THEATRES throughout the country have installed Page Unit Orchestral Organs, because of marvelous tonal quality, instantaneous response and dependable performance. Page Organ Players, built with the same fine materials, are also acclaimed as masterpieces of excellence. They solve the problem of the best music at low cost, giving all the superb effects of a full two-manual orchestral pipe organ from ordinary 88-note piano rolls that you can purchase anywhere. The Page name-plate on an organ or player is insurance of quality craftsmanship. Write for details without obligation.

THE PAGE ORGAN COMPANY
521 N. Jackson Street
Lima, Ohio

QUILNA THEATRE
LIMA, OHIO.

CAPITOL THEATRE
DELPHOS, OHIO.

STAR THEATRE
WESTMINSTER, MD.

STRAND THEATRE
MUNCIE, IND.

MAJESTIC THEATRE
ATHENS, OHIO.

LEES THEATRE
RAVENNA, OHIO.

LIBERTY THEATRE
GRAND RAPIDS, MICH.

LYRIC THEATRE
LIMA, OHIO.

RIVOLI THEATRE
GRAND RAPIDS, MICH.

GEM THEATRE
NEWARK, OHIO.

GRAND THEATRE
ST. MARYS, OHIO.

LYRIC THEATRE
WINCHESTER, IND.

ISIS THEATRE
KOKOMO, IND.

LIBERTY THEATRE
SPRINGFIELD, OHIO.

ROYAL GRAND THEATRE
MARION, IND.

OHIO THEATRE
DOVER, OHIO.

PASADENA THEATRE
DETROIT, MICH.

PAGE ORGANS

EMPIRE THEATRE
NEW YORK

PARK THEATRE
BARBERTON, OHIO.

PARAMOUNT THEATRE
KOKOMO, IND.

FEDERATION THEATRE
DAYTON, OHIO

RONDO THEATRE
BARBERTON, OHIO.

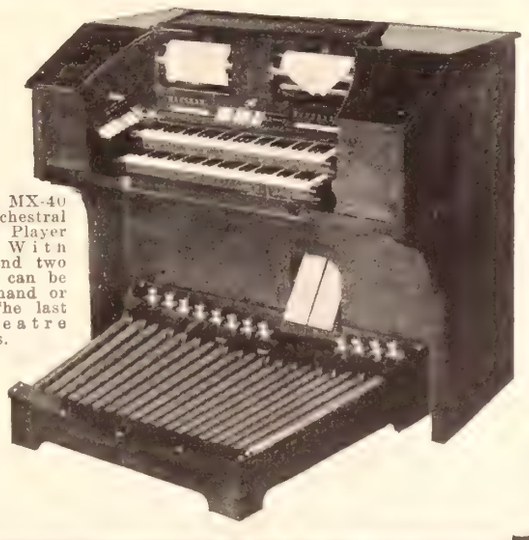
RITZ THEATRE
COLUMBUS, OHIO.

STATE THEATRE
LIMA, OHIO.

FRANKLIN THEATRE
ALLENTOWN, PA.

BROWNS STOCKING AVE. THEATRE
GRAND RAPIDS, MICH.

STATE THEATRE
FAIRMONT, MINN.



Page Model MX-40 is a Unit Orchestral Organ and Player combined. With two rolls and two manuals, it can be played by hand or by roll. The last word in theatre organs.

New Theatre Building Projects

(*Continued from page 686*)

CALIFORNIA

El Centro—West Coast Theatres will erect a thea. costing $250,000. Arch. J. P. Perrine of Los Angeles.

Long Beach—Owner, All States Bldg Corp. Contract awarded to Wilson & Bever for construction of 14-story thea., office & apt. bldg. Cost $400,000. Location, Seaside Blvd. & Atlantic Ave.

Newport—Owner, Mrs. Elizabeth Osgood. Contract let to Solomon Carr of Long Beach. Thea., stores (2) and dance hall. Cost $15,000.

Oakland—Architect, Wm. H. Weeks, Ray Bldg., Oakland. Thea. costing $65,000. Location, Hopkins St. & 38th Ave.

Redondo Beach—Owners, Beach Theatres, Inc. Two-story thea., stores (2) and office (14) bldg., seating 1510. 89 x 185, Spanish Renaissance architecture, reinf. concrete constr., stucco and art stone exterior, marble lobby and foyer floors, structural steel, heating and ventilating system. Cost $250,000. Noted July 1st.

San Bernardino—West Coast Theatres, Inc., plan $500,000 thea. bldg. at Arrowhead Ave. & D St. Seating capacity, 2200.

San Francisco—Owner, A. C. Franklin. Arch. Morrow & Morrow, De Young bldg. Plans being prepared for thea. and store bldg. Cost $70,000. Location, 24th & Noe Sts.

IDAHO

Pocatello—Owners, Main St. Invest. Co. Location, North Main St. Three-story thea., stores (5) and apt. bldg. 114 x 140. Cost, $250,000.

ILLINOIS

Lake Forest—Thea., store and apt. bldg. Location, Westminster Ave. & Bank Lane. Owner, Vincent Quarta. Seating capacity, 850. Cost, $250,000.

Lombard—Owners, Lombard Realty Co. Thea., stores (6) and apt. (10) bldg., brick and terra cotta. Architect, R. G. Wolff. Location, Main & Parkside. Seating capacity, 1400. Cost, $300,000.

INDIANA

Anderson—Construction started on thea. and store room bldg., costing $50,000. Location, 23rd St. & Columbus Ave. 67 x 115. Seating capacity, 700.

Indianapolis—Owners, Oscar Markum & Son. Architect, George V. Bedell. Contractor, B. A. Branson. Thea. and storeroom (2) bldg., 60 x 130, brick, steel and concrete trimmed with Indiana limestone. Refrigerating ventillating system. Cost, $65,000. Seating capacity, 800.

Sullivan—Owner, Donald Booker. Seating capacity, 300. Name: Majestic. To open in Sept.

Troy—Contracts let for thea. bldg. Owners, Troy Amuse. Co. Cost, $75,000.

MARYLAND

Brooklyn—Plans have been filed for a thea. costing $18,000. Location, Annapolis Blvd.

Cumberland—Contractor, John I. Vandergrift. Thea. and store (2) bldg., 40 x 90. Seating capacity, 500. Colored patronage. Name: Howard. Location, North Mechanic St.

MICHIGAN

Birmingham—Owners, Briggs Development Co. of Detroit. Contractor, Pryale Constr. Co. of Pontiac. Thea. and stores (11) bldg., fireproof constr., steel, concrete, tile and brick. Seating capacity, 1400. To be completed by Nov. 15th.

Brightmoor—Thea., store (4) and office (14) bldg., costing $500,000. Name: Kunsky-Redford. Location, Lahser Ave. To be completed about Dec. 1st.

NEW JERSEY

Bogota—Owners, Queen Anne Thea., Inc. Contract let to Heller Constr. Co. of Newark. Two-story thea., stores, offices and apts. bldg., front will be tapestry brick. Seating capacity, 1400. Cost, $500,000. Site, Queen Ann Ave.

Iselin—Owner, Sebaste Linole. Cost, $40,-981. Site, Oak Tree Rd. & Correja Ave.

Newark—Owners, Stanley - Fabian Corp. Arch. Wm. E. Lehmann. Seating capacity, 2000. Site, Lyons Ave. & Clinton Place.

Trenton—Owners, Chas. C. Hildinger and associates. Thea. bldg., 100 x 300. Location, Brunswick Ave., near Cherry St. Seating capacity, 1200.

Trenton—Owners, C. B. M. Realty Corp. Cost, $400,000. Location, North Warren St.

NEW YORK

Buffalo—Owner, John Schaaf. Arch., Henry Spann. Two-story thea., store (12), office (12) bldg., terra cotta front, brick and steel frames, fireproof. Seating capacity, 1800. Cost, $200,-000. Location, 2153-73 Baily Ave. To be completed in Dec. Leased to Stanley-Mark-Strand Corp.

Mt. Kisco—Owner, Robert K. Kyle. Seating capacity, 1200. Cost $200,000. Location, Maple Ave. & South St.

New York City—Owners, Cortlandt and West St. Corp. Two-story thea. bldg., 106.6 x 194.5. Arch., Gronenberg & Leuchtag. Location, 81-85 Cortlandt St., 164 & 166 Washington St. & 109-13, West St.

Richmond Hill—Owners, B. S. Moss interests. Seating capacity 2800. Name: Putnam. Site, Myrtle Ave. & 116th St. Ao open in Nov.

OHIO

Auburndale—Owners, Toledo Theatres & Realty Co. Arch., Mills, Rhines, Bellman & Nordhoff. Thea., storeroom (16), apt. (30) and office (7) bldg., 3 stories, 3662½x362½. Cost, $750,000. Seating capacity, 2000. Name: Auburn. Location, Ottawa Dr. & Monroe St.

No room for doubt

THERE is a wide variation of opinions as to the relative merits of different makes of almost any item of theatre equipment. But there is one item on which all opinions agree.

Performance records have proven the supremacy of Peter Clark stage rigging and equipment to the satisfaction of every discriminating buyer.

That is why this equipment is found in the Publix, Balaban & Katz, Keith-Albee, Stanley, Loew, Fox, Orpheum and Comerford circuits and the Roxy, New York Capitol, Grauman's, Ziegfeld's, Eastman's, Shea's, and in practically every other important theatre in the country.

Peter Clark stage rigging, counter-weight system and equipment have been the accepted standard for the last quarter century and more recently, Peter Clark organ console and orchestra lifts have also reached that pinnacle.

To have Peter Clark equipment installed in your house is to guarantee complete satisfaction in operation and maximum longevity.

Peter Clark, Inc.

534 West 30th St. New York City

The SYNCROVERTOR Will Reduce Your Current Cost of Projection Fully 25%



ONE of the many satisfied users of the Liberty Syncrovertor writes:

"The Liberty Syncrovertor is a little giant, so small and simple, yet powerful and dependable, and it needs so little attention in return for service it gives, that one is inclined to almost forget its presence in the projection room." Thus writes the Thurston Theatre in Rochester who have been using the Syncrovertor for over eighteen months.

Motion picture theatre owners—present and prospective extending from one end of the country to the other, are being attracted by the revolutionary step in current conversion methods as demonstrated in the Liberty Syncrovertor.

This highly efficient device consists of a transformer, a motor, a commutator, a switchboard control panel, all assembled in one unit or with separate control panel. The actual rectification is done at the commutator—not within the motor.

The transformer of the Syncrovertor is the machine's own emergency unit. If the motor ceased to function, the transformer would furnish A. C. current of the proper voltage to the arc.

Write us and let us tell you how you can save 25% in the cost of your projection.

LIBERTY ELECTRIC CORPORATION
Stamford, Conn.

SYNCROVERTOR

"A Better Method of Rectification"

Distributed by The National Theatre Supply Co.



Even In A Picture Theatre

A garden drop or setting is sometimes necessary for a presentation. The photograph illustrates a neat and useful foliage setting. The wings are firmly constructed and profiled. The borders are not merely splashed with color. They represent tree foliage and look like it.

This and many other designs can be supplied at short notice.

Novelty Scenic Studios
340 West 41st Street New York City

LIBMAN-SPANJER CORPORATION
1600 Broadway New York City

Builders and Designers of

LOBBY DISPLAY FRAMES

TICKET BOOTHS

WROUGHT IRON FOYER FURNITURE

MIRRORS, TAPESTRIES

DECORATIVE SILK AND PLUSH BANNERS

ELECTRIC FOUNTAINS

Send for Catalogue Now

Cooperative Publicity Between Public Library and the Motion Picture Theatre

(*Continued from page 672*)

of the value of cooperating with the films be shows is advised to secure samples of library-film bookmarks. These may be obtained by writing to Mrs. Ina Roberts, Publicity Representative, Cleveland Public Library. Available also are copies of a list of magazine articles dealing with library-film cooperation.

This cooperation, it may be explained, consists of much more than mere publicity; it represents a wide and deep knowledge, long experience in librarianship, also vision and enthusiasm. The Cleveland Library-film cooperation has been peculiarly happy in having these furnished in abundance.

The library editor, Mrs. Julia Harron, has gained from years of writing reviews of books for the Cleveland Library publication, "The Open Shelf," a mind richly filled with the colorful pageantry of events and an understanding of books and their readers. To see an outstanding and well executed film with Mrs. Harron is a treat because of her ability to appreciate to the full the care taken by everyone concerned in its making to have the period material accurate and to pick out the books that will serve to illumine and increase the enjoyment of the film.

Miss Marilla Waite Freeman, librarian of Cleveland's Main Library, gives much to that institution's film cooperation through her boundless enthusiasm and a progressive spirit given restraint and direction by her library experience and an undestanding of library aims and provinces. Miss Freeman represents the American Library Association on Mr. Hays' committee and is also a member of the American Library Association Committee on the proposed distributing educational film through libraries.

The publicity representative, whose agreeable duty it is to bring the library and the film world closer together through mutual understanding, has been fortunate also in that the head of history, travel and biography (combined in one division) in Cleveland's Main Library, possesses the too-seldom-met combination of a mind erudite by training and inclination yet also extremely open to the popular point of view. Miss Louise Boutelle, head of the History, Biography and Travel Division, presiding over an important collection of history books that include the histories of the largest countries in the language of each as well as in English, yet finds time to watch for the popularly written yet authoritative histories, biographies and travel books that illumine films that in turn help readers to visualize what the books contain.

Serves Welfare of Patrons

The desire of the Cleveland Public Library to have its books serve vitally the welfare of its patrons has led to the systematized effort to add to each current event, each phase of public and private life its list of connecting books. This effort has resulted in the installation of a curator of exhibits whose time and that of his assistants is given to arranging exhibits within and without the library. Mr. Albert Young is a thoroughly equipped artist, whose part in film cooperation consists in combining and presenting in exhibits film stills and library pictures and books in such a way as to attract and hold attention and to make vivid and attractive their relation to each other.

Miss Ruth Wilcox, head of the Fine Arts Division, is, because of her expert knowledge of fine arts books and their relative value, adept in choosing the right library material to be combined with stills in exhibits. She is one of many throughout the Cleveland system who contribute the "little added somethings" that give distinction and a scholarly touch as well as current interest to library-film exhibits. In the "Monte Cristo" exhibit this was a selection of colored prints of the France of the nineteenth century; in "La Bohème" it was a book opened at a reproduction of a page of the original manu-

(*Continued on page 694*)

TransVerteR

BUILT BY HERTNER

As universal as the taste for pictures, is the demand by theatres in turn, for the

TRANSVERTER

From the largest theatre to the smallest, good projection is still essential—most easily maintained by the Transverter.

If you are technically trained you will appreciate its long service rendering features.

If "Seat Sales" reflect your view point, then the Transverter is indeed your best friend.

Consult with us. Learn like thousands of others have done, why the Transverter is used to advantage wherever pictures are shown.

"A size and type for every need"

BETTER EQUIPMENT MEANS BETTER BUSINESS — THEATRE EQUIPMENT ASSOCIATION

The HERTNER

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1900 W. 112 St. ELECTRIC COMPANY CLEVELAND, OHIO, U.S.A.

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS VAUDEVILLE AGENCY
Lackawanna 7876
1579 Broadway, New York City

RADIO-MAT PATENTED
TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.
WHITE, AMBER or GREEN.
Accept no substitute.
RADIO-MAT SLIDE CO. NEW YORK
IS THE STATIONERY OF THE SCREEN

COSTUMES FOR HIRE
PRODUCTIONS EXPLOITATIONS PRESENTATIONS
BROOKS
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Nine Times in Ten—

when your projection is "not right" the fault lies in the screen. ~ Install a Minusa De-Luxe Special and be relieved of all further worry.

Your best picture will always appear better on a Minusa.

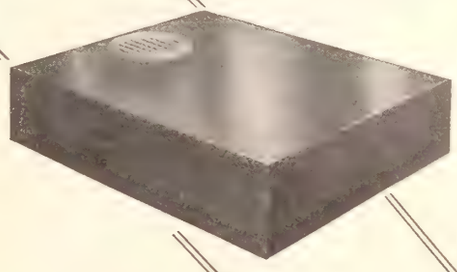
MINUSA CINE SCREEN COMPANY
Bomont at Morgan Saint Louis

THE BEST **MINUSA De Luxe Special** SINCE 1914

GALLAGHER
Resonators

More Music

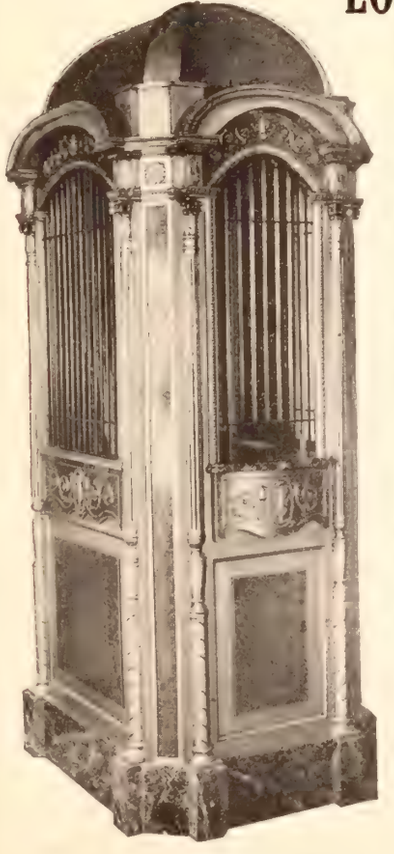
The theatre manager who overlooks the extra drawing power of a large orchestra when it can be obtained at a medium orchestra price is overlooking a bet in this day of keen competition.



Gallagher Resonators increase the volume by acting as a secondary instrument beneath each musician. It is easy to investigate. Most modern theatres use them. Send for literature.

Less Cost

GALLAGHER EQUIPMENT CO.
616 ELM STREET
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LOBBY FRAMES
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MIRRORS

Direct from manufacturer to you

This direct method of selling enables us to give you

SERVICE UNSURPASSED

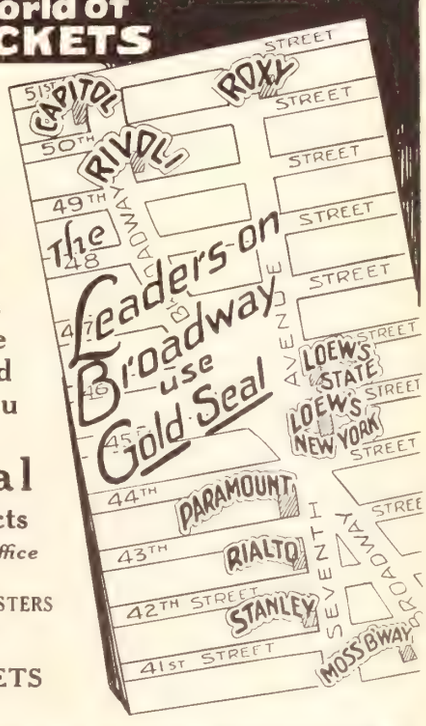
The Quality and Workmanship of our Product have won the confidence of exhibitors throughout the country.

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NEW YORK CITY

Now the Largest Printers in the world of STRIP TICKETS

WE have always given service and value—and now because of the great size of our business you can always depend on the best value and service when you use

Gold Seal
Ticket Products
The Unbeatable Box Office Combination
GOLD SEAL TICKET REGISTERS
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that fit



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Manufacturers of GOLD SEAL REGISTERS and TICKETS that FIT
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GOLD SEAL
THE MARK OF PERFECTION

Patents Controlled Exclusively

Say it in Flashes

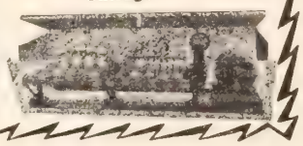
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Douglas Fairbanks gets over big because he puts action in his pictures. Your electric sign will get your name over with a far greater number of people if stirred to action by a Reco Flasher. Saves its cost in current saving.

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Also Reco Color Hoods, Traffic Controls, Signboard Reflectors, Food Mixers, Vegetable Peelers, etc.



REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
18,138 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers
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Theatre Aids Traffic Committee With Film to Promote Safe Driving

Scenario Contest Aligns Rowland and Clark Houses with Important Civic Movement in Pittsburgh

FIFTY-EIGHT columns of legitimate newspaper space was the reward of Harold B. Dygert, director of advertising and publicity for the Stanley-Davis-Clark theatres at Pittsburgh, Pa., when he tied up with the city traffic committee on a three-way publicity campaign.

Daily front page and inside newspaper stories, over a period of two months, besides the institutional publicity derived, featured the stunt, which set the pace for all future exhibitor exploitation in Western Pennsylvania.

The campaign came about when Mayor Kline appointed a Traffic Committee to reduce accidents through general publicity. The committee decided to make a motion picture, pointing out the fatal results of careless driving, and to have it exhibited in the local theatres—and approached Dygert on the production of the film.

Dygert took the matter up with the Pittsburgh Press, and they agreed to join in the campaign. The first step was to announce a SCENARIO CONTEST, offering $275 in cash prizes and fifty sets of theatre tickets, to the persons sending in the best general idea for a scenario on the subject of Traffic Violations, etc. The story broke on the first page, and stayed there.

Another angle was the production of the scenario, to be made in Pittsburgh, and to be exhibited in the Stanley-Davis-Clark theatres, full credit going to the person sending in the winning idea for the scenario. Up to the end of this first phase of the campaign, the stunt netted approximately twenty-five columns of space, inside and front page, and public interest was keen.

The stunt was going so well at this time that it was decided to announce a second contest, to select the local talent to play in the picture. The next day photographs poured in—and in addition to other feature stories on the drive, the Press printed two full-page layouts of photographs entered in the contest.

After the contest had run another month, the winners were announced, and screen tests given eighteen, from which the final selections were made. The continuity was written by Dygert from the idea submitted, and the story filmed by Motion Picture Producers Corporation at their local studio.

Meantime the Press was covering the filming of the picture from a news angle, and running two and three column stories daily, with Sunday picture layouts in addition.

"The Traffic Committee was as pleased as anyone," Dygert said, "since they would have had to pay for making the picture anyway. Through our connection with the campaign, they receive a distribution of over 200,000 on the screens of our theatres. One of the best angles to the idea is the fact that it can be put over successfully anywhere—and also the fact that there is no expense to the exhibitor. The prizes were offered by the Traffic Committee, and the production was made at their expense. Our total investment was the supervision of the contests, screen tests, and the production, and using the film in our theatres."

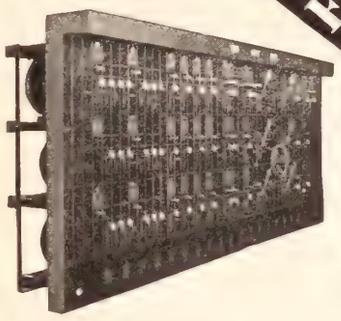


THE SUPREME TEMPERATOR

HEATS—
COOLS—
VENTILATES—

Manufactures ideal theatre weather the year 'round. Heats in winter, cools in summer, ventilates all the time. Nothing else like it. Costs less than a steam heating plant. Write for folder M.

SUPREME HEATER & VENTILATING CORP. ST. LOUIS, MO.



Endorsed by Electrical Contractor
MAJOR FA TRADE MARK SYSTEM
Endorsed by Architect
Endorsed by Showmen

Theatre Lighting Control

The sensible equipment from every viewpoint—economy—profit—service—safety. So widely accepted that it eliminates one big problem in theatre construction by simply specifying FA Major.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Offices in Principal Cities

Equipped with either
Cutler-Hammer or Ward-Leonard Dimmers

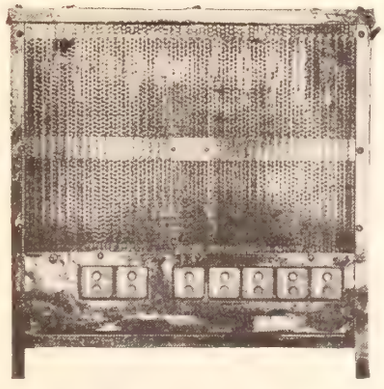
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Used in More Theatres than all other makes combined

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Paramount Theatre —New York City
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Rivoli Theatre —New York City
Loew's State Theatre —New York City
Astor Theatre —New York City
Cohan Theatre —New York City
Publix Theatre —Buffalo, N. Y.
New Capitol Binghamton, N. Y.
Oriental Theatre Detroit, Mich.
Keith's Circuit — M. & S. Circuit — Loew's Circuit
What Price Glory—Road Shows
Big Parade—Road Shows
Beau Geste—Road Shows
Simplex Division, International Projector Corp.
Vitaphone Companies
Eastman Kodak Company
U. S. Navy, and others

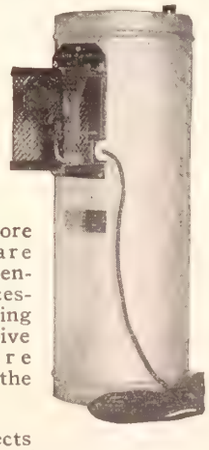
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Fire Prevention As A Safeguard For Patrons First Concern Of Showmen

Finds Demand for Fire Prevention Device Based More On Service Than Economic Considerations

THE desire to safeguard patrons takes precedence over considerations of property protection and lowered fire insurance rates on the part of exhibitors who have installed the Sentry Safety Control—a fire prevention device for projectors—according to Jos. E. Cohen, chairman of the board of the Sentry Safety Control Corporation.

"While, as in any business, the economic value of any device is fundamental, it is a striking manifestation of the desire of exhibitors to serve the public, that the demand we have had for the Sentry Control is based more upon the grounds of service to the patrons than property protection to the theatre man," Mr. Cohen said in a statement issued last week.

"The possibility of fire is the bugaboo of theatre owners and managers, not so much out of concern for their investment as it is for safety of their patrons, especially children."

The Sentry Safety Control, which was described in the New and Improved Equipment department of the June issue of The Showman, is an automatic device installed on the projector in which an electrically operated douser cuts off the light beam at any stoppage of the film from any cause.

The company which developed the device and is marketing it, is now expanding operations to supply theatres all over the world. Until fairly recently the company has confined its activities mostly to the Philadelphia territory, as it was there that the invention was developed. Administrative offices of the corporation are maintained in Philadelphia and New York, but distribution, installation and servicing will be available in all parts of the country, both through representatives of the Sentry Safety Control Corporation and through the National Theatre Supply Co., which recently contracted to act in a distribution capacity for the apparatus.

Plans are now being worked out for the distribution of the Control in foreign countries.

The device has been approved by the Underwriters Laboratory, where it is said to have successfully passed a series of 230,000 tests. It meets the full requirements of regulations governing motion picture theatres recently established in the State of Kentucky, the City of Cincinnati, Ohio, and the City of Camden, N. J.

The corporation provides the services of an insurance engineer to analyze rates of theatres which install the device. This is a free service maintained by the company. The range of saving effected through this new equipment is from 10 cents per thousand to 10 dollars per thousand, in accordance with the individual conditions of the theatre regarding building construction and equipment.

In view of statement issued early in the summer by the National Theatre Supply Company, that the majority of trouble calls for emergency equipment and service at supply branches were due to fires in the projection booth, there is an added economic factor to be considered in scientific methods for fire prevention.

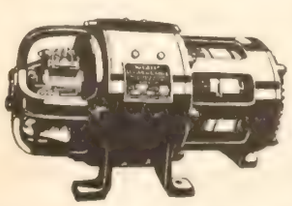
However, the attitude of theatre men, though well aware of the serious losses they face by reason of fire, is that above and beyond that factor is their duty to the public in the matter of preventive measures and equipment. The sentiment which Mr. Cohen says is typical of all the theatre men who have sought information regarding the Sentry Safety Control was expressed by M. E. Comerford, head of the theatre circuit bearing his name, in his statement to the company, "We have adopted the Sentry Safety Control because it is the greatest desire of my organization to safeguard the lives of our patrons."

Library Cooperation With Motion Picture Theatres

(*Continued from page* 690)

script of Puccini's opera; in "Annie Laurie" prints and photographs of the places and historic persons features; in "The Hunchback of Notre Dame" it was the titles of the books that tell of what is left of the Paris of that period.

It is rather amazing—the power of moving pictures to make the past live for us, which is a very different thing from merely telling about it or even showing it on the screen; it is in this vivifying the life of our own and other times that books and films can each supplement the other; to what extent I do not believe we have as yet even guessed.



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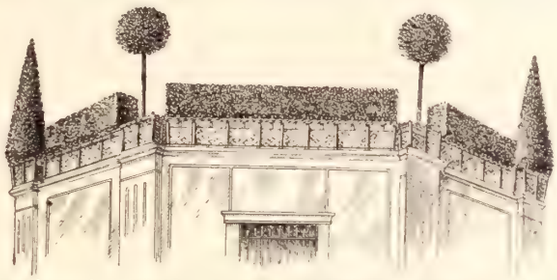
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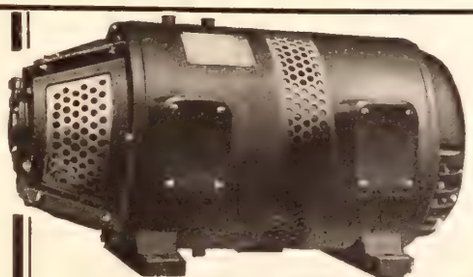
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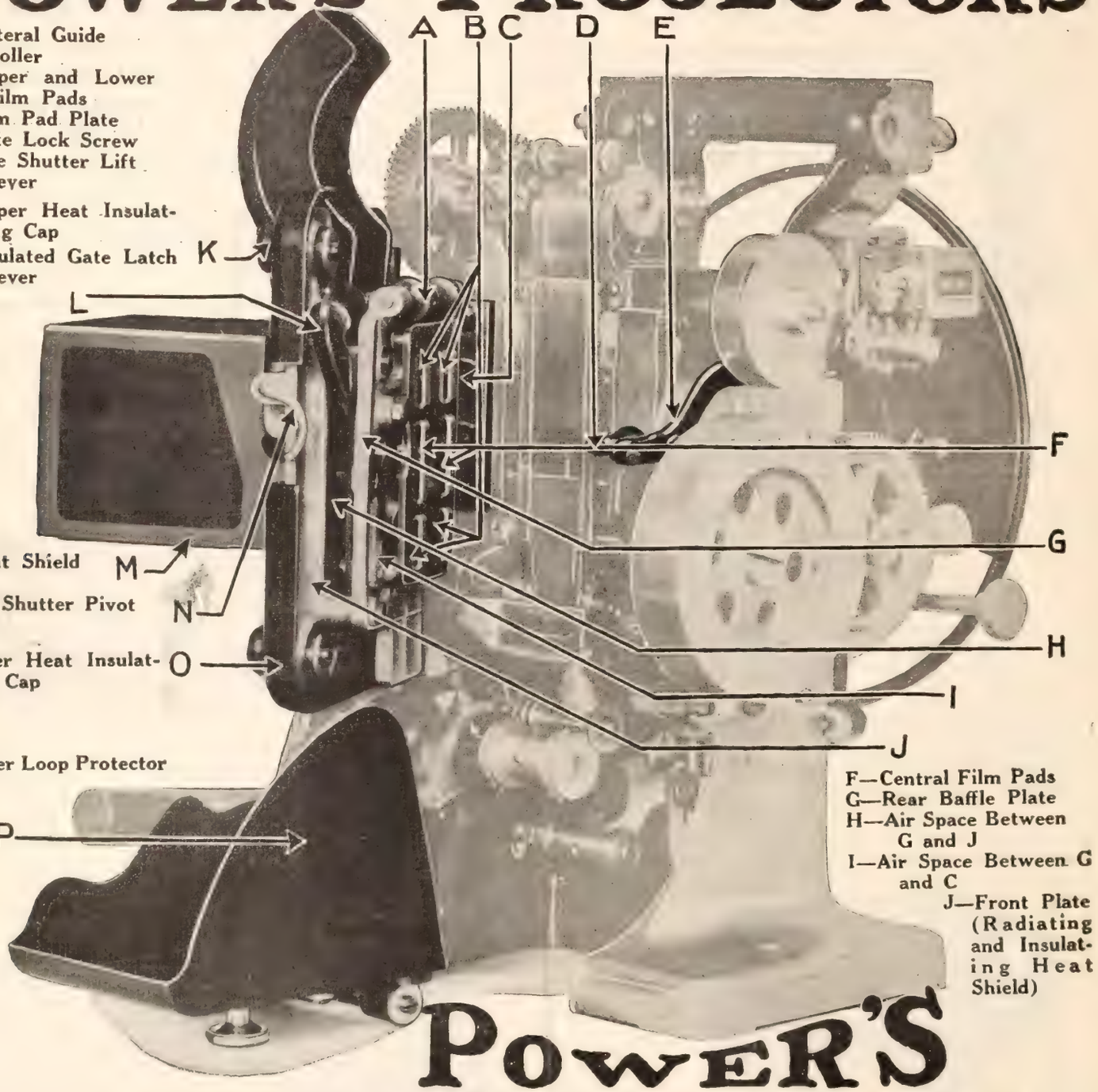


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U. A. Theatre in Seattle Renamed "Liberty"

An important change in the first run situation was announced in Seattle, Washington, last week by Herschel B. Stuart, newly-appointed general manager of the West Coast houses in the Pacific Northwest territory. Under the new plan, the present United Artists Theatre will abandon that title this week and will return to the former "Liberty Theatre" name, while the present Coliseum Theatre will become the new United Artists Theatre and the "Coliseum," after twelve years as Seattle's premier house, will be no more, at least in name.

The West Coast house in Seattle's University district, named "The Liberty" when the United Artists Theatre became a reality last fall, will again return to its old name, "The Neptune."

Agree to Wage Scale of Northwest T. O.

A committee of the Musicians' Union of Minneapolis and St. Paul has finally, after many conferences, come to an agreement with the wage scale committee of the Theatre Owners' Association of the Northwest and new contracts have been signed for the period of one year. The new agreement has no material changes over that of last year and the scale is to remain the same. The exhibitors were unsuccessful in their effort to have the agreement of eight months' duration.

Garden, Milwaukee, Sold to L. K. Brin of Seattle

The Garden Theatre, one of Milwaukee's five first run motion picture theatres, was sold to Leonard K. Brin of Seattle, Wash., by the Uihlein interests, change in management to be effective on August 27th. Ed. Tunstall has been managing the Garden for the past few years. Mr. Brin is contemplating the installation of the Vitaphone.

Proposes to Solidify New England T. O.

AFTER completing the preliminary work of his projected nation-wide organizing campaign, President R. F. Woodhull of the M. P. T. O. A. left for Boston this week where he is to attend a conference of Theatre Owners at the Hotel Statler.

It is Mr. Woodhull's purpose to solidify the Theatre Owners organizations in the different New England states. Connecticut now has an excellent organization with Arthur Lockwood President and Edward Levy Manager and Secretary. Rhode Island is well organized under E. M. Fay's leadership.

The organizations in Massachusetts, Maine, Vermont and New Hampshire are to be strengthened in every way.

President Woodhull will extend his organization energies in other directions as soon as the Massachusetts and New England campaign is finished. National Director Nathan Yemins of Fall River, Chairman of the Administrative Committee, Joseph W. Walsh of Hartford and National Treasurer L. M. Sagal of New Haven are cooperating with Mr. Woodhull in this organizing work.

135 Western N. Y. and Ohio Theatres in Booking Combine

CHARLES L. CASANAVE, president of Associated Theatres of Ohio, announced in Cleveland this week, that he had completed his affiliation with Theatrical Utilities Corporation of Buffalo headed by N. Dipson, whereby the combined companies will render booking service to 135 independent theatres in Western New York and Ohio. The temporary embargo placed by the national distributors on centralized booking companies has been lifted, it is stated, with the assurance by these exhibitor companies that their policy offers a legitimate service for the protection of independently-owned theatre property rather than a price cutting campaign.

Casanave states that the independently-owned theatre property in Ohio alone is valued at $50,000,000. His company and the Buffalo company will render booking and exploitation service to a degree of efficiency, according to Casanave, equal to the largest chain theatre operators in the industry. Affiliated Theatres of Ohio, now located in the Film Exchange Bldg., Cleveland, contemplates opening new offices in another location very shortly.

Hearing Closes Against West Coast Theatres

Government Decision in Long-Drawn-Out Hearing Is Expected This Winter

THE case of the Federal Trade Commission against West Coast Theatres and others charging unfair trade practices in the operation of theatres in California was concluded during the week and a decision will probably be forthcoming some time shortly after the first of the year. The defendants will proceed with the preparation of briefs for examination by the Commission before the decision is rendered.

The case against West Coast and co-defendants was embodied in two complaints which were prosecuted jointly. The proceedings started May 29th, 1925. In one of these complaints the defendants named were West Coast Theatres, Inc., of Northern California; the T. & D. Jr. Enterprises, Inc.; Herbert L. Rothchild Entertainments, Inc., and N. M. Turner, Fred Dahnken, C. L. Langley, and F. W. Livingston, partners doing business under the name of Turner, Dahnken & Langley.

All of the foregoing were charged with having conspired together for the purpose of hindering, restraining and preventing producers and distributors in other states from leasing their films to competitors of respondents and with having made agreements as to competition between themselves in the exhibition of films.

The second complaint named West Coast Theatres, Inc.; West Coast Theatres, Inc., of Northern California; Venice Amusement Company; Hollywood Theatres, Inc.; All Star Feature Distributors, Inc.; Educational Film Exchange; Principal Pictures Corp., and the partners, N. M. Turner, Fred Dahnken, C. L. Langley and F. W. Livingston, operating as Turner, Dahnken and Langley, and A. L. Gore, Michael Gore, Sol Lesser, Adolph Ramish and Dave Bershon. They, too, are charged with having conspired to hinder, restrain and prevent outside producers or distributors from leasing their films to competitors.

Taking of testimony on the west coast in the joint charges was conducted at various times until about two months ago. At that time the Herbert L. Rothchild Enterprises, Inc., one of the respondents, applied to have the hearing transferred to New York for the testimony of Jack Partington and Sam Dembew, both of Publix.

These were the final two witnesses at the hearing held in New York during the week. Dembow was examined by William Mallard, New York attorney for the respondent, and cross examined by J. Edwin Rowland, district attorney for the Government. He testified that he bought product for the Rothchild Theatres in San Francisco from the fall of 1923 to 1925 and that so far as he knew no agreement existed between West Coast and Rothchild. The testimony of Partington corroborated that of Dembow in every particular.

Kansas Theatres Again Damaged by Flood Waters

Flood disaster again has befallen exhibitors in many sections of Kansas. In Herington, Council Grove and many other towns of that state the streets are covered with from three to four feet of water. The towns hardest hit are located along the Neosho River. In several towns the floors and chairs in motion picture theatres virtually have been wrecked, although detail of the total damage has not been learned, the crest of the flood having been reached this week. No official action has yet been taken, but individual members of the M. P. T. O. Kansas-Missouri are contemplating a relief campaign to aid the unfortunate exhibitors, as well as the citizens of many towns.

New Mid-West Pool Brings Together Big Circuits in September

A POOL of Mid-West motion picture circuits, which will bring together the Fitzpatrick and McElroy and the Butterfield chains is said to be about consumated and will probably be in operation shortly after the 1st of September. The F. and M. circuit operates out of Chicago and includes about forty theatres, with a substantial interest in the concern being owned by B. & K.

Publix owns a quarter interest in the Butterfield chain, which embraces fifty theatres, all in Michigan. The pool arranged for booking purposes is a strategic one, with the circuits operating in an interlocking Michigan territory.

The F. and M. circuit houses are located in Adrian, Alpena, Benton Harbor, Big Rapids, Cadillac, Ludington, Manistee, Three Rivers, Traverse City, and St. Joe in Michigan; Muncie and Richmond in Indiana; Blue Island, Chicago Heights and Harvey in Illinois, and Marinette in Wisconsin.

The Butterfield theatres are located in the following towns: Ann Arbor, Battle Creek, Bay City, Flint, Grand Rapids, Hillsdale, Jackson, Lansing, Niles, Owosso, Pontiac, Port Huron, Saginaw and Ypsilanti.

Extended Protection Is Hotly Contested

Missouri M. P. T. O. Unanimously Opposed to It; Other States Debate Problem

THE proposition of protection on pictures is assuming proportions little expected when the controversy first got under way. Everywhere it is resulting in meetings of exhibitors, indignant and otherwise. Ruin is predicted for many if extended protection is granted, many are claiming, while others are contending that the larger houses must have protection from the shooting galleries.

The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, meeting at the Elks' Club, St. Louis, Mo., on Tuesday, August 16, unanimously went on record as opposed to unreasonable protection for any motion picture theatre, first run, second run or neighborhood, and also took a definite stand as against Forced Block Booking.

The meeting, which was the first held by the theatre owners since their annual convention on May 24, was attended by the representatives of almost 200 independently operated motion pictures in Eastern Missouri and Southern Illinois.

The question of protection was the big problem before the gathering. The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois some time ago in co-operation with a special committee of the St. Louis Film Board of Trade worked out what was believed to be an equitable zoning plan which was submitted to a committee of the producers and distributors at New York, but to date this plan has not been put into effect. As a result the independently operated theatres are refusing to sign contracts for motion pictures.

At the executive session of the exhibitors and also at the dinner at noon time, which was attended by the representatives of many of the film exchanges, it was revealed that some of the film companies have not placed a contract for the new season in St. Louis.

It was brought out that Skouras Brothers Enterprises, which controls three of the city's first run houses, and also the St. Louis Amusement Company, with some thirty neighborhood houses, are seeking 28 days' protection for first runs, 14 days' protection for all subsequent runs and at least four months' protection against houses charging 5 and 10 cents admission.

However, the discussion also brought to light the fact that Skouras Brothers were not alone in demanding long-term protection. Film exchange managers and exhibitors revealed that in some instances exhibitors in towns adjacent to St. Louis who have objected very strenuously to the granting 28 days' protection to the Skouras houses on first run showing have in turn demanded as high as 45 to 90 days' protection over houses in not only their own towns, but in some instances to so-called rival houses 15 and 20 miles distant.

Fred Wehrenberg, president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, who presided at both the dinner and the executive session of the association, stated that he felt that 28 days' protection for first run houses was equitable, and that 14 days was fair protection for the second runs and that 7 days should be ample leeway on all subsequent runs.

At the executive session of the exhibitors it was agreed that the fight for an equitable zone plan should not be dropped until his objective has been attained.

Members of the organization have been advised not to sign any contracts for new film until October unless it is absolutely necessary to do so, and that if they do find new film is needed to sign up with independent exchanges that will grant equitable protection to all contract signers.

J. P. Wood, business manager of the Ohio state exhibitor body, says the Ohio exhibitors are showing great concern over the matter of protection for large chain theatres. He says theatre owners in Ohio are faced with the same conditions as those existing in Illinois, where B. & K., by virtue of their holdings, secure unusual protection over competitors not only in Chicago, but in many counties throughout the state.

Wood says one large producer-owned theatre is displaying twenty-four sheets for sixty miles in different directions and has asked for protection in a circle covering a radius of forty miles from the city in which it operates. If this is permitted, it is contended, it will cause financial ruin to many exhibitors.

At a meeting attended by Joseph Stern, representing Stanley-Fabian Corp., operating in New Jersey, and a committee from the Jersey M. P. T. O., consisting of Joseph M. Seider, president, Ben Harris and Louis Gold, Stern declared the Stanley-Fabian Corp. will not require any longer protection than it has obtained in the past. The M. P. T. O. asked Stanley-Fabian to confer when the latter were reported to have requested 60 days' protection, or more, against theatres that run subsequently to those owned by that corporation.

Pathe-De Mille Plans Greater Studio

The recent fire at the DeMille studio that ravaged the property room ruined Stage 6 and also damaged Stage 3, caused no interruption in De Mille production schedule. No time was lost by the producing units, who resumed work the day following the conflagration. Actual space loss by fire amounted to less than 18 feet.

Reconstruction plans were at once pushed forward at the De Mille studio. William Sistrom, the organization's general manager, A. G. Volck, his assistant, and George Berthelon conferred on plans to replace the ruined stages, machinery and other injured equipment.

Harry Lachman Resigns as Ingram Official

Harry Lachman, for three years general manager for Metro-Goldwyn-Mayer's Rex Ingram productions abroad, has resigned his position and will devote his entire time to the filming of his "Travelaughs" series of comic travelogues. Lachman is constructing a studio at St. Andre de Nice to house all his production units

Jannings Signs New Paramount Contract

The one year optional contract that Paramount had on the services of Emil Jannings was taken up last week at the Paramount studio on the Coast and a new agreement signed by the German star calling for him to make four feature pictures a year. The new long term contract following the completion of a new Jannings vehicle, "Hitting for Heaven."

Labor Dispute Closes Schine House

WITH the final conference between Schine representatives and the Albany union of musicians, stage hands and operators failing to come to a satisfactory conclusion, the Avon Theatre, a long run house in Watertown, was ordered closed for an indefinite period and its bookings for "Beau Geste," "What Price Glory" and "The King of Kings" ordered cancelled. The Schine officials made public a statement to the effect that the demand of the union was most unjust and that if the increases were granted, it would be necessary to jump admission prices at the theatre. Rather than do this it was decided to close the Avon.

New German Slow Motion Picture Invention

A device has recently been invented and patented in Germany which permits an enormous increase in the number of exposures made per second, according to advices received in the Motion Picture Section of the Department of Commerce from Trade Commissioner Geo. R. Canty, Paris. This invention permits taking as high as 48,000 different exposures per second. However, special apparatus must be used for such high speeds while with a normal machine costing $350 to manufacture up to 8,000 pictures every second can be obtained.

A tremendous field of application will be found for the invention in scientific and experimental work. There are certain very fast operations absolutely beyond the human eye and ordinary film photography, where a scientific investigation of the happenings at such high speeds has created an actual demand for high-speed photography.

Six Films Emerging from F. N.'s Cutting Rooms

Six pictures completed and in the cutting room of the First National studio at Burbank include "The Drop Kick," "American Beauty," "The Red Raiders," "The Lfie of Riley," "Rose of the Golden West," and "The Crystal Cup." Twelve pictures are either in production or are about to be started at the studio. They include "I'll Tell the World," "The Private Life of Helen of Troy," "No Place to Go," "The Gorilla," "Home Made," "Gun Gospel," "Man Crazy," "The Texas Steer," "The Shepherd of the Hills," "The Valley of the Giants," "Louisiana" and a Harry Langdon comedy, untitled.

Chaplin to Resume Work on "Circus" in September

Charles Chaplin will resume production on "The Circus" in September, according to Arthur W. Kelly, United Artists vice-president and general manager of foreign distribution, who has just returned to the United Artists home office after a fortnight spent in Los Angeles consulting with Joseph M. Schenck. The bulk of the shooting has been done and Chaplin has arranged to finish the "odds and ends" at the studio in Hollywood, which is again a scene of activity.

Poor Season Is Predicted for Germany

Analysis Shows 50% of Pictures Cannot be Digested by Market

By Heinrich Fraenkel

Berlin Correspondent, Motion Picture News

GENERALLY speaking, the German distributors' situation, as far as the ensuing season is concerned, can be considered worse than ever it was, the main reason for this state of things being the simple fact that more than 50 per cent of the pictures offered cannot possibly be digested by the market.

According to some highely interesting figures published by H. U. Brachvogel in L. B. B., there are altogether 4,293 moving picture theatres registered in this country. It has to be borne in mind, however, that as much as 91 per cent of the total are small theatres up to 600 seats. Fifty-eight, 5 per cent of the total, has a capacity of less than 300 seats only. Furthermore it must be considered that only 200 of all the German theatres can afford to run a picture a whole week. No less than 1,600 change their program twice a week, and 5,200, many of which are not continuously opened, even oftener.

At a conservative estimate the whole German market has a capacity of 9,400 play-dates per week, which, accounting for closing time, renovations, etc., results in a maximum of 470,000 play-dates a year. In view of the fact, however, that at least 33 per cent must be accounted for running and old productions, it is an undeniable fact that no more than 300,000 play-dates will be opened for the distributor in the ensuing season.

According to the statistics of a big German distributor it takes roughly 900 bookings to properly exploit the average feature, recuperating production cost and overhead with a reasonable profit. Here is the analysis: 15 theatres yielding Mks. 1500 and more; 31 theatres, Mks. 750-1500; 67 theatres, Mks. 400-750; 156 theatres Mks. 200-400; 361 theatres, Mks. 80-200; 227 theatres under and up to Mks. 80. Thus the Mks. 200 required for the exploitation of the average German feature are collected.

Now in order to properly exploit each picture within the given possibilities of play time, it stands to reason that no more than 360 pictures ought to be offered on the market.

The pictures actually offered so far, however, amount to 580 already, which means that there will be a tremendous competition for each play date and that no pictures, except the absolute knock-outs, will possibly stand the slightest chance of being properly exploited.

One does not need to be gifted with prophecy to foresee under these circumstances a very bad season for every distributing organization in this country as well as for many German producers who are dependent on regular advances and remittances from their distributors. Increase of exports seems to be the only hope for many companies to keep alive during and over this critical situation.

World's Record for "Glory"

Roxy Grosses $144,267 for Week; Late Figures Indicate Record for Hold-Over

AFTER making a world's record for a week's theatre receipts for the seven days beginning Saturday, Aug. 13, and ending Friday, Aug. 19, running up a grand total of $144,267, "What Price Glory" broke its previous week end record by $1,000 as it went into its second week at the Roxy Theatre, New York City. Last Easter week was the nearest that this theatre came to these record figures when another Fox picture, "Ankles Preferred," grossed in the neighborhood of $130,000. In the point of attendance, "Glory" far outstripped its rival, making a new record of 175,866 paid admissions as against 150,652 for the Easter showing.

A most remarkable fact in the case of "What Price Glory" is that as shown at the Roxy Theatre with prologue and symphony orchestra it has attracted in ten days about the same number of patrons that it did during its six months' run at the Harris Theatre.

The prelude lasts twenty-five minutes and contains sixteen short, snappy numbers. "Roxy" has caught the happy-go-lucky spirit of the American soldier off duty in France and has woven into his stage picture the songs of the A.E.F. and their French comrades. There are a dozen soloists taken from "Roxy's" gang. There are choruses and dances and at the close a thrilling tableau.

"The large motion picture theatre," Mr. Rothafel contends, "depends as much on its stage presentations as on its pictures for success. Without appropriate surroundings and musical accompaniment, the best pictures often fail to attract a large public."

Texas M.P.T.O. Award for F. N. Picture

THE M. P. T. O. of Texas has chosen First National's "Smile, Brother, Smile" as the Texas "Blue Ribbon Award" for the month of August. The idea of choosing certain pictures for awards was started several months ago. The previous awards from the Texas M. P. T. O. unit went to "Painting the Town," "Tillie the Toiler," "Let It Rain" and "Rookies."

"Les Miserables"

VICTOR HUGO'S classic, screened in France and brought here by Universal, opened at the Central Theatre, New York, this week and is doing fine business.

The response of the public is little short of amazing, because the picture itself is much inferior to American production standards. Made originally in thirty reels, then cut to eighteen, and finally to eleven for the New York engagement, the film presented almost impossible difficulties in editing.

But the job was done—and very well done indeed—considering the problem presented. The version which will go to the exhibitor is in eight reels and this further condensation improves it.

The picture has many faults, all of which could be enumerated here, but to what purpose? Much more important is it to look beneath the surface for the reason why the public is flocking to see it in New York.

Frankly, after seeing the picture we were puzzled by the business it is doing. We put the question to one of the canniest observers in the industry and he sized it up this way:

"It's on account of the book itself. They're coming to see Victor Hugo's great novel on the screen, because they have all read it. The trouble with us in the picture business is that we forget that people do read books nowadays—and the classics, too."

Victor Hugo is still being read. The picture, whatever its shortcomings, is Hugo's work sincerely and very humanly screened. That, to us, is the real news about this film. W. A. J.

Chain Is Salvation Of Showman, Says Vet.

Declares Houses Must Be Welded Together and Operate on Facts and Figures

A. B. MOMAND, President of the Momand Enterprises of Oklahoma, declares in an article in Motion Picture Journal, that the chain is the salvation of the showman. He says that those who will survive are the ones welded into powerful chains that operate on facts and figures. Mr. Momand is a veteran exhibitor. His article in part follows:

"Buying films at what they are actually worth will always be the keynote of the theatre owner's success.

"The producer-distributor reaps the benefit of all the ability devoted to theatre business whenever the theatre owner pays excessive rentals. So, it comes down to organization in the operation of theatres. Theatre businesses reduced to a definite concrete formula, operated upon facts and the most improved accounting methods, are necessary if theatre owners are to succeed, and these are hardly possible of achievement by the individual operator.

"Those of us who will survive must be welded into powerful chains in order that each and every unit of the chain will have the advantage of these methods—and these are thoughts that should interest the theatre owner more than, 'whether or not the price of cotton will be a little better this year than last.'

"Crop prospects are slightly in advance of last year as regarding the cotton and other row crops. The weevil and flea, under present circumstances, while it is hot and dry, will not infest the crop so badly. In many counties in this section, however, the pests have dug deep into the pocket books of many unfortunate farmers who received too much rain.

"My advice to showmen who would succeed is: To buy their film carefully and slowly; organize their institution into a perfect, cooperating machine, giving you the utmost in their make-up; organize into a sound, constructive combine of theatres, if possible; eliminate waste of presentation and music preludes by carefully planned programs each week.

—"and, by giving your theatre your entire time, from the time the 'Big Ben' awakes you in the morning, until you make the house dark that night, it is probable that your existence is assured, for some time as least."

Sir Henry and Lady Cowan Encourage Production

Among distinguished visitors in Canada have been Sir Henry Cowan, member of the British House of Commons, and Lady Cowan, both of whom are interested in the control and guidance of British Empire-made films, to the exclusion of others.

Lady Cowan is chairman of the British Film Committee of Patriotic Societies, while Sir Henry heads the British Association of Film Directors and claims the credit for sponsoring the film quota bill in the British Parliament.

The Cowans have held conference with leading moving picture enthusiasts in various Canadian cities with a view to encouraging the cause of British pictures, and it is their hope that Canadian organizations will press for a film quota bill in the Canadian House of Commons, Ottawa, at the next session.

Quebec Theatre Report to Be Issued on Sept. 1

The report of the Royal Investigation into moving picture theatre conditions in the Province of Quebec will be released at Montreal on September 1, it has been announced by Mr. Justice Boyer, who conducted the inquiry over a period of two months.

The report will embody recommendations regarding the operation of theatres, the suggestions being sent on to the Quebec Provincial Government for action. Among other things, the request was made before the Commission by numerous religious bodies that all theatres be closed on Sundays. It is already intimated that no action will be taken along this line.

Structural improvements in smaller theatres will be recommended, it is understood, and the question of the presence of police and firemen at performances will be settled.

W. H. Rife, Pioneer Pa. Exhibitor, Dies

William H. Rife, accredited with having been the first exhibitor to show motion pictures out-of-doors in Pennsylvania, and one of the first two men to bring movies to Harrisburg, died at his home in that city on August 19, in his sixty-first year.

Mr. Raife was former proprietor of the Rife Hotel, Walnut Street, Harrisburg, and he introduced movies in a beer garden he operated, adjoining the hotel in 1904. It was in the same year that Peter Magaro, veteran Harrisburg exhibitor, opened the city's first picture theatre.

For a number of years the Rife Garden was one of the most popular resorts in the Pennsylvania Capital City. The pictures were shown free, but only to persons who sat around the tables and patronized the bar, the garden being enclosed by a high wall.

Services Commemorate Valentino's Death

HIS colleagues in Hollywood and his friends in the motion picture industry paid silent tribute to the memory of Rudolph Valentino, who died one year ago at the Polyclinic Hospital, New York City. With the celebration of a memorial mass in the Church of the Blessed Sacrament, Hollywood, at 10.30 A. M., and five minutes of silent prayer from all executives and employees in the United Artists' Hollywood and New York offices, Tuesday, August 23, the anniversary of the star's death was observed. Friends of the late actor placed wreaths on the crypt containing his ashes in the Hollywood Cemetery.

The celebrant, deacon and subdeacon of the requiem mass were respectively, Fathers Galli, Tonelli and Pilolli. The chief usher at the services was Sylvano Balboni, widower of the late June Mathis, who discovered Valentino. The Italian Government was represented by Count Grandinego, Italian vice-consul. Fred Beetson represented Will H. Hays. Hollywood's envoy at the mass was Harry Barratt of the Hollywood Chamber of Commerce.

Two Episodes of Rainbow Pictures Completed

THIS week saw the completion of two of the six episodes of the first Rainbow production which Lars Moen is producing at the Cosmopolitan studio in New York for the North American Society of Arts, Inc. New foreign methods of the photography of colored objects are being employed in the production of this series, which are to be done in technicolor. Edna Murphy is being starred.

The cast announced last Saturday will have Walter Tennuson, as leading man, Mabel Swor, in the second feminine lead, and Louis Dayton, Herbert Fortiers, Louise Peters, Myra Brooks and Kittens Reichert.

A large portion of the series is devoted to fashion show sequences and for these scenes Mr. Moen acquired fifteen girls from the Follies, the Scandals and other sources of pulchritude.

Minnesota Rules Drastic for Traveling Shows

It will be practically impossible for the itinerant show to operate in Minnesota on a profitable basis henceforth, as a result of new drastic regulations issued by George W. Wells, Jr., state fire marshal. A permit must now be applied for ten days before a showing and details must be given a deputy fire marshal or agent of the apparatus to be used and location of the machine, which must not be placed within a radius of 30 feet of any building. A fee of $5 is charged for each performance and the showman must be bonded to the satisfaction of the fire marshal's office.

Minneapolis Expects New Policy for Taking Films

When the board of equalization held its final meeting of the year the latter part of July it asked representatives of several motion picture film exchanges around Minneapolis to be present to discuss the method of assessing motion picture films held in the city for storage and rental purposes. It was explained to the board that the film is valued at about $25 a reel and that it has a rental value of from $10 to $1,000 a day. Some of the exchanges average from 700 to 1,200 films daily in storage.

New Title for Negri Paramount Vehicle

"Begged of Love" has been substituted for "Sun Kissed" as the title of Pola Negri's new Paramount picture now in the company's cutting rooms in Hollywood under the scissors of its director, Rowland V. Lee. Kenneth Thompson and Jean Hersholt support the star.

"The Gay Defender" will be the title of Richard Dix's next Paramount picture. The star's latest, "Shanghai Bound," leaves the cutters' hands inside of a few weeks.

The title of Esther Ralston's latest romantic comedy has been changed from "After Office Hours" to "Figures Don't Lie." "Serenade" has been selected as the title of Adolphe Menjou's next comedy drama for Paramount for which Ernest Vajda wrote the story.

Industry Praised by Red Cross in Flood Relief

$417,212 in Cash Donated and Invaluable Aid Given in Visualizing Conditions

THE Red Cross Courier, official organ of the American Red Cross, in the issue of August 15th, gives the motion picture industry extensive credit for the raising of a substantial portion of the $17,000,000 which was turned over to the Red Cross in the Mississippi flood disaster.

In actual cash the motion picture industry raised $417,212.12, according to the latest reports made by film boards of trade to Will H. Hays. These boards of trade did a splendid work in assisting with the arrangements for the various benefits held by motion picture interests in different cities.

With regard to this the Red Cross Courier says:

"As helpful as the actual raising of funds was, it is doubtful if its value exceeds the worth of the service given by the motion picture itself in acquainting people with actual conditions in the flood areas."

The $417,212.21 raised by the industry was contributed directly to the local chapters of the Red Cross by the theatres that gave benefit performances. For these performances distributing companies contributed film with rental value totaling $44,593.46.

In addition, distributing companies in the devastated areas contributed to the Red Cross and Knights of Columbus film for 122 shows given for the refugees in emergency camps.

Los Angeles led in the matter of contributions with $54,273.84. In Milwaukee, school children sold 80,000 tickets at fifty cents each for a benefit performance at the Milwaukee Auditorium.

The campaigns throughout the United States were begun as a result of a suggestion from Will H. Hays to theatre owners and distributors. The exhibitor organizations backed the Red Cross to the utmost.

Money raised for the flood sufferers as reported by film boards of trade of various cities was as follows:

	Amount Raised	*Value of Film Donated by Distributors*
Albany	$ 7,000.00	$3,730.00
Atlanta	2,554.45	.....
Boston	23,275.95	300.50
Butte	1,216.51	206.50
Buffalo	14,201.57	2,025.50
Chicago	29,993.69	4,200.00
Charlotte, N. C.	3,886.77	1,003.71
Cincinnati	5,545.95	254.00
Cleveland	1,903.57	881.00
Dallas	22,155.30	3,272.00
Des Moines	2,977.20	206.50
Detroit	8,191.63	476.00
Denver	3,440.47	1,285.50
Indianapolis	8,067.87	923.50
Kansas City	5,857.41	1,681.50
Los Angeles	54,273.84	.....
Memphis-Little Rock	21,427.98	9,639.00
Milwaukee	46,034.59	1,520.00
Minneapolis	5,897.78	1,214.50
New Haven	3,066.86	200.00
New Orleans	17,916.17	2,600.00
New York City	12,214.19	.....
Philadelphia, Pa.	16,883.82	2,006.00
Oklahoma City	7,522.23	3,243.45
Omaha	5,012.32	1,322.30
Pittsburgh	23,310.24	177.50
Portland, Ore.	1,598.51	227.50
San Francisco	16,275.00	.....
Seattle, Wash.	2,424.00	.....
St. Louis	10,879.25	1,500.00
Washington	32,207.00	497.00
Total	$417,212.12	$44,593.46

Pennsylvania Circuits Are Acquiring Many Individually Owned Houses

INDIVIDUALLY owned houses in Pennsylvania are rapidly being absorbed by the prominent circuits, according to a number of announcements made recently. Among the latest of these is that the Harris Amusement Companies of Pittsburgh has acquired the Holzman estate interests in the Majestic Theatre, Johnstown. At the same time the Johnstown papers announced the Majestic was one of eight Western Pennsylvania and Ohio theatres just added to the Harris string. The others are the Palace and Peoples of Tarentum; the Washington, Regent and Palace of Washington, Pa., and the Playhouse, Butler and Majestic of Findlay, Ohio.

From Reading comes the news that John N. Snyder, business partner of the late George Bennethum, has acquired the interest of the Bennethum estate in the theatres the two had jointly owned. The houses include the Strand and Opera House in Pittstown, the Lyric, Boyertown, and leases on the Hippodrome, Pottstown; Pictureland, Reading, and the Opera House, Coatesville.

The Comerford Amusement Company of Scranton has purchased the Hippodrome in Pottsville for 170,000, bringing its chain up to 143 houses in Pennsylvania and New York. The Comerford interests have also taken over the chain operated by the J. G. Meyer Amusement Company in Jersey Shore, Montoursville, Troy and Canton, and including also the City Theatre in Williamsport.

Many New England Houses To Undergo Changes

Most Important of Many Deals is That Involving Poli Circuit

WITH the approach of Fall, many changes and contemplated changes in New England motion picture theatres are becoming known, of which the most important is the pending deal involving the Poli Circuit, one of the strongest circuits in New England and operating theatres in the principal cities outside Boston.

Another important change is that involving the State Theatre at Hartford, which has been acquired by Mark Capitol-Stanley interests and will reopen this week Friday. The theatre is one of the largest and best known in Connecticut with seating capacity of 3,600. It is to become a straight picture theatre.

The Richmond Theatre at Richmond, Vt., has been bought by new interests said to be backed by local capital, J. E. Gannon making the sale, effective Sept. 1.

James Cohan of Boston, widely known in film circles, has bought Grange Hall at Merrimack, Mass., from Leslie Patterson, and will continue a policy of straight pictures.

In Worcester the new Arthur S. Friend theatre is to open about Nov. 1. The Worcester Theatre, which has been playing stock, the Plaza and the Elm, all three Poli houses, are apparently marking time during Poli negotiations before making any announcement regarding opening dates and policies.

The Orpheum Theatre at Danielson, Conn., formerly operated by the S & A Amusement Company of Putnam, Conn., has been taken over by the Regional Chain Theatres.

The new Humboldt Theatre in the Dorchester district, Boston, is planning for its opening on Labor Day.

George Hammond will operate the new Victory Theatre in Lowell, which is scheduled for formal opening early in October. This will be one of the largest theatres in that section of the state.

The new theatre being erected by Samuel Woolfson in Medford will probably be ready for formal opening the latter part of October. It will seat about 1,200.

Medford Theatre at Medford, Mass., has been extensively improved by its owner-manager, George H. Hackett and is scheduled for reopening at Labor Day.

Another new Massachusetts theatre to open about Labor Day is the Wollaston at Wollaston, owned by Abe Spitz.

New Houses for Brooklyn

35,000 Seats Will Be Added to Territory When Sixteen New Theatres Open

FULLY thirty-five thousand additional seats will be available to Brooklyn territory when approximately sixteen new theatres in the several sections of this city open within the next few weeks and months. Some are scheduled for an early Fall opening, others are almost completed and several are well advanced in the stage of construction.

On September 23, or thereabouts, Samuel Lesselbaum will open his new Fortway Theatre, Fort Hamilton avenue and 69th street, Brooklyn. Mr. Lesselbaum was the former owner and operator of the Premier Theatre before that house passed into Loew control.

Sam Ronnheimer's new house is nearing completion at Empire Boulevard and Kingston avenue, Brooklyn, and Loew's new Oriental Theatre in the fast growing section of Bensonhurst is also near its opening day—said to be two weeks away.

On the site of his old Marathon Theatre at Park Circle, Brooklyn, "Rudy" Sander's new house is well under way, and Herman Weingarten will add 600 seats to the downtown section of Brooklyn when the Montmartre opens as an extended run house.

Builder Schwartz, owner of the Elton Theatre, a house which was recently brought to the stage of completion in the Boro Park section of Brooklyn, will have a Labor Day opening, it is reported. Manager Greene will be his associate.

Somer's new 2,000-seat theatre at Ocean Parkway and Brighton Beach avenue is fast nearing the finished stage and the same can be said for Sam Berman's new 3,000, seat picture and vaudeville house at 64th street and 18th avenue. Both are in Brooklyn.

Three other new Brooklyn theatres soon to be ready are: "Mike" Goldreyer's Art Theatre, on Pineapple street in the Brooklyn Heights section; Rachmiel and Rinsler's Congress, St. Johns Place, near Buffalo avenue—scheduled to open next Thursday—and Sol Brill's Fresh Pond Road Theatre. The latter is a 2,000-seat house and it is rumored that the Keith circuit may acquire it in the near future.

Universal's handsome new atmospheric type theatre, designed by the well known Chicago architect, John Eberson, and located at 43d street and New Utrecht avenue, will be ready in about two weeks; Loew Theatres have started work on the large house to be built on 9th street, Park Slope section; Keith's big 4,000 seater under construction at Church avenue and Kenmore Place is well under way, and the Loew Circuit is putting finishing touches on its recently acquired Piccadilly Theatre, Kings Highway and East 18th street.

Saenger to Expand in Jamaica and Panama

THREE important developments in the program of Saenger Theaters, Inc., for theater acquisition and expansion in Panama and Jamaica, were mentioned in leading news despatches from Kingston, Jamaica, to New Orleans, this week.

The Saenger organization has purchased the Gayety in Kingston and will provide motion pictures and vaudeville for residents of the British colony there. In addition to this the Saengers will erect a new theater at Rose Gardens, Kingston. This will be a part of a $500,000 project to develop theatrical enterprises in Jamaica.

A third important enterprise already in progress is Saenger's large theater now under construction in Panama, and will cost approximately $500,000.

Eight Firms Incorporate in New York State

Motion picture companies incorporating in New York state during the past week included the following, according to papers which were filed with the secretary of state at Albany: Stanley Productions, Inc., $25,000, Stanley H. Gluck, Renee Gluck, New York City; Arthur W. Schurberg, Yonkers; Macon Theatre Corporation, $150,000, Gertrude Hoffman, Henrietta Shapiro, Robert Eliasberg, New York City; Rudy Amusement Corporation, $5,000, Joseph and Sophie Tankeloff, Queens; Leonore McLaughlin, New York City; Novel Productions, Inc., $20,000, Lillian Passman, Rose London, Anna S. Flaumenbaum, New York City; Star and Studio Picture Corporation, $25,000, Bernard L. and Morton Miller, Pauline Keller, New York City; 54th St. Amusement Productions, Inc., $10,000, Anna Fruhling, Marion Koenig, Irving P. Turman, New York City.

Confirms Report Loew's Acquisition Ohio Theatre

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., has confirmed the report that his organization has taken over the Circle theatre, Euclid avenue and East 101st street, formerly operated by Martin Printz. Loew's Ohio Theatres, Inc., takes possession of the Circle theatre this week. Actual operation of the house will begin August 28th. The announcement further states that the Circle will be the first house in its section to show first-run downtown attractions.

Kansas City Ahead in F. N.'s Summer Billing Drive

Kansas City jumped to first place last week in the First National summer billing campaign. This is the eleventh week of the drive and there are but two more weeks to go. New Orleans, which had held first place for four or five consecutive weeks, dropped back to second place, while New York came up to third place, followed by St. Louis, New Jersey and the St. John branch in the order named. The district standings are as follows: 1st, Eastern; 2nd, Southern; 3rd, Western, and 4th Canadian.

F B O Completes Plans in Foreign Fields

Has Made All Arrangements For Distribution in 15 Territories Abroad

JOSEPH P. KENNEDY, President of F B O, announces that after a year of concentrated effort the company has established distribution in sixteen important foreign territories. The policy under which the distribution plans are completed involves the affiliation in individual foreign territories with native distributors, with the marketing directly under the F B O trademark.

As a result of these affiliations, the first of which was the Ideal Films, Ltd., for the United Kingdom, the product of the company is now receiving wide foreign distribution. Arrangements have been completed with the Sociedad General Cinematografica of Buenos Aires, Argentine for the territory of Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador.

Other affiliations announced by Mr. Kennedy are as follows:

Luis Lezama of Mexico City for Mexico; Tezai Biga Kaisha, Ltd., of Kobe, for Japan; Odeon Theatres Company of Shanghai, for China, Manchuria, and British Hongkong; the Industries Rounidas F. Matarazzo of Sao Paulo, for Brazil; Lie Tok Swie of Weltevreden, for the Dutch East Indies; Leet C. Barnstyn, of the Hague, for Holland; Albert Goose of Brussels for Belgium; France and Goulette, Inc., of Manila for the Philippine Islands; Raissi Freres, of Cairo, for Egypt, Syria and Palestine; S. T. Stephens of Athens, for Greece, Bulgaria, Turkey and Armenia; Odeon Film Company of Prague for Czecho Slovakia; Louis Sojourne of Caracas, for Central America and Venezuela; Leon Gaumont of Barcelona, for Spain and Portugal; Terra Film, A. B., for Sweden, and Adams Filmi of Helsingforse, for Finland.

In addition to the above a deal has just been completed between F B O and Munchener Lichtspielkunst Aktien-Gesellschaft, known to the film trade as Emelka, whereby the new series of Tom Tyler productions will be distributed in Germany by that distributing agency.

Alabama's Sunday Closing Bill Killed by Vote

OPPONENTS of the "Sunday Closing" bill now before the Alabama legislature, Montgomery, Alabama, scored a victory last Wednesday, when, led by H. C. Farley, the house committee on revision of laws killed the bill of Representative Monk to prohibit Sunday shows and other amusements. The bill was killed by a vote of 13 to 4 and was placed in the hands of a subcommittee known to be dead set against the Monk measure.

The bill's advocates received a surprise when their opponents produced Dr. Richard Wilkinsom, for several years rector of St. John's Episcopal church, who said that the legislature should not step in on local matters unless asked to do so. Oscar L. Tompkins, of Dothan, led the fight for a favorable report on the bill with its author. Rev. Bob Jones and D. F. Green, executive secretary of the Alabama Baptist Board, favored the passage of the measure.

Senator John Craft of Mobile county, made a vigorous appeal for the defeat of the bill, declaring that the people of Mobile and Montgomery had settled the question of Sunday amusements and that he did not see why the legislature should vote for it. This view was also expressed by Jesse B. Hearin, Sunday school teacher and head of the agricultural department of the chamber of commerce.

Bershon Special Sales Representative for U. A.

David Bershon has been named special sales representative for United Artists by Al Lichtman, vice-president and general manager of distribution in the United States and Canada. Mr. Bershon has been selling and buying film for sixteen years. He has sold pictures for Universal and First National and has purchased them for West Coast Theatres. Two and one-half years ago he became West Division manager for Metro-Goldwyn-Mayer.

Edward Lindeman has also been appointed to the post of special representative of the United Artists' home office by Mr. Lichtman. His first asignment will be the management of the Philadelphia exchange during the illness of Jack Von Tilzer, present manager of the branch, who will resume his position upon recovery.

Tiffany Working on Three for New Season

All the production energy of Tiffany is now being concentrated on seven of the 24 Tiffany features for the new season. These seven pictures are now in production. Two of them have practically been completed and are now in the course of editing and titling. They are "The Girl from Gay Paree," with Lowell Sherman, Barbara Bedford, Malcolm McGregor, Walter Heirs, Margaret Livingston and Betty Blythe, and "Women's Wares," featuring Evelyn Brent, Bert Lytell, Gertrude Short, Larry Kent and Sylvia Ashton. "Once and Forever," with Patsy Ruth Miller, is being filmed.

"Bowery Rose" New Excellent to Go Into Work

Following the completion of "Broadway Madness," co-starring Marguerite de la Motte and Donald Keith, Excellent Pictures will place "Bowery Rose" into work. Pat O'Malley and Gladys Hulette will play the leads in the new production.

Ingram Film Opens Embassy, N. Y., Sept. 2

"THE Garden of Allah," Rex Ingram's new Metro-Goldwyn production, will open at the Embassy Theatre, New York City, Friday evening, September second, for an indefinite run.

The new picture, an adaptation of Robert Hichens' romance, is the result of many months' work by the Ingram unit at the director's studios in Nice, France and on location in Northern Africa, where practically all of the exteriors for the picture were made.

Production Boomed at Columbia Studio

Two of the Columbia pictures have been finished and four more are in various production stages, the waning month of August finds.

"Alias the Lone Wolf" is completed and on its way to the New York office. Shooting has been finished on "Sally in Our Alley" and Columbia editors are now cutting and titling it for release.

"By Whose Hand," starring Ricardo Cortez, will go into production as soon as the remainder of the cast has been chosen. Director Louis Gasnier is now working on the script of "Say It with Sables," to serve as vehicle for Claire Windsor. Work is also progressing rapidly on the two stories selected for Priscilla Dean and Conway Tearle.

DeMille to Start Soon on Personal Picture

During intervals between conferences on various specials on the De Mille studio list scheduled for immediate production, Cecil B. De Mille has intimated that his next personally directed production to follow "The King of Kings" will not be Biblical, but will be strictly modern. Camera work will not be started until the late fall, it is said. The producer does not intend to start his own story until he is satisfied with the product being made by his stars, directors and stock company. Jeanie Macpherson is writing the story.

Sterling Finishes 1926-27 Production Program

With the conclusion of production on "The Cancelled Debt," Sterling Pictures has finished its list of 18 productions for the 1926-27 season and is ready for the production of its eight pictures for the new year.

"Stranded" is the first picture on the 1927-28 program. "Pretty Clothes," the second, goes into production on August 15.

Mary Philbin Signed by Griffith for U. A. Film

David Wark Griffith has signed Mary Philbin to a contract to play the leading role of Princess Emanuella in "A Romance of Old Spain," which is the director's next picture for United Artists. The male lead is being played by Don Alvarado.

Innovations for Colony

Dr. Riesenfeld, Opposed to Vaudeville, Promises Many Novel Presentations

DR. HUGO RIESENFELD promises a number of innovations in the way of motion picture presentations when he reopens the Colony Theatre in New York on September 9th. A formal reserved seat opening will be held on that night, after which the policy will be regular continuous performances starting daily at noon.

Dr. Riesenfeld has expressed himself as decidedly opposed to the combination motion picture and vaudeville house and will confine the Colony to high-class presentations and pictures.

In discussing the opening Dr. Riesenfeld said:

"In vaudeville theatres films were often used to chase out the crowds to make way for new audiences for the vaudeville. It seems just a little absurd to me that the magnificent new picture palaces should rely upon vaudeville to recruit audiences for motion pictures. I feel sure that in this city of six million people there are enough interested in films to support a de luxe Broadway house dedicated to the finest screen entertainment, presented with discrimination and good showmanship.

"We are going to make an effort to make such people feel at home at the Colony. We hope it will be one of the smartest picture theatres on Broadway. While I will not have the largest orchestra, I will leave it to a jury of musicians whether or not it is the finest.

"There will be many innovations at the new Colony. I consider myself fortunate in having acquired some presentation novelties which I feel sure will be well received. A variety of novelties will lend spice to the programs and you may rest assured that they will never be crowded out to make room for any unwieldy and dull stage acts."

The Colony, which has been dark for some time, has been undergoing extensive alterations and will reopen with a 2,000-seat capacity. The initial picture upon reopening will be "The Cat and the Canary," Paul Leni's first production for Universal. Details of the surrounding program have not yet been completed by Dr. Riesenfeld.

Six Warner Releases for Month of September

"Old San Francisco" and "The First Auto," two extended run productions, head the Warner Bros. schedule of six releases for the month of September, their release dates being September 4 and September 18 respectively.

"Slightly Used," starring May MvAvoy, will be released on September 3 and "The Broadway Kid," starring George Jessel, on September 10. "Jaws of Steel," starring Rin-Tin-Tin, will be sent out on September 17. The last release for the month will be "A Sailor's Sweetheart," co-starring Louise Fazenda and Clyde Cook, which will come from the exchanges on September 24.

"The Blood Ship" Opening Three New Theatres

With two openings already scheduled, "The Blood Ship," Columbia's sea special, has also been chosen as the initial picture to be shown to the audiences of the Orpheum in Lansing, Michigan, when that house opens early next month. The Million Dollar Mayfair in Asbury, New Jersey, opened on August 6 with the Columbia production and Charles Miles' Oriental Theatre in Detroit will in the near future throw open its doors with "The Blood Ship" as its initial screen presentation.

Lazarus Adv.-Pub. Head for West Coast Theatres

Harold B. Franklin, president of West Coast Theatres, Inc., has announced the appointment of Jeff Lazarus, as director of publicity, advertising and exploitation of the West Coast circuit of theatres. Lazarus last week took over his new duties, which were formerly under the direction of Fred Schader, who has received the appointment of Western representative of Photoplay Magazine.

"The Cossacks" Gilbert's Next M-G-M Vehicle

"The Cossacks," Tolstoi's story, will be translated to the screen shortly with John Gilbert in the starring role. George Hill will direct the film. Elaborate preparations are now under way for this romance. Production will begin at the Culver City studio as soon as Gilbert completes his present role in "Fires of Youth."

Kane Will Produce Five for First National

ROBERT KANE has announced the titles of the five pictures which he will make under a new contract with First National for release in 1927-28.

"French Dressing," an original story by Adelaide Heilbron, will be the first film made under the new contract. Ben Lyon and Claudette Colbert will be co-featured. "Harold Teen," based on the comic strip by Carl Ed, next follows before the cameras at the Cosmopolitan Studio. Ben Lyon will again play the leading role. "The Golden Calf," taken from a Liberty Magazine story, will be the third Kane film next fall. "The Man and the Moment," an Elinor Glyn tale, the fourth Kane picture, may, in all likelihood, be switched to follow "French Dressing" into production. "A Child in Their Midst" completes the list of five films.

With "For the Love of Mike" now in the theatres, Kane has virtually finished his twelfth independently produced picture.

In and Out of Town

RICHARD A. ROWLAND, general production manager of First National, and Al Rockett, general manager of production at the Burbank studio, left Wednesday, August 17, on the Twentieth Century for the studio on the Coast. Mr. Rowland will remain on the Coast for a few weeks.

J. R. BRAY, accompanied by Mrs. Bray, has just left for Hollywood for a stay of some three months, which he will devote to the production of his comedies.

LEAVING Los Angeles Sunday noon, Aug. 13. Paul Bern, Metro-Goldwyn-Mayer executive, flew to Chicago to catch the Twentieth Century for New York, arriving in the Eastern metropolis Tuesday morning. Mr. Bern secured a passport in 24 hours and left on the Mauretania Wednesday. He is bound for London, Paris, Berlin, Vienna and Budapest to confer with leading authors and will return about November 1.

BEN LYON, who has been spending the past two months in Europe, arrived back in the United States Tuesday, August 23, on the S.S. Olympic. In addition to visiting France, England, Germany, Italy and Switzerland, the actor played a role in "Dancing Vienna" made by the Deutsches Film Producing Union in Berlin.

JAMES .R GRAINGER, Fox Films' general sales manager, returned this week from an extensive tour of his company's sales branches.

COLVIN W. BROWN, FBO vice-president in charge of foreign distribution, sails for Europe August 30 on the Berengaria.

EDGAR B. HATRICK, in charge of the motion picture interests of William Randolph Hearst, left last Tuesday, August 23, on the Twentieth Century for Los Angeles where he will remain for several weeks.

RECENT arrivals in New York from Hollywood include Joan Crawford, Neil Neely and Ralph Emerson, all of whom entrained almost immediately for West Point to join the Metro-Goldwyn-Mayer company filming there.

I. BLUMENTHAL, Paramount's general manager in Germany, sails Wednesday on the Aquitania for Berlin, after having spent several weeks in consultation with E. E. Shauer, general manager of the foreign department of Paramount.

RAY FOSTER, director and photographer, left New York Thursday, August 25, for the Coast where he will make pictures for Castle Films. He expects to return to New York in about a month's time.

GEORGE H. WILEY, vice-president of the Peerless Pictures Corporation, has left New York on a business trip and will visit all key city exchanges handling Peerless pictures.

UFA Erecting New Theatre in Konigsberg

UFA is building a new motion picture theatre in Konigsberg, Germany, which will be named the "Capitol." It will have a seating capacity of 950 seats and is to be opened on October 1, 1927.



William Fox

presents

"THE JOY GIRL"

with

OLIVE BORDEN

THE young beauty and fresh charm of OLIVE BORDEN alone would be sufficient to make this FOX picture truly a joy picture, but it has many distinctions. Palm Beach is its background, and an air of social luxury pervades it. Tropical beauty frames every scene, with Technicolor skilfully preserving and presenting the high notes. An intriguing love story; an ingenious plot; a cast to marvel at, with Neil Hamilton, Helen Chandler, Mary Alden and two old (but never antique!) favorites—Marie Dressler and William Norris; and above all, through all—youth, rampant, cocksure youth! JOY is the Surname of this picture and GIRL is its family name—truly! A box office bon bon! One of the best and sweetest Olive Borden pictures!

One of the 53 FOX PROFIT PICTURES *for Good Showmen*



OLIVE BORDEN'S *first for the season*

"THE JOY GIRL"

A WILLIAM FOX PROFIT PICTURE
ALLAN DWAN PRODUCTION

From May Edginton's Saturday Evening Post Story. The matrimonial mix-ups of a fortune-hunting flapper—with Palm Beach as a setting, humor as a flavor and Technicolor supplying the spice.

Oh you Exhibitor!
Here's Youth and Allurement for you!

Cast

OLIVE BORDEN
NEIL HAMILTON
MARIE DRESSLER
MARY ALDEN
WILLIAM NORRIS
HELEN CHANDLER
JERRY MILEY
FRANK WALSH
CLARENCE ELMER
PEGGY KELLY
JIMMY GRAINGER, Jr.

Shorts! *Shorts!* *Shorts!*

The House of Fox has long been the House of superior Shorts. Just as dimes make dollars Fox Shorts make the Program. And first and foremost, always, is

FOX NEWS *104 Issues*
26 FOX COMEDIES
26 FOX VARIETIES



Twenty Paramount Films in Production

What is said to be a new record for Hollywood is the working schedule of Paramount, which has twenty features now in the course of production. This program includes films in all stages of preparation, filming and editing and titling.

Foremost among the specials being made is "Beau Sabreur." Another is "Now We're in the Air," the new Beery-Hatton comedy which has Louise Brooks in a featured role. Others in the course of making are "A Gentleman of Paris," "One Woman to Another," "Beggars of Love" (formerly titled "Sun Kissed"), "Figures Don't Lie" and "The Street of Sin." In the cutting rooms are "Shanghai Bound," "Swim, Girl, Swim" and "Tell It to Sweeney."

Scheduled for immediate camera work are "Open Range," "Red Hair," "The Gay Defender," "Honeymoon Hate," "Rachel," the first George Bancroft starring picture, the first Field-Conklin comedy vehicle, and a new Esther Ralston picture.

Two New Branches Handling 1st Division's Product

As the result of a trip taken last Wednesday and Thursday by Jack Lustberg, secretary of First Division Distributors, Inc., First Division has acquired two additional exchanges to handle this year's program of pictures, practically one-half of which is now complete. In Pittsburgh, Abe and Sam Steinberg will distribute the First Division pictures from their exchange at 1034 Frobes Street; they will be known as The First Division Distributors of Pennsylvania, Inc. The Fischer Film Exchange will distribute the First Division line-up from their office in Cleveland. W. B. Hurlbert, of the Favorite Film Exchange in Detroit, will handle the First Division schedule of pictures in his section.

Sennett Comedy Heads Pathe Lineup for Sept. 4

"The Golf Nut," a new Mack Sennett comedy with Billy Bevan, Eddie Quillan and Alma Bennett, is the chief number on the Pathe program of short subject releases for the week of September 4. The group of subjects also includes "In the Talons of the Hawk," second chapter of "Hawk of the Hills," new Pathe serial; "The Small Town Sheriff," an Æsop film fable; "Horses, Horses," a Grantland Rice Sportlight number; Topics of the Day and Pathe Review, Number 36 and two issues of the Pathe News, Numbers 74 and 75.

In the Pathe Review number are: "Overcoats for Goats," "Jazzing Up Japan," "The City That Was Sacred" and "Parlor Swimming."

Photography on "My Best Girl" Completed

With the taking of steamship scenes in Los Angeles harbor, more than three months of camera work was finished last week on "My Best Girl," Mary Pickford's new picture for United Artists. Allen McNeill is now cutting the reels to the proper footage.

Newsreel Resume

Fox News, Vol. 8, No. 94, features the take-off of the ill fated flyers from Oakland, Cal., in the $35,000 prize race to Honolulu. General Pershing visiting the president at the Summer White House; shots of the government's private reindeer herd in Alaska, pugilistic youngsters, and Chicago's beauty pageant are some of the other highlights.

No. 95 shows President Coolidge in a saddle climbing Mt. Rushmore to officiate at the dedication of the Borglum memorial. Still another shot shows the president cranking a motion picture camera. A fourth shot presents King George V caparisoned in oilskins aboard his royal yacht.

Paramount News, No. 7, includes the start of the San Francisco-Honolulu flight, news pictures of Uncle Sam's "war horses," and the contest between the Vanitie and the Resolute. Intimate glimpses of prominent persons in the world's news, an athletic meet of German warriors and scenes of the Lithuanian army contribute to make up the issue.

No. 8 records the reception given the Prince of Wales on his tour of Canada, German students manipulating motorless planes and "Leading Eagle" Coolidge addressing 10,000 Indians. More scenes of the Vanitie and Resolute, shots of the lost Pacific fliers and an Italian human fly are shown.

Kinograms, No. 5319, features the start of the tragic race to the Hawaiians. A variety of subjects are had in a kid's auto built out of junk, Britain's polo team which will oppose America's, an athletic exhibition by Parisiennes and shots of Hindoos.

In No. 5320 are depicted the departure of Erwin and Eichwaldt from California Hindenburg attending a military service, New York's beauty contest at the Yankee Stadium and the welcome tendered President Coolidge by the red men.

M-G-M News, Vol. 1, No. 2, shows a display of gymnastics by English lads, surf board sport, sheep scaling snowy peaks in Washington, the world's biggest searchlight, a Pacific marathon swim and the new floods in the Mid-West. Besides several regional stories, the reel plays up the first of a series of picture talks by Gene Tunney.

No. 3 has the celebration of the German Republic, canoeing scenes, New York's beauty queens, parents of victors in flight to Hawaii, U. S. fliers being initiated, New Orleans' pulchritude winner, baby carnival stars, and chorus girls dancing on Manhattan's skyline. Current news item of the war situation in China, the Redskins' dance before Coolidge make up the remainder of the reel.

Pathe News, No. 69, starts off with scenes of the training sites of the contestants in the impending Tunney-Dempsey match, Pershing visiting the president, Mussolini's sons training at Facisti camp, baseball teams, a Borah fish story, the figures in the hop-off from California to Hawaii.

International News, Vol. 9, No. 68, consists of troops of Northern China passing in review, aquaplane ride amid Alaskan icebergs, Spaniards training of bull fights, reducing elephants in New York, world's tiniest railroad in England, Mussolini farming, airmen's take off in Pacific flight.

18 EXCELLENT PICTURES 1927-28



SAMUEL ZIERLER
presents

Pauline Frederick
IN
The NEST

Perfect picturization of the Paris and New York stage success by Paul Geraldy.

Scintillant cast including
HOLMES HERBERT
Ruth Dwyer
Reginald Sheffield
Jean Acker
Wilfred Lucas
Thomas Holding

Directed by
WILL NIGH

Excellent PICTURES CORPORATION
SAMUEL ZIERLER President
NEW YORK

Key City Reports

New York City

BUSINESS took a decided spurt in practically all of the Broadway houses last week with the result that some of them hung up their best grosses this summer. Good show weather prevailed with a rainy Sunday thrown in for good measure. The showing of legitimate theatres is also a decided barometer and it is claimed for these houses that last Saturday night was by far the best they have had since warm weather settled in.

Going into its second week at the Roxy, "What Price Glory" topped its previous week end by $1,000 and the past week hung up a record that will probably stand for some time. $144,267 was the total amount, and this shows the drawing power of a real picture. Monday, Tuesday and Wednesday of this week has shown a slight fall as compared with last, but the figures indicate that a two weeks' run record will also be established.

"Wings" at the Criterion and "The Patent Leather Kid" at the Globe are both clicking along in fine shape, the former particularly catching the fancy of the public. An advance sale of two weeks is reported for both shows with standing room also sold out.

The week's gross at the Capitol shot up over the previous week when the Norma Shearer picture, "After Midnight" concluded its run while the Strand with Rod La Roque in "The Fighting Eagle" did better than the week before.

The Gaiety with "The King of Kings" stepping along at a pleasing pace, unruffled by other openings, and Fox Films "Seventh Heaven" at the Harris despite strong competition is still pulling them in.

"Service for Ladies," the Adolph Menjou picture at the Paramount, is said to be responsible for the best gross that house has had this summer. "Topsy and Eva," at the Rivoli is not getting along as well as it might and will go out the end of this week. Emil Jannings' remarkable performance in "The Way of All Flesh" is still attracting many to the Rialto.

It is too early to tell just what "Les Miserables" will do at the Central. Apparently this film will stay there for some time.

At the Astor "The Big Parade" is nearing its hundredth week and still getting pleasing results. It is reported that this picture will go out Sept. 10. A Russian film at the Cameo, a small theatre, seemed to share in the general prosperity and "Old San Francisco" is still at Warners'.

Chicago

SLIGHT sgins of improvement were noted in some of Chicago's neighborhood houses last week, the big, de luxe houses continuing to hold their own in a satisfactory manner.

The screen feature at the Chicago was "Becky" with Ben Bernie and his Broadway Jazz Orchestra heading the stage offerings, **and business was normal.** Paul Ash and his gang in "College Jazz," and Dorothy Gish in **"Madame Pompadour" accounted for another good week at the Oriental**, which has maintained its patronage throughout the summer. The timely offering of the **Dempsey-Sharkey fight pictures in addition to the college romance, "For the Love of Mike," pulled strong** at the Roosevelt Theatre. **"The Big Parade," which went into its fourth** week at McVickers Theatre, continues to interest the picture-going public, **and a satisfactory box office report was turned in.**

Northside theatres shared in the improved business of the week, the **Granada having an exceptionally good week with "The Resurrection"** as its feature picture, Benny Meroff and his stage band and Vitaphone. The Uptown with **"The Poor Nut"** on the screen and Benny Kreuger on the stage, with other attractions, **had an average week. "Metropolis" was the screen offering at the Sheridan** with Verne Buck and his band as the leading stage attraction, **and only fair business was enjoyed.**

On the west side "Resurrection" also proved itself a strong drawing card, where Charles Kaley was in "A Trip on the Comet" and George Givot also appeared as a stage attraction.

"The Callahans and the Murphys" with Vitaphone and Del Delbridge and his Merrymakers, **brought a normal attendance to the Capitol,** and the **Tivoli had a fair week with "The Unknown"** as its screen feature and Lottie Mayer's Diving Girls on the stage.

Atlanta

WITH an interesting array of well chosen pictures, each one possessing some definite merit, Atlanta theatres fought out a strongly competitive battle last week with better than average box-office results.

"The Blood Ship," at Keith's Georgia, was the box-office lead, with big attendance all week, generous word-of-mouth advertising and ample recognition from the press.

"Stark Love," showing at the Rialto, received two highly laudatory signed reviews that reacted through the box-office.

The Capitol Theatre presented "Dearie" to uniformly large and enthusiastic audiences. The picture "clicked" mightily throughout the week.

At the Publix de luxe Howard Theatre "Ten Modern Commandments" was well received and favorably reviewed by critics. It's record shows box-office value.

The public had a pleasant surprise in "Broadway Nights," which held the boards at the Metroploitan all week.

"The Understanding Heart" went over satisfactorily with patrons of Loew's Grand, the spectacular stuff and comedy element finding ample favor. **The Tudor registered its customary success at the box-office with "Rambling Ranger," "Perils of the Coast Guard," and "Hero on Horseback,"** dividing honors pretty evenly, each running for two days.

"Mile-a-Minute Man," the one first-run picture of the week at the New Alamo, **was an average drawing card** Friday and Saturday, the first four days of the week being filled by return engagements of two different attractions.

Boston

MORE rapidly than in former seasons, Boston theatres are reaching mid-season conditions. This week has been better than last week and last week was better than the preceding week.

Probably the real answer is that Boston theatres are giving better pictures than ever before and better stage entertainment. Every theatre which could reasonably be called old has been remodelled, redecorated, reseated and modernized. Only a short while back, downtown Boston theatres alone advertised in the Boston papers and on Boston billboards. Today finds the suburban theatre a real competitor.

This week finds Jackie Coogan featured in "The Bugle Call" at Loew's State Theatre, with Jan Garber and orchestra, known as the Victor Mirth Makers and Beth Challis, singing comedienne, as the presentation number.

Few films of recent appearance have been given more space by the reviewers than "The Way of All Flesh" at the Metropolitan this week. Gene Rodemich and his Metropolitan Merry Makers continue to provide the presentation number with the aid of new assisting talent each week.

"Painting the Town" is the feature at Loew's Orpheum and a vaudeville bill headed by Barbette. At the twin houses, Modern and Beacon, the double features are **"The Missing Link" and "Good as Gold."**

"Slaves of Beauty" has proven a big drawing card at the Keith-Albee Boston Theatre, while the double bill at the Fenway, **"Lost at the Front" and "Manpower" has grossed well. Other theatres joining in the report of well filled houses include** the University with **"The Climbers"** and **"Tarzan and the Golden Lion;"** the Exeter with **"Arizona Bound"** and **"The Climbers;"** the Capitol with **"The Unknown"** and **"Fast and Furious,"** the Olympia with **"Lost at the Front"** and **"Hard Boiled Haggerty"** and the Scollay Square with the same double bill.

Los Angeles

WEATHER conditions in Los Angeles do not affect box office receipts to any great extent, with the possible exception to matinees, as it is always cool after sunset. The neighborhood theatres always have splendid attendance, especially the theatre where the alluring sign, "Feature preview tonight" is on display in the lobby.

"Seventh Heaven" at Carthay Circle Theatre is doing capacity business, both matinee and evening, with the advance sales heavier than on any other production shown at the house.

"Firemen, Save My Child" did so well at Million Dollar that it was held a second week.

The Clara Bow fans, and she has many, were out in full force to witness, "Hula," at the Metropolitan. Rube Wolf and the Fanchon-Marco "Parisian Idea" added to the very entertaining bill.

Lon Chaney in "Mockery" at Loew's State drew well while, **"For the Love of Mike"** at the Uptown **maintained average** box office receipts.

Cleveland

THIS was a good week at all the theatres. The weather continues cold. The Industrial Exposition staged at the Public Auditorium brought hundreds of people from surrounding towns into the city. And legitimate theatre competition has not yet started.

"Ben Hur," playing its first popular priced engagement in the country at the Stillman, easily walked off with first honors. Although the picture opened big, it has been growing steadily each day. It is being held for a continued run. **"After Midnight" did fairly well** at the Allen, where it was surrounded by an elaborate presentation. **"For the Love of Mike" pulled just average** business at the State, although it received newspaper notices as being a "good wholesome picture for the entire family." **"Old San Francisco" brought out all lovers of melodrama,** of whom there are many, **as evidenced by its being held a second week. "Painting the Town" did very well** at Keith's Palace, where it had been well exploited. **"For the Love of Mike,"** pleasant, light entertainment, **did fairly well** at the State. **"The Notorious Lady,"** a second rate story with a first rate cast, **also rang up a fair average** for the week at the Park. **"Beware of Widows" was mildly successful** at both Keith's East 105th St. and at Reade's Hippodrome. **"The Heart of Salome"** at the Hippodrome the last half of the week **did fairly well.** "The Naked Truth," propaganda film on the social evil, continues to do business at the East Ninth's St. Theatre, where it just finished its sixth week. The Circle is still on its summer policy of daily change revivals. Neighborhood theatres report a picking up in business.

Kansas City

BOX offices "clicked" **much more regularly this week** than in several weeks in Kansas City at first run houses. Cooler weather may or may not have been responsible for the increase in attendance at virtually all theatres.

At the Newman Esther Ralston in "Ten Modern Commandments" drew big all week. At the Royal, Wallace Beery and Raymond Hatton in **"Firemen, Save My Child," played for the second week to good business.**

Milton Sills in "Hard Boiled Haggerty" at the Main Street held up well both afternoon and night business. The Dempsey-Sharkey fight packed them in at the Globe, while **"Birds of Prey" at the Pantages did better business than last week.**

Raymond Griffith in **"Time to Love" at the Liberty also played to full houses.**

Seattle

THE last week was an average one for the theatres of this city—the warm weather kept many of the city residents away from the houses of entertainment, but hundreds of visitors enjoyed the programs that were offered. **Business in general was below normal,** however.

The Fifth Avenue Theatre, although it did a very good business for the entire week, **fell very noticeably below the average** of the last five weeks. **"Time to Love" with Raymond Griffith was the feature.** Eddie Peabody and one or two good Fanchon-Marco specialty entertainers saved the program. Business was probably several thousands of dollars below the $20,000 mark, which has been clicking regularly lately.

The best business in town was checked up by Manager Robert W. Bender's Columbia Theatre, considering capacity. The Columbia offered Menjou's "Service for Ladies," and did a very big business for the week. An added attraction of importance was the appearance at each performance of Miss Seattle.

An unusual first run situation occurred at the United Artists and Coliseum Theatres, in the fact that both houses played second run pictures which had appeared at the same houses many months before. **"The Covered Wagon" played the first week** of a two-week engagement at the United Artists Theatre, **and did a nice business,** but was far from a sensation. **At the Coliseum, "Quicksands" was just an average drawing card,** built up to a considerable extent by a strong supporting program.

The Blue Mouse Theatre played the first week of a two-week engagement of **"The Heart of Maryland," which did a very good business.** The Vitaphone subjects, including Blossom Seeley, Senator Ford, Flonzaley Quartet and Schumann-Heink were not very well received, particularly the first two mentioned.

At the Pantages Theatre, "Colleen" was just a fair attraction, built up by a pleasing vaudeville program. The Embassy played **"God Gave Me Twenty Cents," but the title was against the film,** and business was not particularly good. At the Strand Theatre, John Danz cashed in on the presence of the Pacific Fleet and many country visitors in Seattle by playing a return engagement of **"Is Your Daughter Safe?" as a "Men Only" attraction.**

Neighborhood show business was very much off, according to reports from the larger houses.

Oklahoma City

"SMILE, BROTHER, SMILE," at the Empress last week made a good showing at the box-office, and also went over well with the audiences as there were many chuckles during its showing.

"Chang" did a nice business at the Criterion too. This was shown the week before at three consecutive morning matinees for the children under 12 of the city. These free shows were very well attended and seemed to prove good advertising to the public.

"The Heart of Maryland" proved a success at the Capitol the first of the week, and gave way to another winner the last of the week, "Metropolis." This latter picture seemed to be a case of where the audience attendance was excellent, yet the picture itself failed to please a good percent. Everyone was talking about the photography and "oddness" of "Metropolis," while he criticized the picture. Yet curiosity won at the book-office.

"My Lady of Whims," a Clara Bow story presented by an Independent Company—and evidently made about eighteen months ago—**made a good business** for the Liberty the first part of the week. **"Closed Gates" closed the week at this theatre to fair business.**

The weather the first two days of the week was extremely warm but the cool days that followed made business pick up all along "Main Street." Indications are that the fall theatre season is about to begin.

Salt Lake City

THE thermometer has dropped considerably of late, especially in the evenings, in and about Salt Lake, and down town theatre business has been tremendous as a general rule.

The Paramount Empress management reports last week to have seen the biggest results experienced within the past twelve months during the showing of "The Rough Riders." In addition to the feature picture and the short subjects, a stage presentation was also offered.

"The Big Parade," which is now finishing the second week at the Pantages, has smashed every record ever made at this house, having played to over fifty thousand people the first week and a similarly mammoth crowd the second week.

Large crowds attended the Victory Theatre during the week's run of Dorothy Gish and Antonio Moreno in "Madame Pompadour." An added stage attraction was also included in the bill.

"That Model from Paris," went over very satisfactorily at the Gem with capacity houses being the rule.

The Rialto Theatre **was unable to take care of patrons who were desirous of seeing "Rookies,"** it is announced.

Exploitation ran heavy on the above productions, and results were extremely beneficial.

Detroit

BIG business has resulted here from the advertising campaign conducted in connection with Greater Movie Season. Extensive use of newspaper columns and extra publicity are the chief causes of large grosses in the houses, although first-rate weather conditions last week assisted materially.

"Old Ironsides," the pictorial tribute to America's famous warship, leads by a wide margin. This production selling at special road show prices brought immense crowds to the New Detroit. Critics unanimous in their praise and heavy crowds were on hand for every showing. To be held over.

At the Madison, a good record was established with "The Cat and the Canary," many customers being thrilled at Laura La Plante's adventures in a forbidding, deserted mansion. Matinees went strong and nights even stronger, so the management has decided to retain it another week.

Money was also spent without much reluctance on the Adams photo-romance, "When a Man Loves," starring John Barrymore and Dolores Costello. Races to the ticket windows took place every evening and the afternoon crowds were not slow either.

The Michigan chalked up nice performance totals through Milton Sills' "Hard-Boiled Haggerty," backed by Boyd Senter in a syncopation flight labeled "Non-Stop to Mars."

After the first day's business of "Smile, Brother, Smile" the Capitol management has sufficient reason for adopting a similar course. Sunday business excellent but a drop occurred Monday. However, from Tuesday on the house was invariably filled. A stage attraction was featured on the bill.

Monte Blue in "The Black Diamond Express" pulled good throngs throughout the week at the Colonial, while **"The Irresistible Lover,"** featuring Norman Kerry and Lois Moran, went along at a good clip on the State screen.

Minneapolis

NO theatre records were smashed in Minneapolis last week, but nearly every picture house reported business brisk. The weather has been bright and cool—ideal for theatre-going—and the box offices have been busy as a result, even if there were no outstanding attractions.

The State did a very good business with Richard Dix and Mary Brian in "Manpower." A stage novelty, "The Garden of Enchantment," an Our Gang comedy, and the Kouns Sisters on the Vitaphone rounded out a very satisfactory program. **The Strand also did a good business with Patsy Ruth Miller in "Painting the Town" and the Lyric was packed most of the time during the second week's showing of the Dempsey-Sharkey fight pictures. Johnny Hines in "White Pants Willie" was an added attraction** on this program.

Pantages featured **Blanche Sweet and Warner Baxter in "Singed" and had a good week's business.** The Hennepin-Orpheum supplemented its vaudeville program with Joseph Schildkraut in "His Dog," and the Seventh Street, the junior Orpheum house, **enjoyed good patronage with Francis McDonald in "The Valley of Hell."**

The leading neighborhood houses all reported average or better than average attendance. Pictures featured at these houses—the Loring, Lagoon, Rialto and Lyndale—included **"The Better 'Ole," Colleen Moore in "Naughty, But Nice," John Barrymore in "The Beloved Rogue" and Leon Errol in "Lunatic at Large."**

Milwaukee

COLD weather, the exhibitors' ally, descended upon Milwaukee this week and shot receipts at all theatres up a notch or two. Business was brisk both down town and at the neighborhood houses. The week began rather slow, but ended with a redeeming flourish.

Jack Mulhall in **"The Poor Nut"** headed the bill at the Wisconsin and **did good business,** supported by a strong stage presentation. The Strand had "Laff Week" which was unusually well attended. **The pictures were "Time to Love" and "Haunted Spooks," both making a strong bid** for **popularity. "The Blonde Saint" drew very good houses** to the Alhambra Theatre. The feature at the Garden was **"Colleen"** and **brought in gratifying returns. "Convoy" was also well attended** at the Merrill.

A varied selection was offered patrons of the neighborhood theatres this week, and all theatres reported business considerably above average for this season of the year. **The Milwaukee drew good houses with "Rough House Rosie." "The World at Her Feet" seemed popular** with the large audiences of the Oriental. **"On Ze Boulevard"** was the feature at the Tower. Patrons of the Venetian **turned out in goodly numbers to see "The Claw."**

Baltimore

TWO pictures did excellent business during the week beginning Monday, August 15, in Baltimore, and another broke the house record and generally speaking business for the seven day period was good.

"The Circus Ace," starring Tom Mix with five circus acts on the program and the lobby and exterior decorated and arranged like a main entrance to a big circus, **broke all house records at Whitehurst's Garden.** Special back page advertising was used in conjunction with this show urging children to ask their parents to bring them to the theatre.

"Annie Laurie," proved a wonderful patron puller at Loew's Valencia and "Firemen, Save My Child," sharing honors on the program with the Parisian Redheads, Bobby Gryce and Newhoff and Phelps, **pulled them in strong** at Loew's Century.

The best business done during the entire summer at Keith's Hippodrome was evidenced by the showing of "Somewhere in Sonora," featuring Ken Maynard in that house with five acts of vaudeville.

"On Ze Boulevard" proved a good drawing card at Whitehurst's New Theatre, but business there might have been helped by the publicity given the New, when John T. Moore, the manager was assaulted and robbed Monday night.

"The Swell-Head," featuring Ralph Graves and Eugenia Gilbert and Johnny Walker, **did pretty fair** business throughout the week at Warners' Metropolitan, with Vitaphone presentations on the same program.

While the critics here gave Raymond Griffith's latest picture **"Time to Love,"** good write-ups, **it did not pull so well** at the Rivoli Theatre and business there could be considered less than fair.

Ottawa

THE theatres of Ottawa, Ontario, bucked against the Connaught Park Jockey Club meet and the baseball and lacrosse league finals during the week of August 15 and everybody got a good share of business despite the opposition.

B. F. Keith's Theatre had another big Monday and this house was nicely filled at every night performance during the remainder of the week. **The film attraction was "The Fourth Commandment"** and it was voted one of the best seen there in a long time. The vaudeville was good but this picture overshadowed even the fine stage acts.

The British program at the Regent was also an excellent draw and Manager Tubman did not hang any flags out to make it patriotic, either. **The feature was "Madame Pompadour,"** starring Dorothy Gish, and added was the Boys' Navy League Band of Victoria, B. C., which was on its way home after a trip to Great Britain.

"One Hour of Love" looked good on the signboards of the Centre Theatre and with plenty of stars in the cast it made fine entertainment for flappers, wives, old maids and sheiks, who really turned out in force. This went on for three days when **"Wedding Bills,"** starring Raymond Griffith, relieved the tension for the rest of the week. The Centre had a pick-up week with these two.

Reginald Denny's automobile story "Fast and Furious" at the Imperial Theatre was another capable production and drew fairly well, although attendance suffered through the absence of the six-piece string orchestra which had helped to boost things through July.

"Tillie the Toiler," as second run at the Eden Theatre in Hull, Quebec, **again pleased** a lot of fans and Manager Donat Paquin counted quite a heap of cash. The Capitol Theatre, Hull, Quebec, followed the Centre in Ottawa with "One Hour of Love" and had quite a bit better than average business.

Albany

LAST week in Albany was characterized with what might be termed good movie weather, the days being moderate and the evenings coming off cool and delightful. Such conditions brought an immediate response in the box offices of the various downtown theatres in Albany and Troy. For instance, **"Underworld" played at the Mark Strand to business that would ordinarily be handled in October or November.**

The same held true with "Running Wild" at the Mark Ritz, which did a most satisfactory business throughout the entire week. At the Leland, **"Framed" started off Monday to almost capacity business and held up** throughout the week. This picture, like the others, appeared to please the local critics. There is one thing that must be said of tthe newspaper critics in Albany, and that is if they do not like a picture, they say so in no uncertain terms. One of these critics is an old timer and his reports are closely followed by thousands.

In Troy, the **Troy theatre played "Twelve Miles Out" to fairly good business** throughout the week. John Gilbert is a favorite in the collar city. The theatre owners of Troy and Albany are keeping their houses cool and delightful this summer, which is also an important factor. While daylight saving, of course, has its drawbacks to the motion picture theatre, it does not seem to hurt this year to the extent of past seasons. This may be due to the fact that theatre owners in Albany and Troy have come to the wise decision of putting on good pictures during the summer months, rather than to seek about and show anything that has been booked and which is of doubtful drawing power.

Central Pennsylvania

SMASHING **the record for attendance at any motion picture show in Harrisburg for a like period, 30,000 persons viewed "What Price Glory"** in the week of August 15, at the Colonial Theatre.

It was the first appearance of the famous war play in that city, but nevertheless the regular prices of tickets prevailed,—30 and 50 cents and 15 cents for children. Four shows a day were given. So popular was the picture the first week that Manager Charles Jones, of the Colonial, arranged to keep the film for the following week, although another picture had been advertised.

"Running Wild," with Mary Brian and W. C. Fields, opened the week at the Victoria, but **proved to have no very great pulling power.** At mid-week the bill was changed and **"The Covered Wagon,"** on a return visit to Harrisburg, **was put on to finish the week and did splendidly.**

At Loew's Regent the feature all week was **Lillian Gish in "Annie Laurie," which proved profitable attraction,** although it is probable the business fell below what would have been done had not "What Price Glory" been going so strong in a rival theatre.

At the State, the first three days, the film attraction was the comedy, **"Is Zat So?"** with George O'Brien and Edmund Love, and the last half of the week **"Rich Men's Sons,"** featuring Ralph Graves and Shirley Mason, was presented. **Both helped attract big crowds** in connection with the vaudeville offerings.



"The Hawk of the Hills"
(Patheserial—10 Episodes)
(Reviewed by Raymond Ganly)

BEGINS another twenty-reel recountal of intrigue, treachery, double-crossing, Indians, kidnapping, theft, fistfights, troopers, firearms, villainy, rescues and all the other serial situations, this time laid in the bright sunshine and verdure-clad mountains of the early West. Allene Ray and Walter Miller are again co-starring under the direction of Spencer Bennet; the story is by George Arthur Gray, and if the first three chapters are an indication of what is to come we would say that the rabid serial fans are going to have a fine time following the different developments. As it shapes up now, the serial has sufficient punch and competency in its portrayal and presentation to pass muster as a logical follower of the many serial successes put out by Pathe in the past.

Frank Lackteen is the villain of the piece, being a half breed Indian with a wolfish, hungry look on his bronze countenance. Chief White Horse and members of the Araphoe Indian tribe appear in the cast, which also claims adequate character actors in Paul Panzer, Wally Oettel and Harry Semels. The photography is first rate and the director keeps his plot well in hand, giving the proper stress to the menace's insidious hoverings around the helpless heroine.

The Hawk is a leader of a depraved band, who respond to his every wish. In the first chapter they rob the claim of two prospectors, killing one and keeping the other captive. This prisoner is father of Miss Ray, who is traveling to meet her uncle, the Indian agent. The Hawk also captures the Indian agent, thinking to substitute him with one of his own men, and takes on a new member for his gang in the person of Walter Miller. Just who the latter is, whether he is a villain who will be moulded to a virtuous state by the beauty of the heroine or whether he is a government man in disguise, is a question the fans will be eager to ascertain as they follow up the successive episodes. It is seen early, though, that he is a friend to the girl, for he warns the driver of her stage when the Indians attempt to waylay her. There are plenty of details crowded into these reels, plenty of excitement, too. The continual ups and downs of the fortunes of the heroine, the resourcefulness of Walter Miller to meet all the situations as they arise and the foiling of the villainous Lackteen will, we are sure, keep the interest aroused until the final fadeout somewhere in the future has arrived.

"His Better Half"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

IMAGINE the "Ham" Hamilton as a plump, buxom dame! He's on view in this comedy as an unwieldy, awkward female attired in blonde wig, long flouncy dress and lace wristlets. And, although he is not as competent a lady impersonator as Syd Chaplin or Julian Eltinge, his outlandish appearance and fluttering feminine ways are still comical and droll. Tender-hearted "Ham" thought he would help a friend out by substituting as a newly acquired bride. You see, his friend during a carouse had wired his relations that he was homeward bound with a blushing helpmate on his arm. When he reached a sober state, he realized that he would have to get a real wife or "Ham" would have to do some subbing. Quite a departure for the veteran comedian is this role.

Surrounded by admiring and doting relatives, Hamilton finds the reception anything but congenial; the only one in whom he is interested is pretty Estelle Bradley, the daughter of the house. The various attempts of the playful relatives to entertain their guest will surely make 'em chuckle. The rotund comic has only to do a few of the many tricks he knows so well to get the average audience a-laughing. Good support is had in the comedy of Al Thompson and Henry Murdock. The latter gives the impression that he has lots of ability under cover. Glen Cavender and Blanche Payson are the other two troupers in the cast. Norman Taurog presided at the megaphone.

"A Half-Pint Hero"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

THEY have put together a lot of gag stuff for Lupino Lane in this two-reeler and much of it is funny, but it would seem a comedian of the versatility of Lane is worthy of much better material. He hardly gets a chance to strut his stuff to the best advantage but what he does he does humorously and well.

The comedian is a fireman and in the firehouse is a rival for the girl he loves. They become involved in all sorts of episodes, even to the smearing of custard pies. An alarm calls them to a disastrous fire and while they are there the home of the girl also starts afire. She sends the alarm by note with her dog, which delivers it to Lane. He dashes back and is followed by the rival.

Lane scales to the girl's room via way of awnings, while the rival dashes up the burning stairway. There is a wild scramble between them to save the girl and Lane finally succeeds by jumping to the telegraph wires with the girl and sliding down the pole. The picture will undoubtedly be liked in the neigbhorhood houses.

"Danger Ahead"
(Universal Featurette—Two Reels)

THIS new series from Universal might well be termed "Northwestern" instead of Western for the reason that the stories deal with the activities of the Northwest Mounted Police. Undoubtedly this change from the regular ranch house fare will find favor among bookers of this type of picture, for the past year's crop of both full length and two reel Westerns has been a considerable one.

Jack Perrin, under the direction of Bruce Mitchell, is the featured player and does very well in the role of a mounted 'cop'. In this one he takes the assignment of rounding up a gang of horse raiders. He not only successfully accomplishes this, but after some harrowing experiences gains a bride as well. Action is well done.—E. G. JOHNSTON.

"The Scrappin' Fool"
(Universal Featurette—Two Reels)
(Reviewed by E. G. Johnston)

A RIP roarin' "Literary feller" is the hero of this two reel Western and he does everything that heroes of these pictures do except tote a couple of guns. He is a "no-gun-man" instead of being one of the chaps who usually carry two or more cannons out in the wide open country.

This strenuous author is out among the cattle ranchers in search of stories, but finally concludes that he must put on cowboy clothing in order to get some real color. Immediately he becomes embroiled in a quarrel between two neighboring ranchers. In a fist fight with a gunman who has arrived there to become the paid assasin of one rancher, he vanquishes that gentleman and uses the latter's name. Eventually he is the means of patching up the fued—in fact hero-Bob Curwood does everything—even to the point of stealing one rancher's daughter for his bride. This Featurette will satisfy for those who play them.

"Olympic Games"
(Pathe-Our Gang—Two Reels)
(Reviewed by Chester J. Smith)

THE title of this one gives promise of some keen comedy, which does not develop. The games feature of the picture falls down badly and the director has resorted to the hurling of overripe eggs and fruit for his humor. The atmosphere and the countenances of the gang are fairly smeared with too ripe eggs and fruit of all descriptions. For one with a weak stomach some of the closeups would be extremely nauseating.

While the "rasberry" has nothing to do with the throwing of the fruit it cuts considerable figure in the development of the story—if any. As the games progress there is a continuous repetition of the "rasberry" from some unknown quarter and the gang takes exception to it. They charge on the wrong victim on numerous occasions and submit him to a beating. Eventually all of the victims band together and return with their supply of too ripe fruit and eggs and the battle is on. It must have taken considerable time to collect all the garbage that is hurled with unerring aim to the countenances of all concerned.

"Up In Arms"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

DOROTHY DEVORE is featured in this comedy which has a cast consisting also of Al Thompson, Stanley Blystone, Glen Cavender and Charles Dourety. It is a fast moving comedy, some of it good and some not so good, but taken as a whole is very passable. It is replete with automobile and aeroplane stuff and in addition to the comedy offers a number of thrills.

There is a lot of old gag stuff in the automobile sequences, such as losing the steering wheel and dodging in and out among street cars and trucks. There are parachute jumps from aeroplanes and there are perilous changes from one plane to another with Miss Devore the center of activity. In fact she is kept continuously on the jump. It is fairly full of action with enough good comedy to put it over.

"The Dancing Fools"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

"MIKE AND IKE," otherwise known as Charles King and Charles Dorety, are with us again accompanied by their usual troubles. This time they have a date with a couple of girls but have a difficult time evading their landlord who seeks to collect the long due rent. They finally get away and meet the girls—one fat and one lean—and end up in a tough cabaret where the orchestra leader shoots a gun when the next number is to start, and where a prize is offered for the roughest dance. Mike and his fat flapper carry off the honors. This one has a pretty fair assortment of laughs.

"The Small Town Sheriff"
(Fables-Pathe—One Reel)

AL FALFA is the sheriff in this one of the Fables cartoons and he descends upon a soda fountain speakeasy. Instead of confiscating the goods he partakes of them and forthwith must become a victim of the D.T.'s for he is next seen up in the clouds and is eventually in a boat which runs amuck of a comet. He is carried along at a terrific rate until he comes to in the midst of a band of wild animals. There is little in the way of humor in it.—CHESTER J. SMITH.

"Love's Languid Lure"
(Pathe-Sennett—Two Reels)
(Reviewed by Raymond Ganly)

FROM the entertainment angle this Mack Sennett starring Ben Turpin is only moderate. To be sure, the cross-eyed comedian has several good gags and receives good support from the other members of the cast, but on the whole their efforts will only provoke mirth of the subdued kind.

Ben is a country lad, the idol of his mother and the love of Pretty Montgomery, who works in the same store with him. The piquant Peggy felt that romantic feeling for her Ben until the oily villain from the city breezed into town one day; then, little by little, her romantic ardor cooled towards the cross-eyed one, and she finally leaves him flat to go off with the city slicker. Poor Ben has no one to turn to in his loneliness except his mother.

The high spots of the comedy are those where the city feller cheats at cards, winning Ben's savings, and those in which Turpin sadly sings "Sweet Adeline" with all the necessary facial expressions. Its other parts are but average. That scene where the store keeper tries to make a sale with a customer should be left out; it is out of place and is a vulgar way to get laughs. Other players in the comedy, which was directed by Earl Rodney, are Sunshine Hart, Irving Bacon, William McCall and Jack Cooper.

Pathe Review, Number 35
(Pathe—One Reel)

THERE are three subjects in this issue of the Pathe Review: "Concerning Babies," "The Town of Tomorrow" and "The Seal Hunt." The first is a human bit, done in color, and showing a tussle between a baby and a monkey over a bottle of milk. After this good start a novelty is introduced in closeup shots of a model town in Colorado where everything, from the backyard fence to the railroad train, is done in miniature. Away up in the Northern Canadian Coast, the camera next brings the spectator to witness an actual seal hunt in the icy expanses. You see the boat leaving its haven, forcing its way steadily and surely through the masses of floating ice. Occasionally, dynamite must be used to release the ship when the ice holds it tightly within its grasp. Actual shots are taken of the seals who do not scurry to safety with the near approach of man and who are picked off at a distance with rifle shots. You see them dragging the carcasses of the slain mammals aboard the ship. The haunts of the seal are invaded every year by hardy men; adventures and method of approach are interesting, to say the least. The usual educational standard is maintained in this issue of the Review.—RAYMOND GANLY.

"Holly-Nuts
(Educational—One Reel)

ALL of the freaks of Hollywood are on display in this one, which is described as the movie side show. It shows the fat woman, the fat boy, the witch, the man who bathes his beard in milk daily to draw his pay, the lean tall woman, the midget and many others who draw little more than a pittance to appear before the camera.

The picture also is interesting because it shows the roads leading to Hollywood, the Hollywood boulevards, studios and some of the homes of the stars. As a novelty it will probably go well.—CHESTER J. SMITH.

"On the Hook"
(Pathe-Sportlight—One Reel)

SOMETHING of interest for all devotees of Izaak Walton. The thrill of expectancy an angler has when he battles a fish, the uncertainty of the tug of war, are in this pictorial version of the catching and landing of a huge tarpon off the coast of Florida. One of the biggest and gamest of fish, the tarpon puts up a terrific resistance as he is towed in by the relentless hook and line. There he is twisting and turning, threshing and churning the water, leaping high into the air, diving deeply—anything to escape that line slowly but surely drawing him to his doom. The cameraman has played up the thrills in the battle, alternating between the frantic efforts of the tarpon to escape and the dogged tenacity of the fisherman to land his prey. This deep sea fishing must be great sport, one concludes, as scenes of this Sportlight are unreeled. Audiences should get a kick out of the battle of life and death.

In contrast to the gorgeous fight put up by the tarpon is the indoor fishing scenes used as an opener. Here the fish are in a swimming pool into which dangle the lines of easy going fishermen, who stretch out on a comfortable chair awaiting a nibble. Weak anaemic fishing, this—for in comparison with the sporting chance given the aquatic denizens of the Atlantic the catching of a few fish in a pool is not much of an accomplishment. This is a good Grantland Rice Sportlight—and you know how good the brand can be.—RAYMOND GANLY.

"Mum's the Word"
(Fox—Two Reels)
(Reviewed by Chester J. Smith)

IF action and running through situations are the main ingredients for a two-reeler Fox has a good one in this. Every effort is made to pile up situations as rapidly as possible and to keep the characters on the jump evading each other or dodging the slapstick. The brand of comedy is something else again. As in nearly all of these alleged comedies the humor is entirely too much exaggerated unless the picture is made for audiences under ten years of age.

The story is of the very fresh and breezy young masher who tries to "make" the pretty daughter of the stern judge, who is opposed to mashing. The youth trails her into a department store and in order to talk to her steps behind the counter and waits upon her. He is apprehended by the store detective and brought before the stern judge, who sentences him to walk the streets placarded as a masher.

Later the judge unwittingly enters the wrong apartment and is about to be compromised, when the youth, also involved, conceives a way out for them both, saves a delicate situation, and with an implied threat keeps the stern judge mum as he wins the winning daughter. —CHESTER J. SMITH.

"The Cry of Winter"
(Educational—One Reel)

A NUMBER of interesting sights and, pleasing scenic shots are shown in this one of the Outdoor Sketches series. Few stop to think of the hardships the wild animals undergo through the bleak Winter. Here are shown the antelope and the mountain goat in their quest for food. Hundreds of the species are on display wandering aimlessly for fodder enough to carry them over until Spring.

As a second part of the reel shows The Hot Place with the many phenomena of the Yellowstone Park on display. There are some good shots of Old Faithful and the other wonders of the National park. It is all fairly interesting and instructive.—CHESTER J. SMITH.

"Oh, Teacher"
(Universal-Oswald Cartoon—One Reel)

EVEN though many complimentary things have already been said about these new animated Rabbit cartoons of Universal's, this is the first one of the series that this writer has seen and he wishes to add his endorsement. They are amusing and should find favor among the general run of exhibitors who want to give their patrons a change of diet. The ears and feet of this animal should make interesting things for a cartoonist to work on. Oswald's rival is a vicious Tom Cat which seeks to win the rabbit's sweetheart—but the latter wins out. —E. G. JOHNSTON.

"At Ease"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

THIS is a typical Hamilton vehicle and will undoubtedly be appreciated by the comedian's fans. It is just a lot of hokkum and slapstick with a climax of aeroplane stuff to bring it right down to the minute. Hamilton is the rookie in the citizen's training camp—and a very much exaggerated rookie at that. He is put through all the paces of the camp and bobbles them all badly, upsetting lieutenants, captains and generals in his awkwardness.

Put in the awkward squad, the comedian even disrupts that and when the hardboiled sergeant asks if any one is tired of walking Hamilton steps forward. He is then made to run, with the sergeant prodding him at every step. Eventually the pair find themselves in an aeroplane and to save a crash they are compelled to jump. Hamilton is warned to count ten and then pull the string, but unknown to him, Lloyd's parachute rope becomes severed before he makes the jump. He jumps, counts ten and pull the string, but lands a-top of his companion's parachute and the pair descend safely. There is enough fair comedy in it to make it appealing to those who like that sort of thing.

"Too Much Sleep"
(Universal-Andy Gump—Two Reels)
(Reviewed by E. G. Johnston)

HERE is a corking good Andy Gump comedy—made good not only through the efforts of Joe Murphy, but considerably more so by Fay Tincher who does her stuff in a way to make some of the younger element in comedies look like mere tyros. Most of the action centers around dumbbell Andy, who manages to reverse connections on the gas and water pipes while making repairs. Naturally, water flows through the gas pipes—and water through the gas jets. Director Francis Corby has made the most out of this situation. There are other parts equally as good.

"Cutting a Melon"
(Fables-Pathe—One Reel)

THERE is nothing in this Aesop Fables cartoon for which it could possibly be recommended. It is entirely devoid of humor, though the cartoonists tried to cram some in out of very thin material. Al Falfa is the owner of a watermelon patch, which attracts all the dogs of the neighborhood. When Al starts out with his wagon all of the canines chase after it and steal the melons. Al gives chase and as he does so one of the dogs steals the wagon. It's a very poor subject.—CHESTER J. SMITH.

"Felix the Cat in the Travel-Hog"
(Educational—One Reel)

NOT much of a story behind this Felix cartoon. It is not even a tryout for the versatile cat, but to its credit it is fast-moving and always on the go. The lively pace started when Felix slips onto a piece of soap is maintained to the finish. But, even though it is a fast and snappy number, the competent cat is thrown hither and yon like a rubber ball, and few opportunities are had for him to demonstrate his agreeable mimicking. Give Felix better material to work with.

Our initial sequence is one of Felix at his bath. He had just promised his wife that he would slip on something and be down to breakfast with her in a jiffy. He does slip—on a cake of soap—and falls out of a window only to be kicked by an arrogant mule right into the path of a tornado. Felix is traveling as fast as light itself—one minute he is up in the North Pole, the next we see him in Holland, Italy, Egypt. He goes up to the moon itself—what worlds these cartoon heroes can conquer! Finally a volcano gets Felix in its clutches and projects him over the broad Atlantic on a nonstop flight to his home.—RAYMOND GANLY.

Mockery

Not So Hot, But Chaney Puts It Over

(Reviewed by Laurence Reid)

THEY'RE still serving up *different* characterizations to Lon Chaney—and the end is nowhere in sight. In his newest entry he gets away from the super-morbid roles which presented him crippled or deformed. Instead he acts a stolid, stupid Russian peasant and extracts a deal of sympathy for the figure. It's a simple story which is offered here—one which is perfectly obvious all the way. Indeed, had the director drawn a map he could not have made it more easy to follow. One knows what will happen the moment the characters are planted.

The story is a sort of aftermath of the revolution. The peasant rescues the aristocratic heroine from a band of Mouziks and suffers a severe beating as a result. Naturally with his slow-thinking mind he is unable to comprehend that she cannot possibly accept him as a lover. She gives him a job as a servant and he becomes an easy tool in the hand of a revolutionist.

The picture is happily free from heavy atmosphere—and it certainly has not gone "set." The players act with excellent restraint—and each one is splendidly cast. Barbara Bedford gives the role of the countess considerable poise and bearing. While Chaney has had better pictures and characterizations, this one won't take anything away from his popularity.

The Cast: Lon Chaney, Barbara Bedford, Ricardo Cortez, Mack Swain, Emily Fitzroy, Charley Puffy, Kai Schmidt. Director, Benjamin Christensen.
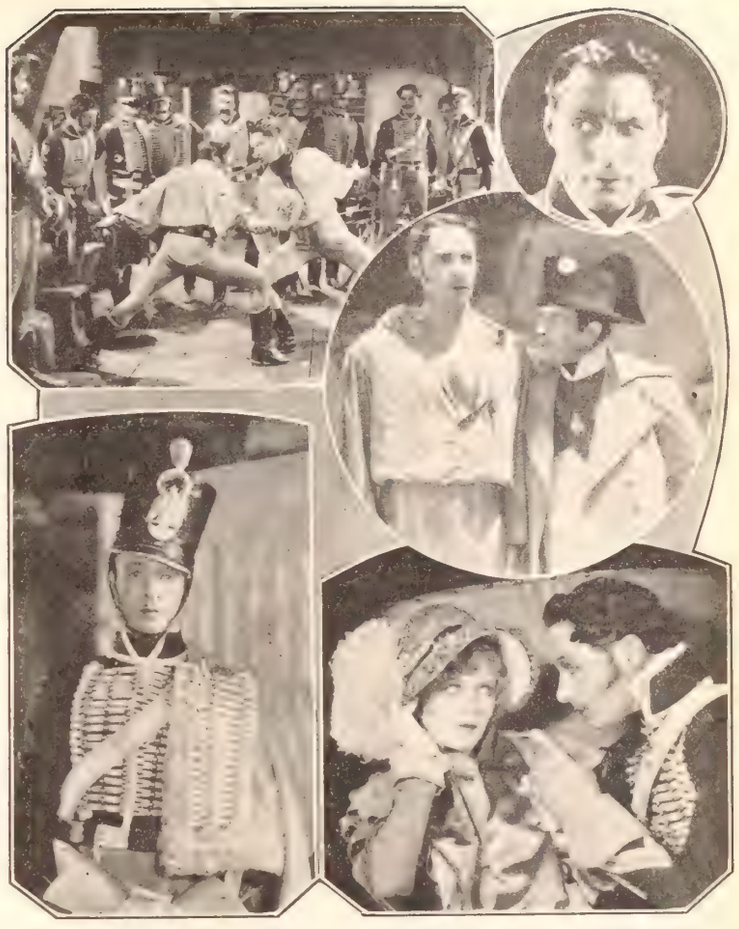
THEME: Drama of peasant's love for countess during the Russian revolution—and his supreme sacrifice for her.

PRODUCTION HIGHLIGHTS: The meeting of countess and peasant. The rescue of heroine. The comedy in the servant's quarters. The attack by the peasant. The Climax when he protects heroine. The simple sets. The retained acting. Chaney's make-up.

EXPLOITATION ANGLES: Bill as another triumph of Chaney's art. Play up the sympathy and heart appeal of story. Mention Ricardo Cortez.

DRAWING POWER: Rests with Chaney. He should draw them. O. K. for first runs and average houses.

Produced and distributed by Metro-Goldwyn-Mayer. Length, six reels. Released, August, 1927.



A romance of the Napoleonic era is "The Fighting Eagle," a current release from Pathe



Crooks try to outwit the law in the Pathe feature, "Hidden Aces." Scenes from the Paramount feature length comedy, "Soft Cushions."

Soft Cushions

Modernized Arabian Knights Comedy

(Reviewed by Chester J. Smith)

HERE is something different in the way of comedy. Set in period costuming of Arabian Knights days it is modernized by a lot of wise-cracking gags and a set of titles written by the late George Randolph Chester. When the Sultan, pleased with the beauty and grace of the charmer of the harem, asks Doug if she can dance, his prompt reply is, "and how?"

There is much about the picture that suggests a travesty on "The Thief of Bagdad." It has all the beautiful settings and costuming and it offers a splendid change from the usual comedy in the subtleness of its humor, which is fairly continuous, though the picture does drag a bit in spots.

Doug is not the dashing type of the other Doug in "The Thief"; not quite. He gets out of just as many situations, but he resorts more to strategy of mind than to nimbleness of foot. He too is a thief, who with his cohorts adopts the modern method of forward passing their swag. It surely is a laugh when Doug snatches a purse and a lateral and forward pass is made to deceive the victim.

It's a story so well done and with so much subtle humor that there seems little chance for it to miss.

The Cast: Douglas MacLean, Sue Carol, Richard Carle, Russell Powell, Frank Leigh, Wade Boteler, Nigel de Brulier, Albert Gran, Fred Kelsey, Harry Jones, Noble Johnson.

THEME: Modernized costume comedy of Arabian Knights' days in which the young thief outwits the high moguls and eventually wins the most beautiful slave in the harem of a dealer in virgins.

PRODUCTION HIGHLIGHTS: The elaborate sets and ebautiful costuming; the bevy of beautiful girls; the subtle comedy.

EXPLOITATION ANGLES: The star and the exceptional cast: The wise-cracking titles of the late George Randolph Chester. The combination of the period costume comedy with the sure-fire modern gags.

DRAWING POWER: Good.

Produced and distributed by Paramount. Length seven reels. Released, August 27th.

The Fighting Eagle

Fair Enough Entertainment of its Kind

(Reviewed by Laurence Reid)

A NAPOLEONIC background is employed in this picture, an adaptation of Conan Doyle's story, "The Exploits of Brigadier Gerard." It is fairly intelligent—and at times, adequately amusing, though one can never say that it packs any suspense or thrills. The director takes it lightly enough—and by doing so makes it into an acceptable film. It is all quite impossible as to plot but there is enough incident to make the patron overlook its faults.

It has for its central figure a young innkeeper who is something of a braggart. A pretty spy who knows her onions enlists the services of the hero in order to outwit a treacherous Tallyrand. He gets away with it and is rewarded with a commission and the heroine's love.

The picture gets off to a good start but it soon dissipates its few highlights. The humor which provided the good points does a fade-out. The finish shows an old-time situation—the hero being saved from the firing squad in the nick of time.

The best features are the captions, which are amusing and intelligent, and the capable acting of the cast. While Phyllis Haver has a more or less colorless role she makes the most of it. Rod La Rocque is a good choice as the boastful hero, but Max Barwyn plays Napoleon in the traditional manner. Which, of course, makes it a stereotyped performance.

The Cast: Rod La Rocque, Phyllis Haver, Max Barwyn, Sam De Grasse, Julia Faye, Clarence Burton, Alphonse Ethier. Director, Donald Crisp.

THEME: Romantic drama of innkeeper who falls in love with spy during reign of Napoleon and saves his emperor after much misunderstanding.

PRODUCTION HIGHLIGHTS: The settings. The acting by principals. The captions. The climax. The romantic interludes, etc.

EXPLOITATION ANGLES: Play up title and source of story. Mention as written by Conan Doyle. Feature Rod La Rocque and Phyllis Haver.

DRAWING POWER: Suitable for average houses.

Produced by Cecil De Mille. Distributed by Pathe-De Mille. Length, seven reels. Released, August, 1927.



Highlights from the Warner Bros. "Crook" drama, "Fingerprints"



A story of the aftermath of the Russian revolution is told in Metro-Goldwyn-Mayer's "Mockery."

Hidden Aces

Smuggled Jewels and Government Agents

(Reviewed by Raymond Ganly)

OBVIOUSLY produced without much pecuniary expenditure and yet telling a fairly good detective yarn, this latest adventure, which throws together Charles Hutchinson and Alice Calhoun once again, has enough to satisfy the patronage of the average neighborhood house.

The spinning of the web of circumstances is begun when some valuable jewels are smuggled past the customs inspectors. Hutchinson upon seeing them appears to want them very much; so does the girl. They both want the same thing and they both begin to feel that mutual attraction for each other so common in the movies. The man, thinking her a crook, suggests that they work together, but she spurns the idea. Eventually, however, she relents and is only too willing to accept aid from him. Their concerted efforts enable them to hurdle all the entanglements placed before them in the forms of other crooks, policemen and the like. Physical activity exemplified in wild automobile rides, a bucking motorcycle, climbing up the sides of buildings, fighting with a dozen crooks or more occur about this time and when all the excitement has quieted down, the crooks are gently removed to jail, the true character of Hutchinson and the girl are disclosed and everything ends in the customary manner.

The Cast: Charles Hutchinson, Alice Calhoun, Barbara Tennant, Paul Weigel, Harry Nerosses, James Bradbury, Jr., Frank Whitson. Directed by Howard Mitchell.

THEME: Melodrama. Jewels, smuggled into the country, cause man and girl to get on their trail. They think each other crooks and are suspected as such. After a series of difficulties, they obtain their object and enough evidence to send the rightful crooks to jail. They are revealed as government agents in the end.

PRODUCTION HIGHLIGHTS: The various encounters and battles of wit.

EXPLOITATION ANGLES: Ballyhoo in regular serial fashion.

DRAWING POWER: Good for the average audience.

Produced and distributed by Pathe. Released August 7, 1927. Length, 4620 feet.

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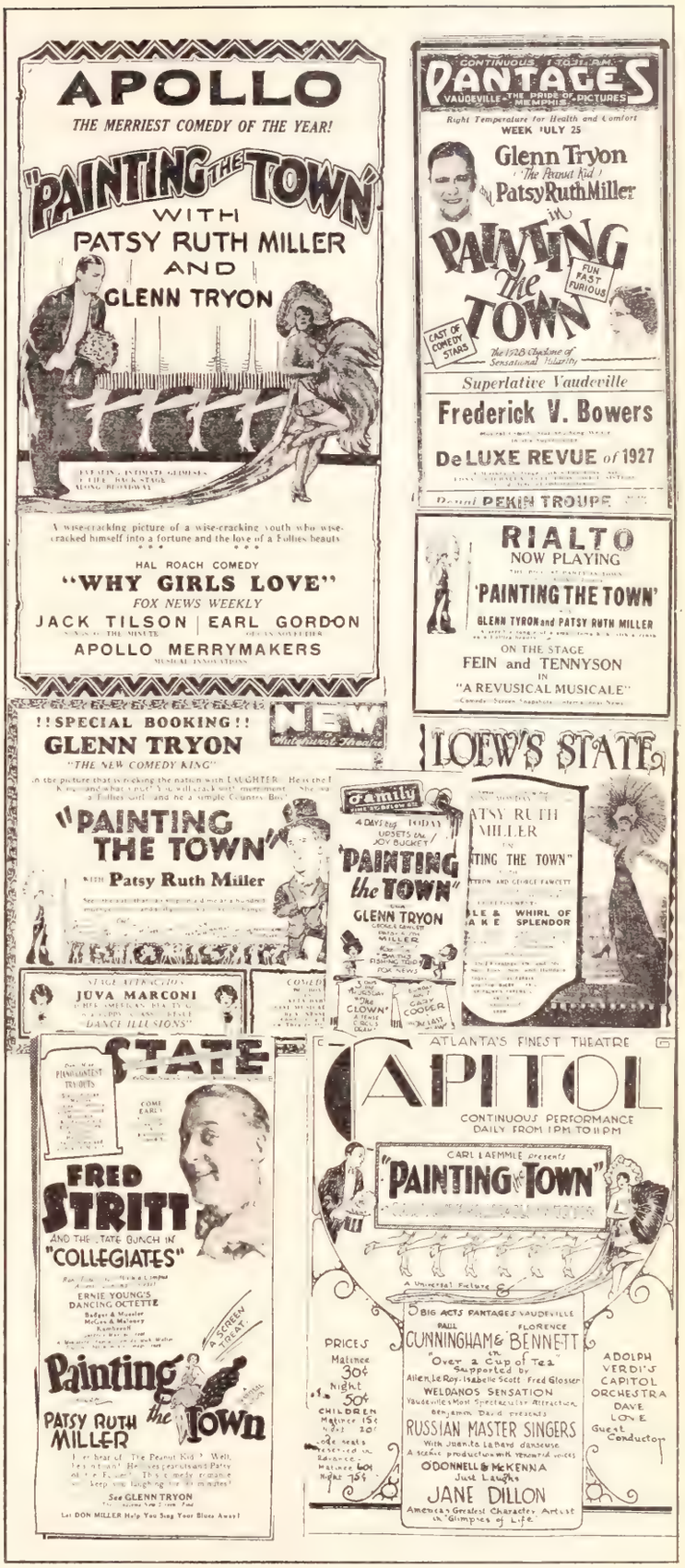
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Displays which featured showings of "Painting the Town" (Universal) at some of the first run theatres, are shown above, and as usual the layouts reflect the press book suggestions as to make-up and illustration. The advertisements reproduced here were used by the following theatres: Apollo, Indianapolis; State, Boston; New, Baltimore; Rialto, Washington; Family, Cincinnati; State Detroit; Pantages, Memphis, Capitol, Atlanta.

Studio Briefs

On the eve of departing for Zion Park, Utah, where exteriors on "Open Range," a Zane Grey story featuring Lane Chandler, will be filmed, Paramount's newest cowboy star signed a contract with the company. Betty Bronson, Fred Kohler, Guy Oliver and Christian Frank and a party of 100 extras accompanied Chandler.

"Bull" Montana appears as the opponent of "Poodles" Hanneford in a pugilistic encounter in "Plumb Dumb," an Educational-Mermaid comedy.

Following his first directorial attempt, "The Bandit's Son," starring Bob Steele, Wallace Fox has just been chosen to direct the new F B O Western star in his next picture, "Driftin' Sands," the third of the series of Westerns which Steele is doing for F B O.

Phil Dunham is featured in "Lucky Dog," the first Educational-Cameo comedy to be directed by Jules White, brother of Jack White, director-in-chief at the Educational studio. The new director has been making comedies for other companies for some time.

The cast for F B O's "Deadman's Curve" was completed this week with the signing of Douglas Fairbanks, Jr., to play the featured male lead. Actual filming will be inaugurated immediately at the F B O studio under the direction of Richard Rosson. In the cast are Sally Blaine, Arthur Metcalfe, Charles Byer, Kit Guard and others.

George Davis has been cast for the featured role in "Batter Up," the first Educational-Mermaid comedy of the new season. Stephen Roberts is making this comedy, which has Lucille Hutton and Kewpie Morgan in support.

Following not long after the announcements of the addition to Columbia's scenario staff of Norman Springer and Olga Printzlau comes news of another writer who has joined that growing organization. He is Harold Shumate, and he has been connected with the motion picture industry since 1917.

"The Butter and Egg Man" will serve as a vehicle for the talents of Jack Mulhall and Dorothy Mackaill. They will also make another picture, "Man Crazy," according to the present First National schedule, before starting on the Kauffman comedy which was originally scheduled as a Harry Langdon vehicle.

Eight F B O producing units are now working simultaneously, both in the studio or on location. F B O expects to have its program for the year completed for the first two months of 1928, and are putting forth every effort to see that wish materialize. In work now are "Coney Island," "Ranger of the North," "The Gambler's Game," "Driftin' Sands," "Wizard of the Saddle," "Little Mickey Grogan," "Jake the Plumber" and "Deadman's Curve."

Billy Bevan and Vernon Dent are reunited after a year's separation in "The Golf Nut," a Mack Sennett two-reeler, which was directed by Harry Edwards. Alma Bennett and Mary Maberry are the two feminine leads.

Philip Bartholomae has been assigned to do the adaptation of "The Noose," the stage play which will serve as Richard Barthelmess' next picture for First National. Al Rogell is scheduled to put it into work about the middle of next September.

Ricardo Cortez' first vehicle for Columbia Pictures will by "By Whose Hand?" This will be one of the company's early releases for the coming season and will go into work next week.

Winifred Dunn, First National scenarist, will prepare the script for "Lilac Time," which will be one of the specials on the next year program of the company. In this production George Fitzmaurice will direct Colleen Moore.

Dorothy Cumming has one of the featured roles in Metro-Goldwyn-Mayer's "In Old Kentucky." Among other players recently cast are Harvey Clark, Nick Cogley and Carolynne Snowden.

Fox Films has signed a contract with Frank Roster Davis for the appearance of his police dog, Thunder, in a Fox picture temporarily titled "Wolf Fangs." It goes into production within a week under the direction of Lew Seiler. Charles Morton has the featured male role. Also in the cast are James Gordon and Frank Rice.

George Cooper is to have a part in "The Lovelorn," the new Cosmopolitan production featuring Sally O'Neil and her sister, Molly O'Day.

Sol M. Wurtzel, whom Fox Films have dubbed "the maker of directors," has elevated four men to directorships. He has assigned David Butler, former screen actor, to direct "The High School," James Tinling, former assistant director, to handle "Very Confidential," Ray Flynn, brother of Emmett Flynn, to direct "Blood Will Tell" and Wallace MacDonald, former actor, to megaphone a comedy, not as yet titled.

The first three Excellent pictures which will be released to exhibitors will be "Your Wife and Mine," "The Nest" and "Broadway Madness." They will be released in the order named. Six of the Excellent productions for the present season have already been completed.

Walter C. Lange, head of the Lange-Joy Films, Inc., now making a series of comedies starring Al Joy for release by Cranfield and Clarke, has placed Joseph A. Richmond, comedy director, under a long-term contract. He will do 24 comedies starring Joy and is now directing the comedian in "Show Night" with Rose May, Jack Hopkins and Frank Barle in the cast.

Edward Connelly has signed a new contract with the Metro-Goldwyn-Mayer company. He first entered pictures 13 years ago with the old Metro company.

All three of F B O's western stars, Tom Tyler, Bob Steele and Buzz Barton are at work in various locations about the California desert. Tyler is acting in "The Gambler's Game," Steele in "Driftin' Sands," and Barton in "Wizard of the Saddle."

Helene Costello has been given an important role in "In Old Kentucky," a forthcoming Metro-Goldwyn-Mayer film which concerns racing.

Frank Tuttle will direct Paramount's "Honeymoon Hate" adapted from A. M. Williamson's Saturday Evening Post story of the same title. Doris Anderson has already finished the adaptation and Ethel Doherty is working on the continuity. E. Lloyd Sheldon will be editor-in-chief on the production.

Paul Schofield and Peter Milne have finished their collaboration on the scenario of "The College Widow," the completed script for which will be delivered into the hands of Archie Mayo who will focus his cameras on the first scenes of this Warner Bros. picture in about a week.

Owing to the fact that production on "Ramona" has been delayed and also that he is wanted by D. W. Griffith for a production, Don Alvarado, signed by Inspiration and Carewe for the male lead in their joint production, will not play the role of Felipe. Alvarado's contract was cancelled by mutual consent.

Richard Arlen and Bary Brian have been assigned the romantic leads in "Side Show," which Ralph Cedar will direct for Paramount.

Howard Bretherton will direct Irene Rich in "The Silver Slave" and not John Adolfi as previously announced by Warner Bros. Work is to start on the Rich vehicle within a few days.

Fay Wray plays opposite Adolphe Menjou in the latter's new Paramount picture, an original by Ernest Vajda which will go into work during September.

Mae Busch has been awarded the leading role in "Bare Knees" a Gotham picture for which Adele Buffington wrote the story. Clair Windsor has a stella role in Gotham's "Blondes By Choice," by Josephine Quirk. Percy Marmount is expected to return from England shortly to the Gotham studio, where he will play the lead in "Turn Back the Hours."

Ralph Graves will act in as well as direct Warner Bros'. "Roulette," for which he also wrote the story. He will appear opposite May McAvoy. Others in support are Robert Ober and William Demarest. Work is to begin in a few days. The title is temporary.

Regional News from Correspondents

New England

THE Park Theatre, one of the down town Boston houses, which for a decade has been a legitimate theatre, has been leased for a term of years to the Strand Amusement Co., which will operate the theatre as a first run motion picture theatre.

The Park Theatre is owned by the estate of Lotta Crabtree, former famous actress whose large estate has been before the courts for many months. A. L. Erlanger was the present lessee who, with representatives of the Crabtree estate, negotiated the lease.

Extensive alterations are to be made immediately to the theatre and a new organ installed.

Charlie Farrell, First National star and son of David H. Farrell of Onset, widely known theatre operator, received columns of space in the Boston newspapers upon his return from a vacation visit with his father.

Granada Theatre at Malden, operated by Ramsdell Brothers, as its contribution to the forthcoming Legion convention in Paris, awarded a free round trip to the convention to one of the gold star mothers.

Carl Crawford has been made branch manager of the Red Seal exchange for the New England district with headquarters at the exchange at 46 Church street. Mr. Crawford was formerly with Metro-Goldwyn-Mayer.

Mark King, formerly on the sales staff of Metro-Goldwyn-Mayer, has joined the sales force of Red Seal Pictures and will cover New Hampshire for the company.

Harry Goldstein has resigned from the sales force at Tiffany to become city salesman for Boston and vicinity for Film Booking Office.

General Manager Harry Bernstein of Red Seal was a visitor to Boston and the Boston exchange of that company during the week, later returning to New York City.

Fred Murphy will manage the new Humboldt Theatre which is soon to open on Humboldt avenue, Dorchester, Mass.

Harry Segal, head of Royal Films for New England, spent several days in New York City during the week on business.

James Curran, assistant manager of Pathe exchange, is spending his vacation at Nantasket.

Phil Coolidge, cameraman for Paramount, is about again after receiving a badly sprained ankle while making films on one of the incoming ocean liners.

William O'Brien, salesman for Pathe, who covers the Maine territory, was removed to the Maine General Hospital at Portland this week to undergo an operation.

William Harding will manage the new Wollaston Theatre which opens in Wollaston about Labor Day.

Joseph Sully, for many years projection operator in the Film district who recently resigned from the Pathe exchange, has been appointed projectionist at the Franklin Park Theatre, Boston.

Joseph Brennan, manager of Loew's State Theatre and head of the Massachusetts Avenue Association, Boston, is on a vacation through New England by auto.

Michael O'Brien of the Green-Eilenberg circuit, left this week on his annual vacation, which will consist of an extended auto tour through New England.

F. B. O. moved on Monday from Piedmont street into its new exchange quarters on Church street.

Miss Sarah Laurie, head bookkeeper at Independent Films, Inc., Boston, is spending two weeks at Passaic, N. J.

One of the visitors to Boston during the week was Joseph Slater of the Opera House at Suncook, N. H. He was accompanied by Edw. W. Smith, associated with him in the management of the theatre.

Abe Montague, treasurer of Independent Films, Inc., has been spending a few weeks in Maine.

Miss Josie Kahn, secretary to District Manager M. N. Wolf of Metro-Goldwyn-Mayer, has been vacationing in the White Mountain region.

Phil Fox, booker at Independent Films, Boston, has returned from a two weeks' tour of Maine and Connecticut, making his headquarters at Old Orchard and later at Collinsville, Conn.

Miss Catherine Sullivan, secretary of the New Haven Film Board of Trade, had her auto stolen from in front of the Film Building last week.

The Broadway Amusement Co. has opened offices in Hartford. Ray Averill, widely known as a theatre manager in the New England territory managing the Franklin Park, Dorchester, Lowell and Cambridge houses, is managing the newly established branch.

Manager Sam Davidson of Consolidated Films, Inc., at New Haven, had his new Nash sedan stolen during the week. The car was parked near the office.

John B. Nash, for 35 years identified as owner and manager of Rhode Island theatres and one of the most widely known amusement promoters in the statee, died at his home, 183 Adelaide avenue, Providence, from an infection of the jaw followed by pulmonary embolism. He was a native of Holland, born in 1868. He leaves a widow, two sons and a daughter. In late years he had managed summer theatres at many Rhode Island resorts.

Minneapolis

A PARTY was given at the Oak Ridge golf course early this month in honor of G. Ralph Branton, former manager of the Minneapolis Educational branch, by members of the Minneapolis film exchanges. Branton was recently appointed manager of the Minneapolis theatres for Finkelstein and Ruben. He was presented at the party with a golf bag in recognition of his efforts in behalf of the Film Board of Trade and the Arbitration board.

Pat Dowling, an executive of the Christie Film company, was entertained for a few days recently by Max Stahl, manager of the Minneapolis Educational exchange. Dowling was on his way west from New York.

James R. Grainger, general sales manager of Fox Films, concluded his seven weeks' trip throughout the United States with a visit with Moe Levy, Fox manager in Minneapolis. While here Grainger closed a deal with F & R, for Fox's 1927-1928 product for the entire circuit of theatres, with the exception of first run in Minneapolis which had already been sold in Fox's national deal with Pantages.

Hibbing picture theatres were sitting on top of the world last week. The state convention of the American Legion was held in that thriving town, and thousands of legionnaires and their wives attended. Naturally the theatres did an S. R. O. business all week; more than that, they gave several special performances for the benefit of the visitors.

The new Wertin theatre has just been opened in Albany, Minn., by the Wertin Brothers, who formerly operated the Winter theatre there.

The Homer theatre in Hibbing, Minn., recently reduced its admission price to 10 cents, to meet the competition of the Garden theatre, which is operated by Edelstein & Edelstein. A price war is on there, and business is booming for both theatres. Arthur Abelson, district manager of the northern division of F. & R. theatres, is looking after the F. & R. interests in the theatre battle.

Some of the F & R officials left Minneapolis for New York last week on matters pertaining to important bookings for the coming season. It is understood there is no deal on at the present time involving the sale of the F & R circuit or the purchase by the firm of any other chain.

"El Lago" is the name selected by the Lake Amusement company for the new theatre which it is erecting at Thirty-fifth avenue south and Lake street in Minneapolis. Henry Greene, general manager of the company, announces that the house will be ready for opening about the first of September.

Harry Dickerman has his plans ready and is calling for bids for the new theatre which he is to erect at 3215 Penn avenue north, Minneapolis. Dickerman now owns the Penn theatre at Thirty-second and Penn avenues north.

J. E. Humphrey has been engaged by the Premier Film exchange of Minneapolis to represent it in Minnesota, North and South Dakota and the northern section of Wisconsin. Miss Rose Greenberg has also been added to the Premier staff to check contracts.

W. L. Hamilton has bought the Eagle theatre at Austin, Minn., and will remodel it, build a new stage for it, and enlarge its seating capacity. Mr. Hamilton has also bought out his partner's interest in the Amuzu theatre at Spring Valley, Minn.

Paul Nicholson will open his Star theatre at Clarkfield, Minn., shortly. He bought the house several months ago from A. B. Anderson.

Harry Anderson of Platte, S. D., has leased the community club in that city for a year and will operate it as a picture theatre.

W. E. Cole has reopened the Nujoy theatre at Ashton, S. D. A good crop prospect has inspired the hope that business conditions will now warrant its operation.

C. W. Lemke and Willis I. Bogh have purchased all the theatre holdings of the Yale Amusement Co., Yale, S. D., and have changed its name to the Royal-Inland company.

R. E. Fowler, who recently closed his Idle Hour theatre at Chancellor, S. D., has sold the house equipment to the American Theatre supply company at Sioux Falls, S. D.

The Lounge theatre at Huron, S. D., will be completely remodelled and rebuilt, according to an announcement by Donald J. Harris, owner and manager, who has engaged J. E. Nason, Minneapolis architect, to draw up plans for the work. The seating capacity will be enlarged by 100 seats, the stage will be enlarged, and the front of the theatre extended to three stores. New dressing rooms, ventilating plant, rigging loft and heating room are planned, and the theatre will be refinished and redecorated.

Atlanta

ON August 27th, Arthur Lucas and William K. Jenkins opened the beautiful Ritz Theatre at Valdosta, Ga.

The Ritz is one of the finest theatres in the entire South, having been recently built by William West and C. C. Taylor, of Valdosta, at a cost of approximately $250,000.00. The theatre seats 1200 and is of Spanish architecture.

The equipment is of the very best, including luxuriously upholstered chairs, full stage equipment and operating equipment of the latest design, as well as an enormous cooling and ventilating system. The theatre is equipped for road shows having a standard stage and all stage equipment.

This theatre is one of a number of theatres now being operated by Lucas and Jenkins. Jack ReVille formerly of Brunswick, has been appointed Manager.

While in Atlanta last week, J. R Long, of Ft. Payne, Ala., announced that he had taken a new lease on the Opera House at that place and was remodeling it, putting up a marquee and otherwise making improvements for the coming season.

Paul Lazarus, general sales manager (southern and western divisions) of United Artists Corporation, spent several days here this week in conference with his Atlanta exchange manager, W. G Carmichael.

Manager Thos. H. James is back at Loew's Grand after a week's vaction in New York.

Willard C. Patterson, southern division manager of Universal theatres, left Tuesday for Charleston West Virginia, for an inspection of his company's holdings at that point.

Dan Michalove, general manager of Universal theatres, returned yesterday from a two-day visit with his parents in Asheville, N. C.

A fire which originated in the operating room of the Alamo No. 1 Theatre at 36 Peachtree Street shortly before 10 o'clock Thursday night, completely destroyed the projection room and fourteen reels of film. No one was injured and the flames were quickly extinguished.

The Alamo No. 1 belongs to the theatre enterprises in which R. B Wilby and Thos. G. Coleman are jointly interested. Mr. Coleman is the manager.

Willis Moore, projectionist at the Ritz Theatre, Thomaston, Ga., died at his home last Saturday night as a result of burns received when the film he was propecting caught fire. When the film blazed Mr Moore atempted to take the reel out of the magazine, but it dropped to the floor, and in his excitement he kicked it out of the projection room, where he was enveloped in the flames, sustaining fatal burns.

The deceased is survived by his wife and two children.

C. H. Carney, owner and operator of the Gypsy Theatre, Brocton Ala., announces the opening of his new house at Troy, Ala., on September 13th.

George O. Hatcher has taken over the Evelyn Theatre, Social Circle, Ga., and will re-christen it the Social Theatre. This marks Mr. Hatcher's first venture in a motion picture theatre enterprise.

Thomas A. Little and Miss Pearle Malone Weatherly were married in Charlotte, July 30th, according to formal announcements received in Atlanta early this week. Mr. Little is well known in Atlanta, having served as local branch manager for P D C for more than a year.

The Grand Theatre, Waynesboro, Ga., was purchased this week by F. Haygood from R. W. Tyson, of Birmingham, Ala. Mr. Haygood has been the resident manager of the Grand for the past two years and has made many friends both for himself and the theatre since coming to Waynesboro.

T. J. Connors, of New York Southern sales superintendent of MM-G-M, visited the Atlanta branch last Saturday.

C. H. Carney, of Troy, Ala., who is soon to open a new theatre there, has placed orders with the Atlanta branch of National Theatre Supply Company for equipment.

"Bill" Sharpe, one of the best known film salesmen in the Southeast, has returned to United Artists and will travel in the Florida territory. Frank Hudson and Harry Schull, also well known in this section, have joined United Artists' sales force, the former in Alabama and the latter in the Georgia territory.

Fred W. Young, sales manager for Arctic Nu-Air, with headquarters in Atlanta, leaves September 1st for Chicago, where he will remain until the first of the year.

Among Birmingham visitors the past week were Joe Slatsky, of the New Lyric, Brookside, Ala.; John Johnson, of the Colonial, Jasper Ala.; John Miller, of the Dixie, Cordova; Lee Castelberry, of Princess, Gadsden.

Ben Y. Cammack, Atlanta manager of Universal, was a Birmingham visitor the past week, accompanied by his salesman, Jimmy Greenleaf.

Henry Hury returned to Birmingham after a short vacation in Panama City, Fla., and immediately began rushing plans to open his new "Champion," on which work is rapidly progressing. It is believed the house will be ready in September.

Manager Vernon Reaver, of the Ritz, visited Atlanta the past week.

Manager C. R. Beacham, of Atlanta First National, visited Birmingham the past week and greeted his many friends along the local rialto.

Messrs. John W. Peck, Sr., and John W. Peck, Jr., visited several south Alabama points the past week on business connected with their circuit.

The cotton situation having improved, the small towns of the state are looking optimistically to a very good fall. It is hoped by many business men that cotton will go as high as 22 cents per pound, in which case they state the farmers will recoup their losses of the past two seasons, and still have something left over. Should this be the case, the box-office will undoubtedly benefit. The steel situation is clearing up in the district and mills are resuming normal capacity output.

Cleveland

E. G. SOUERBIER, who is interested in a chain of theatres in Toledo, has purchased the Lyric theatre at Indianapolis from Charles Olsen. It is rumored that he is negotiating for two other houses in Indianapolis. The addition of the Indianapolis theatres to his chain gives Souerbier an interest in twenty picture houses.

Gradwell Sears, local First National exchange manager, sprained his back last week. Report has it that he was trying to lift his car out of a ditch. The accident was more uncomfortable than serious.

W. F. Rogers, M.G.M. sales manager, stopped off in Cleveland for a day last week en route to New York.

Metro-Goldwyn-Mayer was the old distributor represented by a booth at the Cleveland Industrial Exposition which was held at the Public Auditorium from August 6-28. C. C. Deardorff, M.G.M. publicity man, decorated the booth with M.G.M. lions, illuminated pictures of stars, and pretty girls.

George Fleischman, of the Atlas and World theatres in Toledo, will soon have the State thetare to look after, too. The State, a 2,000-seat outskirt house now under construction, will be completed about November 1st.

Martin Smith and J. A. Beidler, who own and operate a chain of motion picture theatres in Toledo, have broken ground for a new 1,500-seat house in West Toledo. It is expected to be finished the first of the year.

A. H. Fischer, who came out of the west to become general sales manager in the Ohio territory for the Fischer Film Exchange, was escorted around the territory last week by Meyer Fischer, president of the company. A. H. Fischer will concentrate on first runs.

The Board of Trustees of the Motion Picture Theatre Owners of Ohio will meet in Columbus on August 24th at the Neil House. At that time it will be decided when and where the 7th annual convention of the M.P.T.O. of Ohio will be held. J. J. Harwood of Cleveland will attend.

Loew's and United Artists' Broad Theatre is the name of the Columbus theatre formerly called the James. As the names indicate, this is the house which Loew and United Artist took over from Wilchanges in equipment and decorations, and will re open August 21st with six acts of vaudeville and feature pictures as a regular policy. liam James. It has been closed for

William M. James, president of the M.P.T.O. of Ohio, and P. J. Wood, executive secretary of the organization, both were in Cleveland last Friday to attend the second annual Film Golf Tournament.

Milton Bryer, of the Waldorf theatre, Akron, took an English week-end (Friday to Tuesday) to go fishing in Pennsylvania. Bryer says the picture business in Akron is good.

Wallace Allen has come here from Memphis to handle the exploitation for the Allen theatre. The Allen will inaugurate its unit show policy, starting September 10th.

A dozen of the oldest practicing physicians in Cleveland were guests fast Monday of John F. Royal, manager of Keith's Palace theatre at dinner and theatre. The dinner was at the Statler Hotel.

Keith's Temple theatre, Detroit, is changing its house policy the first time in twenty-four years. The Temple, which has been playing straight vaudeville for the past twenty-four years without an interruption, has gone into the combination vaudeville and picture policy.

The Temple theatre, Toledo, is installing Movietone, and is the first house in the territory to put in this equipment. The house is closed for two weeks while installation is made.

A romance of the Film Bldg. will culminate on August 31 with the marriage of Ruth Marie Steffens, head inspector, and William Gross, head booker for the Educational Film Exchange.

Herbert Jennings, formerly manager of Keith's Palace theatre, Indianapolis, has been appointed manager of Keith's Temple theatre in Detroit. He succeeds Arthur Gobel.

John F. Royal, manager of Keith's Palace theatre, Cleveland, was in Saganaw, Michigan, last week to attend the formal opening of the new Butterfield house.



Albany

JAMES E. ROACH, who has been managing director of the Farley houses in Schenectady, has now been named as manager of the State theatre in that city, one of the Farley group, and Guy Graves, who has been connected with the organization, has been named as supervisor of the Farley theatres. It has been decided to hold each house manager responsible for the business done by the respective houses. Mr. and Mrs. Farley are just back from a week or so in Atlantic City.

F. C. Adams, who runs the theatre in Millerton, is now showing but two nights a week. Later on he will probably open the house for four nights.

The Town Hall in Lenox, which has been conducted by Mr. Johnson, has been turned over to his daughter, Mrs. J. J. McCabe.

McLaughlin's theatre in Oriskany Falls, is now open but one night each week. Len Garvey, who operates a theatre in Clinton, is also doing the booking for the theatre in New Hartford.

Exhibitor Riddell, of Luzerne, may shortly be known as Supervisor Riddell, for he has decided to make the race this fall, having been nominated to the Board of Supervisors

Max Milder, who is now doing the buying for the Schine circuit, spent a few days last week in New York city.

For the first time in three years or more, Pop Linton, of Utica, has been indulging in a vacation. And, what's more to the point, he took ten days, arriving home this week and plunging into business ten minutes after reaching Utica.

Henri Brunet, one of the home office executives of Pathe, paid Albany a visit last week, and spent the time in going over matters with Edward Hayes, local manager.

Otto Gloeckner, who recently bought the Central theatre in Albany from the Weidman brothers, has made a proposition to the latter to run the theatre for three months more until such time as he can obtain a manager. The house will be redecorated and otherwise improved, but will not close.

George Dwore will open his new theatre, which will be known as the Colony, in Schenectady, about October 1. It will seat 800. The Dwore theatres will not be a part of the Schine proposed booking system.

Very few exhibitors are appearing along Film Row in Albany this summer, as compared with other seasons. This is said to be due to the fact that the film salesmen are all equipped with cars these days.

Many of the motion picture theatres are installing popcorn machines these days. Jerry LaRock has installed one at his house in Warrensburg, while W. W. Farley will place one in the Albany. Bert Gibbons, formerly connected with Vitagraph and more lately with Bond, is now selling these machines.

Julius Boxhorn, conductor of the Mark Strand orchestra in Albany, is back from a vacation spent in New York city.

Grace Cramer has been engaged as organist for Silverman's Rialto theatre in Schenectady, in which a new organ is being installed. The present instrument will be taken to the Pearl theatre.

Stephen Boisclair, formerly a well known organist in Albany, and more recently with Proctor's theatre in Schenectady, has resigned.

James Savage, of Buffalo, manager for Chase Pictures, was in town during the week. Walter Roberts, manager of the Troy theatre, is spending a week's vacation at Burden Lake.

Jack Campbell is now handling the Griswold theatre in Troy, and is being congratulated by his many friends. The promotion comes as a fine recognition to the young man who has been in the business for about eight years.

Miss Celia Rosenthal, of the Rose theatre in Troy, is spending three weeks in New York city. Her father, Jacob Rosenthal, is on a trip this week through the Adirondacks, with Ray Smith of the Universal forces.

Before Charles H. Goulding left Troy last week, to assume his new duties as manager of Proctor's theatre in Rochester, he was presented with a beautiful silver service by the employees of the Fourth



Salt Lake City

ACCORDING to George E. Carpenter, manager of the Paramount Empress Theatre and Secretary for the Louis Marcus Enterprises, installation of the new pipe organ at the "Capitol" Theatre is under way. The name "Capitol" was selected for this recently purchased house after having conducted a contest during which Five Hundred Seventy-three names were submitted.

A change of policy is to be instituted at the Victory Theatre here the first of September and Ackerman Harris vaudeville will be added to the picture program. Ray Hendry, who has been managing the Paramount at Ogden for some time, will take charge of the Victory here, while Carl Porter, present manager, will take charge of other duties on the circuit, it is announced.

Harry Ashton, manager of the Paramount Theater at Provo, Utah, is to be transferred to the managership of the Ogden Paramount house, while Sam I. Levine, of the Capitol Film Laboratories here, is to take charge of the Paramount Provo Theatre.

Alex Schriner, organist of the Metropolitan Theatre of Los Angeles, is to be the head organist at the new Capitol Theatre here in addition to the Fanchon-Marco shows which will be offered.

Walter Mendenhall, of the Pinney Theatre at Boise, Idaho, is in this city making arrangements to have the Fanchon-Marco shows play there. These acts will also play the Paramount at Ogden each week following the presentation here.

The Ackerman Harris vaudeville will play the Paramount at Provo following the Salt Lake performance, it is announced.

Herman Webber, who recently added the intermountain territory for Paramount to his District, was in this city a few days ago.

Miss Ether Hunter, Maintenance Clerk of the local Paramount exchange, is back from a two weeks' vacation, as is Frank Hallow, of the Ad Sales Department.

Charles D. Bucknum, operating the Ideal Theatre at Emmett, Idaho, was a film row visitor this week.

E. Swain, former operator of the Utopia Theatre at Roosevelt, Utah, has purchased the Gem Theatre at Murray, formerly operated by George Homerig.

William Polson, who operates the Idletime Theatre at Bruneau, Idaho, has taken over the management of the Paramount Theatre at Glenns Ferry, Idaho. This house was recently operated by E. M. Loy.

Ike Swenson, of the Angelus Theatre at Spanish Fork, Utah, is visiting the various exchanges here.

E. J. Drucker, one of the owners of the new De Luxe Feature Film exchange in this city, is arranging to move his family from Denver, to make Salt Lake his home and headquarters for at least a year.

Fred Young, salesman out of this new De Luxe exchange, is making a six weeks' trip into the territory.

Manager L. C. Wingham, of the M-G-M office, is back from the Idaho and Montana territory, where he spent about six weeks.

George Derrick, former booker for M-G-M here, has been promoted to the position of Assistant Manager.

Ed S. Diamond, former manager of the Pantages Theatre, has been named as manager of the American Theatre by the new lessee, Peter Sylvagni, a contractor of Salt Lake and Carbon County, Utah. The new management has obtained a ten-year lease on the theatre from the Fred Dahnken interests, and is at present engaged in remodeling the theatre, at a cost of $15,000.00.

The American Theatre will open the evening of August 24th with Warner Stone's orchestra. The new management announces that the policy will be the best pictures obtainable at popular prices.

Ray Peterson, former owner of the Cozy Theatre of this city, and at present operating the Fair Oaks Theatre at Pasadena, California, is visiting his host of friends in Salt Lake and also his brother, Pete Peterson, Assistant to Manager W. E. Shipley, of the local Gem Theatre. Ray Peterson states that things in Pasadena are going good.

May Pearson, Secretary to Division Manager L. W. Weir of the De Mille Pathe Corporation, is visiting her folks in this city.

Cupid appears to be working wonders at the local Pathe exchange, it is reported, as Reba Hansen is to be a September bride, and Charlie Hamal is to join the ranks of the benedicts in the same month.

Johnny Harrington, Associated First National sales representative in Montana, was crowded off the road near Bozeman, Montana, and tipped over in his Nash sedan, a few days ago. He was badly bruised and shaken up but escaped serious injury, it is reported by Manager W. F. Gordon here. His car was completely demolished.

Mell Stringham, of the Colonial Theatre at Ogden, is among exhibitor visitors here this week.

Ed Ryan, of the Liberty Theatre at Brigham City, Utah, is lining up new business along the row.

Earl D. Smith, manager of the National Theatre Supply Company here, returned recently from a two weeks' motor trip to Los Angeles.

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Florida



IMPROVEMENTS consisting of remodeling and refurnishing at an estimated cost of $20,000, are to be made immediately in the Casino Theatre, Jacksonville, according to announcement by L. D. Joel, owner and manager. The house will be closed September 5 for this work, which is expected to be completed in time for reopening about September 17.

Manager Scotty Chesnutt, of the local Paramount exchange, is now enjoying a two weeks' vacation in his home city of Birmingham. He stopped in Atlanta enroute to Birmingham.

J. J. Fitzgibbons, eastern division manager for Publix, is spending a few days in Jacksonville.

Charles Oswald, booker for Publix district office, was in Atlanta last week.

Ed Brown, E. J. Sparks Enterprises booker from Atlanta, visited the Universal exchange this week. Walter Price, Universal booker from Atlanta, accompanied by Harry Vincent, supervisor for Universal's Florida theatres, also paid the local exchange a visit.

R. L. Price, son of Manager Price of the Royal Theatre at Madison, Florida, visited local exchanges this week.

Earle E. Griggs, director publicity, Universal, visited Jacksonville last week.

Charles P. Lester, manager local Universal exchange, left Wednesday night for a trip down state.

Mrs. Anna Sessions, who is well known in the motion picture field, stopped in Jacksonville enroute to Miami this week.

A. Davies, of Jacksonville, has been employed by the Universal exchange as bookkeeper.

J. H. McLaughlin, of the Franklin Theatre, Tampa, accompanied by Mrs. McLaughlin, and Mrs. Mable McKinney, who is connected with the Tampa Theatre, paid a visit to Jacksonville last Tuesday.

William Krause, Jr., manager of the Empress, has returned after a pleasant vacation.

Dixon Williams, popular assistant manager of the Florida Theatre, has returned to his duties here after having temporarily acted as manager of a theatre at Cocoa.

Two of Tampa's suburban theatres, the Palma Ceia, in Palma Ceia Park, and the Garden on 20th avenue, have closed for the summer months.

J. H. McLaughlin, manager of the Franklin, Tampa, and his wife, who is considered one of the most popular ladies in Tampa through the wonderful way she has handled the Victory box office, are having a short vacation driving through the state.

The new theatre recently opened at Sarasota has been named the "Park-Seventh," being located at the corner of the streets mentioned. The name was chosen from several hundred suggested in a contest conducted by the management.

C. C. Klutts, who operates the Glades at Moore Haven, has completed his new house at Clewiston. They are building an immense Celotex factory in that little city by the mighty everglades, and as soon as it starts operation Klutts will provide the amusement.

Starting next Saturday night, Manager John Carroll announced he will offer a midnight pre-view show, at the new Tampa theatre. The picture which is to open the following day will be used. As Sunday is usually a capacity day, the new stunt will probably relieve the long waiting lines, if the public take to the new arrangement.

Wm. H. Wassman, popular representative of P. D. C., was a visitor in Tampa the past week. Wassman is now a "cracker," he having bought an orange grove and home at Mount Dora, which is centrally located and makes it easy to reach for the week-end.

The two houses in Dade City have consolidated. The Colonial, owned by Vivian Gaskins, has been closed and Gaskins goes over to the Crescent, which will provide the entertainment for that city.

The colored theatre in Lake Wales, owned by Ben Terrill, has been leased to Robert Mack and re-opened this week.

The Maceo Amusement Company, who operate the Central and Maceo theatres in Tampa, held their annual meeting this week and re-elected Charles A. Sappal as president and general manager



Kansas City



AT the regular weekly meeting of the Kansas City Film Board of Trade, Harry Taylor was elected president, succeeding Guy Navarre, former United Artists branch manager, who was transferred to Minneapolis. Eph Rosen, Tiffany branch manager, was elected vice-president, the office formerly held by Mr. Taylor.

That annual event which usually is looked forward to—the baseball contest between the exhibitors and exchange representatives of Kansas City—has been set for next Saturday, according to F. E. Ritter, who is heading the organization of the exhibitors. The line ups of both sides will be kept secret until the game, the reason for which no one seems to know. E. C. Rhoden and Bill Warner will be chief umpires.

Among the changes and improvements in theatres in the Kansas City territory this week are: a new theatre is to be built in Lyons, Kans., by Charles Fair and W. D. Fulton, of Hutchison, Kans.; W. R. Browning and Harry Graham will manage the Miller Theatre, Manhatton, Kans., according to Mr. Browning, who owns the theatre.

The Liberty Theatre, Marysville, Kans., has been re-opened and is being managed by Charles Woollner.

Work has been started on a new theatre in Coffeyville, Kans., by J. B. Tackett, owner of the Tackett Theatre in that town.

A new motor generator and new mirror reflector arc lamp has been installed in the Royal Theatre, Cameron, Mo., by H. Jarboe, manager.

The Rialto Theatre, Kansas City, managed by J. W. Holmes, has changed its name to the Eighteenth Street Theatre.

The Golden City Theatre, Golden City, Mo., managed by C. R. Marshall, has closed for repairs, and will open in September.

A Kilgen organ has been installed in the Eldorado Theatre, Eldorado, Kans., leased by Universal.

Among the out-of-town exhibitors in the Kansas City territory this week were: Frank Weary, Harris Theatre, Richmond, Mo.; J. H. Campbell, Wellsville, Kans.; C. L. McVey, Dreamland Theatre, Herington, Kans.; G. L. Rugg, Hiathawa, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

The Kansas City *Post,* a daily newspaper, has added a radio movie service to its regular Wednesday night program. Fifteen minutes will be devoted to answering as many questions as possible concerning the screen industry.

Clyde Badger, manager of the Stebins Picture Supply Company, Kansas City, returned from a Colorado vacation this week, as did Charles Beseenbacher, of the Independent exchange, who was on a fishing trip in Southern Missouri, and B. C. Cook, of the Economy Film Company, who had been on a motor trip to Pennsylvania.

R. E. Recoh is the new booker at the Tiffany exchange, succeeding George Raumeister.

"Red" Jones, Educational branch manager, has been hustling in the territory three weeks now.

W. C. Ancell and M. R. Edington have joined the Enterprise branch sales force.

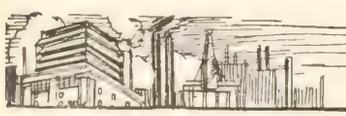
C. L. Hickman and Irving Melcher are new members of the Fox branch force, the latter having been transferred to Kansas City from Chicago.

William Flynn is now covering Southern Missouri for Warner Bros.

Max Mayer of that company has been transferred to Northern Kansas.

C. A. Schultz, of the Midwest Film Distributors, Inc., was out in the territory this week.

The Liberty Theatre, United Artists leased house of Kansas City, has changed its opening day from Saturday to Friday, effective this week, according to Samuel Carver, manager.



St. Louis



COL. E. A. SEGILLER, vice-president and general representative of Liew's Incorporated, passed through St. Louis August 22 on his way to Kansas City, Mo., when another Loew picture palace will be opened soon as the 384th link in the chain of Loew theatres around the world.

The Ambassador Theatre, St. Louis, Mo., is celebrating its first anniversary. A special program was arranged for the occasion.

Charlie Goodnight, prominent motion picture theatre owner of De Soto, Mo., died at Warrensburg, Mo., on Sunday, August 14. His funeral was held on Tuesday, August 16.

L. B. Stephens has resigned from the Fox sales staff and on August 15 started out for F.B.O. He has been assigned to the Eastern Missouri territory. R. Wilkinson, also formerly with Fox, is one of the special representatives in the St. Louis F B O office.

E. B. Derrm, treasurer of the Film Booking Offices, was in St. Louis on Saturday, August 13, and attended a conference of the local sales organization. C. E. Penrod, division manager, was also present

H. M. Herbel, division manager for Universal Pictures, was a visitor to the St. Louis exchange. He will also visit Omaha before returning to New York.

Moving pictures are being made at the Missouri Botanical Gardens in St. Louis, Mo., of plants growing, blossoming and dying.



South East



THE Carolina Theatre, Elizabeth City, N. C., which is the latest edition to the circuit owned by the Carolina Theatre's Inc., had a brilliant opening last Monday night.

Short speeches were delivered by Mayor Jerome B. Flora, W. T. Culpepper, Dr. A. L. Pendleton and Dr. S. H. Templeton. E. D. Turner, president of the Carolina Theatre's Inc., also made an interesting talk on the policy of his circuit. An address was also made by W. O. Saunders, owner of the Independent, and prominent writer for Collier's and other magazines.

Among those present from Charlotte were: Mr. and Mrs. E. D. Turner, Mr. and Mrs. Frank Drew, M. E. Winman, Bob Masterman, Clyde Cheek, R. B. Wilbanks, W. P. White, R. A. Davis, Otto Fletcher, and O. R. Brown, of Aranson & Brown. Others present were: Chas. Arrington, Rocky Mt., N. C., and E. L. Garrett, Ahoskie, N. C. Mr. and Mrs. C. D. Buckner.

Enos Beam, owner Princess Theatre, Shelby, N. C., spent Thursday in Charlotte.

H. J. Paradis, owner of a string of theatres in North Carolina, accompanied by E. C. Pierce, is spending the week in New York.

W. H. Marion, former owner of the Victory Theatre, Mt. Airey, N. C., which has been operated under the name of the National Theatre under a receivership for the last several months, purchased the theatre Monday when it was sold under order of the Court. Early Benbow and P. A. Boon, former owner of the Broadway and part owners of the National Theatre, Mt. Airy, have announced that they will have a new modern theatre with full equipment, also stage for road shows in operation in Mt. Airy by November 1st.

Ritch Keller, manager Strand Theatre, Marshall, N. C., spent last Monday on Film Row.

H. F. Kincey, general manager Publix-Saenger Theartes of North Carolina, spent the week in New Orleans and Bay St. Louis, Miss., with Saenger officials.

S. S. Stevenson, general manager Stevenson's Theatres, and Geo. tSevenson spent Friday and Saturday in Rock Hill, S. C., and Charlotte, purchasing equipment for the new Stevenson theatre in Rock Hill, which is to be opened shortly.

H. H. Everett, manager of Arthur C. Bromberg Attractions Charlotte, spent several days in the South Carolina territory, returning Saturday.

J. Harry Long representative for the Alexander Film Co., in Virginia, Tennessee, North and South Carolina, spent Thursday in Charlotte.

W. J. Morgan, general sales ager, DeMille Division of Pathe, spent several days in Charlotte in conference with W. F. Lenehan, his salesman. Mr. Morgan, C. S. Stombaugh, district manager for Pathe, W. L. Lenehan and Paul Phillips, salesmen, made a flying trip to Hendersonville, N. C., Tuesday.

D. M. Eaves, owner of the Eaves' Circuit in North and South Carolina, was in Charlotte Monday.

J. R. Houser, owner Victory Theatre, Mooresville, N. C., spent Wednesday on Film Row.

Walter Griffith, general manager Holacher Film Delivery Service, announces the extension of routes for his company, beginning Saturday of this week, to take in Columbia, Newberry, Sumter, Camden, Lancaster and other points in South Carolina.

Announcement has just been made that F. L. Harrel is the sole owner of the Liberty Theatre at Rockport, Ky. There have been several announcements regarding the new management of this theatre recently, but Mr. Harrel advises that he is the sole owner, and that his nephew, Ray Harrel, ran the theatre for the past several years until his death last April.

The Goldberg Amusement Company, Clarksville, Tenn., has leased the Dreamland Theatre at Guthrie, Ky.

Earle Hall Payne, manager of hte Kentucky Theatre, Lexington, Ky., and the Kentucky, Danville, is spending a few weeks in New York.

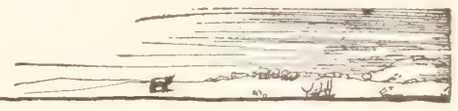
H. E. Cully has leased the Audubon Theatre from B. T. Curry.

Boyd Potter has taken over the Heyburn Theatre, Arjay, Ky. from Virgil York.

L. G. Patterson reports that August 9th he temporarily closed the Ivy Theatre at Island, Ky.



Southwest



TOM BOND, formerly manager of one of the Publix theatres at Little Rock, Ark., has arrived to become the new manager of the Capitol Theatre, Oklahoma City. Before going to Little Rock, Mr. Bond was with the West Coast theatres in San Francisco. He takes the place here of Adna Avery, who has been made City Manager of the Public Theatres in McAlester, Okla.

A new theatre, to be known as the Cozy, is now under construction in Tipton, Okla., and will be opened about September 15th. The owners are Joe Combs and A. E. Rippey.

Jake Jones has named his new theatre that opened several weeks ago in Shawnee, Okla., the Criterion Theatre. This theatre was known as the New Picture Show at the time of its opening.

Dye and Bradley are the new owners of the Dixie Theatre at Wynona, Okla., having purchased this theatre recently from E. C. Benson.

The Empress Theatre at McCurtain, Okla., which has been closed, has been reopened by Dennis Miller, according to news received last week.

R. S. Hunt, who has the Dixie Theatre at Spiro, Okla., has taken over the Cummings Theatre at Panama, Okla, and will operate both shows.

The Royal Theatre at Ralston, Okla., which has been closed for some time, has been opened by N. S. Nixon.

The Greenfield Theatre at Greenfield, Okla., has been reported as having been closed for an indefinite period.

M. E. Tarkington, formerly of Cyril, Okla., has opened up the Mulhall Theatre at Mulhall, Okla. This theatre burned several months ago.

Gus Joseph has leased his two theatres, the Gem and the Joseph, at Kaw City, Okla., to A. B. Hopkins of Harryman and Hopkins of Perry, Okla. Harryman and Hopkins own the Lyric and Temple Theatres at Perry.

Dr. R. L. Wright has sold the Princess Theatre at Talihina, Okla., to J. Oldham, formerly of Clayton, Okla.

E. V. Weaver has leased the Senate Theatre at Shidler, Okla., from Fred Jackson. Geo. C. Hill, who has had a lease on this theatre, has relinquished his lease.

This gives Mr. Weaver both theatres in Shidler, as he has already been operating the Osage Theatre there. He also has the two theatres at Yale, Okla., the Cozy and the Rex. At this time, however, he is operating only the one theatre in Yale.

A. B. Crawford has purchased the Kaneyville Theatre at Kaneyville from Lee Cooper.

According to reports received recently a John Richardson, Jr., is soon to open a new theatre at Hollis, Okla.

C. W. Stombough, southern divisional sales manager of the Pathe's Short Subject department, was in the city this week visiting the local exchange.



Detroit



THE Film Baseball Club has been playing some fine games lately. Last Sunday the boys downed the Carleton Baseball Club with a score of 11 to 9. Wade Allen of Universal, who acts as club manager, seems to have pepped the team up considerably during the last few months.

Tom Moule, the Kunsky manager, is back at his desk after a two-weeks' vacation.

Mrs. Charles S. Mott, daughter of Colonel W. S. Butterfield, and her husband, Charles S. Mott, vice-president of General Motors Corp., have departed for a honeymoon trip to South America and Europe.

The Pastime at Williamston, Mich., was recently sold by Roy and Ralph Adams to Mrs. Oda Cranston. The same policy will be continued under the new management.

Two Michigan exhibitors were enrolled in the recent state championship golf tournament at Ypsilanti. Harry Lush of Plymouth and Hunter Robbins, Grand Haven theatre owner, are the distinguished gentlemen. Unfortunately, neither carried away the bacon.

Maurice J. Caplan, president of the Metropolitan Motion Picture Co., has returned from a two-months' tour of Europe.

Employes in the Film building park their cars with much care since A. W. Bowman, Columbia manager, paid the police department $9 for overtime parking. When 4:30 arrives there is a general rush daily to the open spaces away from Cass avenue.

According to a sign over the canopy, the Broadway Strand will reopen in September with a new policy. No other information is given.

The Ironwood Theatre Corporation has taken over the Rex Theatre, Ironwood, and will begin at once the erection of a modern house on the lots in the rear of the Seamon block on Aurora street.

New York and New Jersey

MATTHIAS RADIN, A.B., LL.B., better known as "Matty," of the Commonwealth Film Exchange, has the distinction among film salesmen of having never lost an exhibitor-customer during his several years' association with the motion picture industry.

There is no particular mystery about the manner in which Mr. Radin has accomplished the above; in fact, the following rules, which he graciously explains, earned him the good graces of the trade, are those that could be applied to any other business—they need only to be carried faithfully out:

Matty's idea of a real salesman is: one who never makes a promise which he does not intend to carry out, or which he cannot carry out; one who never makes any statements about his wares unless he knows them to be positive—so qualifying his statements as to leave no room for any doubt with the exhibitor that it is partly conjecture or based upon certain information which he discloses. On these simple rules, Matty bases his success in this field.

After spending two years in managerial capacity with the Steiner and Blinderman theatre circuit of New York City, Hymie Goldschein is now with the Mayer and Schneider Clinton Theatre, located on Clinton street between Delancey and Rivington streets.

The M. P. T. O. of New Jersey are holding a directors' meeting at Newton, N. J., this week.

A new theatre will be erected on 14th street, between 5th and 6th avenues. The building is unnamed at the present.

The City Theatre, Hoboken, opened Wednesday, August 24.

J. Gottlieb, owner and operator of the Paradise Theatre, 4th avenue and 28th street, Brooklyn, has returned from his vacation.

Rosenweig and Seigle's Beverley Theatre is closed in order to permit alterations.

"Jimmy" Sammons, who has operated the Sunshine Theatre, Coney Island avenue, for some time, has sold that house to B. Lyman. Mr. Lyman also operates the Eagle Theatre, and another theatre in Hicksville, L. I.

The Eden Theatre, 5th avenue and 9th street, Brooklyn, will open in a couple of weeks.

Work will soon be well under way on the Loew Theatre Circuit's new hiuse on 9th street, Brooklyn.

Rosenweig and Siegle are reported as having taken iver the Park Theatre, 44th and 5th avenue, Brooklyn, from the B. L. & M. (Barr Bros.) circuit.

Messrs. Rachmiel and Rinsler are said to have added the Carroll Theatre, Utica and Carroll streets, Brooklyn, to their holdings.

Beginning Labor Day, the Albee Theatre, Brooklyn, will adopt a split week with pictures instead of a full week policy, and the same company's Orpheum Theatre, a few blocks away, near the Strand, will go back to its former straight bill of vaudeville.

The Albee is near the Metropolitan, operated by the Loew Circuit. There will be some lively competition in this section in the weeks to come

Eugene Pulch, partner with Fred Huebner in the Shore Road Amusement Company in the Bay Ridge section of Brooklyn, is vacationing in the New England states.

Eddie Madden, formerly with the Harry Harris circuit of New York City, will take over the Tompkins Theatre, 534 Gates avenue, August 26. This house was formerly owned by Nelson and Renner.

The Alhambra Theatre, 125th street and 7th avenue, one of the oldest theatres in New York City, opened up this week, Monday, with a split week policy.

Miss Goodman, of the Prudential Film Delivery, is vacationing in Pennsylvania.

The National Winter Garden will soon reopen. Pictures are said to be included in its program.

Central Penn

ARTHUR SNYDER has resigned his post as manager of the Scenic theatre, York, owned by the Nathan Appell Enterprises, to become general manager of a chain of picture and vaudeville houses in Eastern Pennsylvania, for his brother, John H. Snyder, of Reading, who recently acquired many of the theatre holdings of the late George Bennethum. Arthur Snyder will have his headquarters in the Kline Poster Company Building, Philadelphia. His York friends gave a farewell dinner in his honor on August 14.

Bert Lowe, manager of the Wizard Theatre, York, becomes successor of Mr. Snyder as manager of the Scenic, and will hereafter be in charge of both theatres.

M. Clyde Gibble, manager of the State Theatre, Harrisburg, accompanied by Mrs. Gibble and Miss Evelyn Stoner, of Penbrook, left on August 15 on a vacation trip by motor. The party planned to visit Pittsburgh, Erie, Buffalo and New York City. In the latter city it was the intention of Mrs. Gibble to make a business call at the home offices of the Wilmer & Vincent Theatre Company, which control the chain of which the State theatre is a part.

Walter Vincent, of New York, one of the heads of the Wilmer & Vincent Company, in the latter part of August made a tour of the circuit of combined vaudeville and picture houses of the company in Pennsylvania and Virginia, inspecting, among other things, new cooling systems that have recently been installed in some of the houses. Among the cities he visited were Reading, Harrisburg, Allentown, Easton, Altoona, Bethlehem, Norfolk and Richmond.

John G. Newkirk, of the Wilmer & Vincent managerial staff, was transferred from Reading to Harrisburg August 15 to have charge of the State theatre, during the absence of Manager Gibble on a vacation trip.

Mr. Newkirk, formerly of the Rialto, Allentown, was sent to Reading early in the summer to manage the State theatre there during the absence of F. G. Plessner, who took a five-week vacation trip to California. In the Fall Mr. Newkirk will become permanent manager of the Capitol in Reading. Frank D. Hill, now acting as temporary manager of the Capitol, will manage the Rajah, Reading, when this vaudeville and picture house reopens September 5.

Announcement is made that Cedar Crest College, Allentown, will erect an open air theatre on the campus, to be completed early next Spring. It will have a seating capacity of 1,500.

After an absence of several months in Atlantic City, Jack Jones has returned to Scranton and has resumed his duties as manager of the Capitol Theatre, of the Comerford circuit.

John De Palma relinquished his duties as organist at the Strand theatre, in York, on August 13, and has gone to accept a position in a Philadelphia theatre. His place at the Strand Wurlitzer will be taken by Theodore Aurand who has been chief organist at the Capitol, York. Stuart Wiley, who assisted at the Strand, will henceforth preside at the organ in the Capitol. All these York houses belong to the Nathan Appell Enterprises.

Nick Iacocoa, proprietor of the Franklin Theatre, Allentown, devoted all the receipts of the performances of August 19 to help outfit the Franklin municipal playgrounds for the children's Romper Day sports.

Local movies of the children's carnival week exercises in Allentown, were taken for the Majestic Theatre management and shown in the theatre on August 23 and 24. There was a special matinee for children on the first day of the showing of these films.

J. G. Beilin, proprietor of the Palace Theatre, Bethlehem, has announced the theatre is to be thoroughly renovated.

Harold Geschwind, a church organist, of Boyertown, has accepted a position as organist for the Park Theatre, Reading.

Canada

NORMAN CODE of the Capitol Theatre, Winnipeg, Manitoba, has returned to Winnipeg after spending some weeks in British Columbia, where he supervised various constructional details in the building of several Famous Players Canadian Corporation houses in British Columbia cities.

One of the latest company incorporations under a Canadian Federal charter is the Lions Gate Cinema Studios, Limited, with headquarters in Vancouver, B. C. According to information supplied at Ottawa, the company has been organized to produce and distribute Canadian moving pictures. The capital comprises 500,000 shares of preference stock at $10 par value

The Laurier Theatre, Hull, Quebec, is still dark because of building operations, and it is stated that it will not be re opened until September. The whole interior has been ripped out and enlarged, the seating capacity to be 1,400, ac cording to Donat Paquin, pro prietor of the house.
and 500,000 common stock of no par value.

The Lions Gate Cinema Studios, Limited, has purchased studio property in Vancouver West.

Milwaukee

J. WILLIAM HOUCK has been named manager of the new Kenosha theatre, The Kenosha, the latest addition to the U. chain in Wisconsin. The Kenosha will open about the first of September. The theatre has a capacity of 2200, is built in Spanish style with atmospheric interior. Mr. Houck was formerly manager of Saxe's State at Racine. Miss Laura Goodman is assistant manager.

Dan Kelliher, of Lake Geneva and Elkhorn, was in the city for a few hours early in the week on business.

J. E. White, cashier at the Pathe exchange, has been at home ill for the past few days.

Harry Hensler, brother of F. C. Hensler, branch manager of M-G-M Omaha branch, has been appointed assistant poster clerk in the local M-G-M exchange. Earl Haney has been made poster clerk to fill the vacancy created by the resignation of James Patton.

Charles Guelson, manager of the Badger theatre at Stoughton, was among out-of-town exhibitors to visit exchanges this week.

Aug. Berkholtz, manager of the Mermac, West Bend, stopped in at several exchanges while in the city on Monday at attend the regular meeting of the Film Board of Trade.

The Modjeska, under managemen of Fred Brown, celebrated its third anniversary with special programs.

The Ozaukee theatre at Port Washington, which was recently taken over by Harry Perlowitz manager of the Savoy here, is being opened after extensive remodeling, on August 27th. Stanley Perlowitz is acting as manager of the theatre.

The Orpheum theatre at Green Bay is having a fashion show with the co-operation of Green Bay merchants. The show is being held under the direction of Miss Alice Conroy of Milwaukee.

Louis B. Christ, is the new manager of the Saxe Green Bay houses, the Grand, Strand, and Colonial Mr. Christ was formerly with Pantages in Seattle.

Walter J. Hildebrandt is the new booker at the Tiffany exchange Mr. Hildebrandt was formerly road secretary for the Milwaukee Ball Club and at one time was interested in the Rainbow and Butterfly theatres.

F. G. Sliter, manager of the Fox exchange, was in Chicago on Wednesday to attend a sales conference with James R. Grainger, general sales manager.

The Columbia exchange has moved its quarters from 719 to 713 Wells St. The space occupied by Columbia at 719 is now being used by National Theatre Supply, which has greatly increased its offices and show rooms.

Jack Draginis is managing the Bell theatre at Sparta for E. L. Weisner, who recently took over the Bell from Otto Bell.

Neil Duffy, manager of the Elite theatre at Appleton, dropped in at several of the exchanges for a short business call.

A. C. Wilson, home office auditor, is spending a few days in the local Fox office.

Saxe's newest theatre in Milwaukee, The Uptown, will open on September 3rd. C. W. "Terry" Bedel is the manager of the new house. Mr. Bedel comes here from Peoria.

V. P. "Winnie" DiLorenzo has been appointed office manager and booker at the Columbia exchange. Mr. DiLorenzo is well known to exhibitors for he was with Celebrated for seven years prior to taking his present position.

Mark Morgan, representative of Red Seal in Wisconsin and Miss Anne Fifer of the Ludwig Exchanges, almost got away with it —and succeeded in keeping it secret for a month at least, but the news that Anne is now Mrs. Mark Morgan couldn't be kept from folks along Film Row for very long.

K. Egan is now covering Wisconsin territory for Celebrated. He is a former Paramount salesman from Kansas.

Frank Steffen, manager of the Rex at Racine, visited the exchanges on Tuesday.

Eric Carl entertained managers of the United Theatre Circuit theatres at a picnic on Wednesday of this week.

J. S. Grauman, president of Celebrated exchange, is recovering after an operation for the removal of his tonsils at Mt. Sinai hospital.

Racine is to have a new theatre at 63rd and Washington Ave., according to word received here. The project is being financed by Racine business men.

Mendel Rice and wife have returned to Milwaukee from California for a visit of two months. Mr. Rice was former owner of the State, Riviera, and Kosciuszko theatres.

John Seeger, formerly associated with the Cooper Theatre in La Crosse, has taken over the Unique theatre at Tomah from Roy Smith of Smith and Johnson. Mr. Seeger is now running the theatre under the name of the Tomah. Mr. Smith is at present building a new theatre in Tomah, a 500 seat house, which will be ready for opening about December 1st.

Frank Cook of the Gem Theatre at Sheboygan was a recent Film Row visitor.

John Heft of the Pastime theatre at Horicon is spending his vacation in the northern part of the state.

Chester Goetz of the United Theatre Circuit of Janesville was seen in the various exchanges on Thursday.

Jack Yeo of the Odeon theatre at Beaver Dam is spending a week in LaSalle, Illinois.

Art Desormeaux, manager of the Strand at Madison, is leaving on hsi vacation shortly, which he intends to spend in the west.

Seattle

WALTER GRAHAM, popular exhibitor of Shelton, Washington, spent a few days in this city last week, booking pictures for the coming month. During his stay he announced that he will open, within a few months, a new 750-seat theatre in Elma, a neighboring city, which will be one of the finest suburban houses in the territory. Equipment and furnishings are already on the way, according to Mr. Graham.

George Wahl, owner of the property in Bellingham, Washington upon which the Grand Theatre stands, is reported last week to have declared his intentions of reopening the house for the fall season under a first run picture policy. Reports have it that Mr. Wahl will spend about $50,000 remodeling the house prior to the opening.

J. A. Gage, special representative for D. C. Millward's Tiffany Productions exchange, returned to the city last week after several days spent in the Oregon territory.

Meager reports received from Chelan, Washington, last week announced the death of R. A. Kelsey, prominent exhibitor of that territory.

Manager Mat Aparton and his staff from the local Universal exchange returned from Portland last week, after a visit in the Oregon territory with Lou Metzger, general sales manager for Universal. Also at the gathering were F. F. Vincent, Pacific Northwest exploitation specialist; George Jackson, Portland branch manager; and Don Mitchell, Western division manager.

Shortly after his return from a month's trip to various Eastern cities, Ray Grombacher of the Liberty Theatre in Spokane received news from Cleveland to the effect that his father had passed away and the Grombacher family left Spokane again for the Ohio city last week. Mr. Grombacher, senior, was well known by the old-time exhibitors of Washington, having spent many years here prior to his removal to Cleveland.

The old Family Theatre in Ballard, one of Seattle's early suburban neighborhood houses, was renamed "The Bat Theatre" last week by its new manager, Mr. Gallagher.

T. Shanley, recently connected with the managerial staff of the Coliseum Theatare, left last week for Butte, Montana, where he will take over the managerial duties of the Rialto Theatre. Arnold Flink, former assistant to James Q. Clemmer at the Fifth Avenue Theatre, is now acting as managing director of the Coliseum.

Miss E. Rosecan, representative for John C. Raglund, who handles the Columbia Pictures exchanges on the Pacific Coast, arrived in this territory last week and appointed Jack Tillman as head of the new Columbia exchange in Portland. Mr. Tillman has a wide knowledge of the field in Washington and Oregon, having covered that territory recently for Metro-Goldwyn-Mayer.

Mr. and Mrs. Merle Davis, operating the Ansonia Amusement Company of Butte, were visitors in Seattle last week, en route to California on a brief summer vacation trip.

Monte Blue, popular Warner Brothers star, accompanied by Mrs. Blue, a former Seattle girl, spent spent a short time in this city last week en route to Lake Crescent, Washington, where they are vacationing as the guests of family friends.

Manager Robert W. Bender of Universal's Northwest Theatrical Enterprises, Inc., heaved a sigh of relief last week at the conclusion of the Universal-Seattle Post Intelligencer contest to select Miss Seattle for the 1927 Atlantic City Beauty Pageant.

B. Wallace Rucker, manager of the local exchange for Educational Pictures, returned from Portland last week after a few days' conference with Billy Green, his representative in that territory. Mr. Rucker is very much occupied at present, attempting to select an exchange site in Portland and supervise the building and furnishing of his new offices in Seattle all at one and the same time.

Art H. Huot, Northwest manager for Film Booking Offices, is another local resident who has just returned from the Oregon territory, after a brief visit with Manager Withers of the Oregon F. B. O. exchange.

Miss Myrtle Nester, former cashier at Manager Dave Frazer's local Producers' Distributing Corporation office, now combined with Pathe, was appointed last week to the position of treasurer of the Motion Picture Theatre Owners of Washington and the Western Poster Company. James M. Hone of the showman's group, and Art Aronson of the poster company made the joint appointment.

Joseph D. Roberts, publisher of the Seattle Amusement Guide, a local directory and news pamphlet, last week was appointed local representative for "Inside Facts."



Chicago



ENTRY blanks were going out this week for the 1927 Midwest Film Golf Tournament which will be held on September 16 at Olympia Fields, the scene of the previous matches, which have been greatly enjoyed by the large crowds of picture men who have turned out each year. The committee in charge, comprising Len Ullrich, chairman; Clayton E. Bond, Jack Sampson, William Burlock and Tommy Greenwood, are working hard to make this event the most successful of the Midwest Tournaments, and promise, as only one tournament is to be held this year, that the prizes and entertainment provided will be unusual in every respect. The committee also wishes to stress that the tournament is open to all film men, theatre owners and others connected with the industry in the Central West, and any one not receiving an entry blank should communicate with Len Ullrich, 908 South Wabash Avenue, who will see that their entry is taken care of. The fee, as in previous years, is $10.00, which includes lunch, dinner, green fees and club privileges.

C. H. Powell is now connected with F. B. O., and is covering Northern Illinois territory for this company. Mr. Powell was formerly connected with Metro-Goldwyn-Mayer, for whom he traveled in Northern Illinois.

Vice-President Geo. De Kruif, of the National Theatre Supply Co., has returned from a vacation spent aboard a lake steamer. It is the first time Mr. De Kruif has been away from his desk, except on business trips, in several years, and the rest and change were greatly enjoyed.

Dolph Miller, manager of Simansky & Miller's Plaisance Theatre, has left for a vacation, which will include a visit to Buffalo, his home city. Mr. Miller is accompanied by his wife and daughter.

Manager C. C. Wallace, of United Artists, invited exhibitors and film men of Chicago to attend a pre-view. A large criwd turned out.

As the result of votes in Milford and Sheldon, Ill., the Majestic Theatre at the former place and the Family at the latter are now open to the public on Sundays.

Manager Schultz, of the Rialto Theatre, Walkertown, Ill., has completed improvements on his house, which include the installation of a new organ.

L. L. Cochevity, of the South Bend Theatre Corporation, which operates the Strand, has taken over the 800-seat Blackstone Theatre of that city.

It is reported that Hugh Martin, of Argenta, Ill., will shortly open the picture show there.

Mrs. Al Sobler presented the popular publicity expert with a bouncing baby girl early Monday morning. Al is passing out the cigars and accepting congratulations at his office, 845 S. Wabash Avenue.

Great State Theatres, Inc., has secured control of the Belasco Theatre at Quincy, from William H. Sohn, who remains as manager of the Belasco, as well as taking charge of the Empire, which will reopen early in September.

Joe Koppel is now buying pictures for the Victorial Theatre, Indiana Harbor, in addition to the La Salle and Astor Theatres in Chicago and the Village Theatre in Wilmette.

Orchestraphone was given its first actual public try-out in the Pantheon Theatre on Wednesday and Thursday of last week, in connection with "The Resurrection," and this week with "Barbed Wire." The new reproducing instrument shows that it fills the place of an orchestra very satisfactorily and is proving of great interest to all exhibitors.

Emil Stern is still confined to his home, recuperating from his recent illness, but expects to be back at his down-town business headquarters shortly.

Fitzpatrick & McElroy have appointed Edward R. Sather manager of their houses in Michigan City.

Freddie Cleveland's Circle Theatre on West Roosevelt Road, which has been operating three days a week, will reopen next Friday on a seven-day a week schedule. During the time the show was closed part of the week, extensive improvements have been made in the house, including redecorating and refurnishing.

Mr. and Mrs. W. J. Sweeney spent last week-end at Lake Geneva at the home of Jack Miller, president of the Exhibitors 'Association of Chicago. Bill's health is continuing to improve, much to the pleasure of his many friends.



Baltimore



THE Royal Theatre, Newcastle, Del, has been leased by C. H. Banks, who will take over the playhouse September 5, and will run that 500-seat house four nights a week. It was formerly operated by a Miss Warwick.

A motion picture theatre, Chatham, Va., is rapidly nearing completion.

E. L. McDaniel, proprietor of the motion picture theatre at Bedford, Va., entertained the Rotary Club at that playhouse recently.

Harry Kahn, proprietor of the Opera House, Havre de Grace, Md., which is closed now for improvements, has taken over the Strand Theatre, Halethorpe, Md.

The Broadway Theatre here, operated by the Associated Theatres, J. Louis Rome, general manager, will be reopened to the public, September 3, with practically everything entirely new.

A balcony has been built in which greatly enlarges the seating capacity. The new color scheme is ivory, gold and old rose, with damask draperies to match. The stage has been enlarged and new lighting effects have been installed. The entire interior has been redecorated and remodeled with techstone old rose panels. A large crystal chandelier with 200 lights weighing half a ton has been placed in the center of the ceiling, with bracket lights around the walls.

The heating will be done by an oil burner. The marquee is 50 feet long, with an electric sign of the same length over it with 5,000 lights.

Mary Pascor, assistant bookkeeper at the Garden Theatre office, started her two weeks' vacation Monday, August 22, by going to Mercy Hospital here to have her tonsils removed by an operation. After leaving the hospital she will go to Atlantic City.

Two persons connected with the Whitehurst Theatrical Interests have just returned from their vacations. H. M. Messiter, booker, went on a motor trip with his wife up through Williamsport and into Canada and back again through East Aurora, N. Y. Helen Weidner, bookkeeper at the Garden Theare office, spent her vacation at Atlantic City. She is back at her desk again.

Ben Guterson, who has been working at the Loew offices in New York, and prior to that was connected with the Embassy here, will leave for Los Angeles September 1. He will become associated with the West Coast Theaters. He is the son of Mischa Guterson, musical conductor at Loew's Valencia.

Harold Ramsay has been appointed organist at Loew's Century here. He was formerly organist at the Capitol in Montreal and at the Indiana in Indianapolis. Ken Widner has been appointed organist at Loew's Valencia. He was formerly at the Newman, Kansas City.



San Francisco



"BILL" CROSBY, formerly assistant manager of the Union Square Theatre and well known in local motion picture theatres, has been appointed manager of the big Ackerman & Harris district house, the Roosevelt Theatre.

The Grad Lake, Senator and Dimond Theatres in Oakland installed W. G. Preddey-Triplett Spotlights.

Laurence Borg, manager of the Rivoli Theatre, Berkeley, just returned from a two weeks' rest at Richardson Hot Springs.

Archie Mayo, Warner Brothers film director, was in this city recently to attend the opening of the new residential Avenue Theatre, that was opened by Ackerman & Harris.

Leon Byrne, formerly connected with the Portland Oregonian and other papers at Portland, Oregon, has been made director of the publicity at the Golden Gate Theatre in this city, former manager Phillips having resigned to take a position in Oakland with a large T. & D., Jr., house. Byrne came direct from Portland, Ore.

Manager Frank Lacey of the Cameo Theatre, who has been putting over some big things there, just announced that he is going to bring back, at once, to that house, some of the bigger feature pictures in spite of the reduction in prices of the theatre.

Floyd St. John, of Co-operative has just returned from Seattle, where he announces the opening of Co-operative's new branch. Clarence M. Hill was installed as manager.

Recently the Robert E. Power Studios have received contracts for the interior decorations on the new Indian Theatre in Albuquerque, New Mexico, for the Bachechi Company; for the new theatre under construction on Whittier Boulevard in Los Angeles for Murphy's Comedians and also for Newby's new theatre in Ventura, near San Francisco.

The sincerest sympathy is extended to Vivian Preston, First National's booker, by every person connected with this industry. His wife, after a long siege of suffering, passed to her eternal rest recently. Mr. and Mrs. Preston had been childhood friends in Manchester, England.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5436 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9543 feet	April 1
Riders of the West	Ben Wilson	Rayart	4854 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 26
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	5562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Co umbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Telephone Girl, The	L. Gray-H. Bleun-Bellamy-Baxter Allison	Paramount	5455 feet	May 27

Feature	Star	Distributed by	Length	Reviewed
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7	et. June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L. Joy-A. Hale-C. Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yours to Command	G. O'Hara-S. Palmer	F. B. O	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros	5897 feet	June 24
Drums of the Desert	W. Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox		
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia		
Last Outlaw The (tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-I. Tellegan	Pathe-De Mille	5 reels	Dec. 12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L. Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Satin Woman, The	Mrs. W. Reid	Lumas	6566 feet	Aug. 5
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Tom's Gang	T. Tyler-S. Lynn	F. B. O		
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford-B. Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6 reels	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	7 reels	Aug. 26
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	7 reels	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	6 reels	
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	5 reels	
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
	Mendez	F. B. O.		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Running Wild	W. C. Fields-M. Brian	Paramount	6368 feet	June 24
Service For Ladies	Adolphe Menjou	Paramount	6 reels	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Soft Cushions	Douglas MacLean	Paramount		
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict.		
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National		
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7 reels	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman Who Did Not Care, The	L. Tashman-A. Rankin			

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Broadway Kid, The	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Drop Kick, The	R. Barthelmess - A. Vaughan-B. Kent	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Foreign Devils	Tim McCoy	M-G-M		
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	5 reels	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lone Eagle, The	R. Keene-B. Kent	Universal		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
Out All Night	R. Denny-M. Nixon	Universal		
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	6 reels	
Red Raiders	K. Maynard-A. Drew	First National		
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
We're All Gamblers	Keighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Fair Co-ed, The	Marion Davies	M-G-M		
orbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O.		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	Adolphe Menjou	Paramount		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.		
Jesse James	Fred Thomson	Paramount		
My Best Girl	M. Pickford-C Rogers	United Artists		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Ranger of the North	Ranger (Dog)	F. B. O.		
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	Richard Dix	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	5947 feet	Aug. 26
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4205 feet	Aug. 19
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G-		
Judgment of the Hills	V. Valli-F. Darro	F. B. O.	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O.		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
After Office Hours	E. Ralston-R. Arlen	Paramount		
Air Raiders, The	Al Wilson	F. B. O.		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Avenger, The	Bob Custer	F. B. O.		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Branded	Bob Custer	F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
Buck Privates	de Putti-McGregor	Universa.		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney	Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		

Feature	Star	Distributed by	Length	Reviewed
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Gentleman of Paris, A (tentative)	Adolphe Menjou-A. Marchal	Paramount		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Rio The	Mae Busch	Lumas		
Gorilla, The	C. Murray-F. Kelsey	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home Made	Johnny Hines	First National		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of Old Spain, A	E. Taylor-D. Alvarado	United Artists		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G Brockwell	Fox	11,000 feet	June 11
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Nyroleon (Dog)- R. Fraser-E. Murphy		5502 feet	Aug. 19
Show Boat		Universal		
Silver Valley	Tom Mix	Fox		
Small Bachelor, The	Beranger-O. Harlan-B Kent-C. Geraghty	Universal		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sun Kissed (tentative)	P. Negri-K. Thomson-J. Hersholt	Paramount		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thanks For the Buggy Ride	Laura La Plante	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Very Confidential	Madge Bellamy	Fox		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's You: Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
World's Illusion, The		M-G-M		
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	
Batter Up	George Davis	Sept. 11	2 reels	
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Capers of a Camera	Hodge-Podge	July 17	1 reel	
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	
Dummies	Larry Semon		2 reels	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
Fox Tales		Sept. 25	2 reels	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	
Hold Fast	Cliff Bawes	July 31	1 reel	
Holly-Nuts	Big Boy	Aug. 23	2 reels	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	'Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Aug. 28	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Sure Cure	Beauchamp-Davis	July 10	2 reels	
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra, The	Variety		1 reel	
America Today	Variety		1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Fool and His Honey	Tyles Brooks		2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Silk Legs		July 31	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling		2 reels	
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Oddity	Mar. 20	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Oct. 8	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Duffy-Shannon		2 reels	
legy, The	Novelty	Aug. 6		
Find the King	E. E. Horton		2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 201	reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Crazy Kat Cartoon	Sept. 24	1 reel	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Aug. 13	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"		2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Kisses	Roach Stars	Aug. 28	2 reels	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel	Date	Length	Reviewed
Beauty and the Beach	Sketchograf	Cranfield-Clark		1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Derelects o the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
God Made This Day For Me (Guest Jewel)			Aug. 1	1 reel	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty		June	1 reel	July 22
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sky Walkers	Novelty		June	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Water, Water Everywhere		Bray	June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

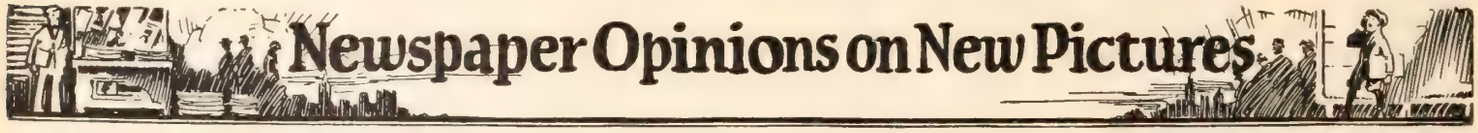
TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Footing the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	

Title	Star	Rel. Date	Length	Reviewed
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble and Dog	Sept. 14	2 reels	
Buster's Frame-Up	Trimble and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble and Dog	Aug. 1	2 reels	July 15
Buster's Initiation	Trimble and Dog	July 4	2 reels	June 24
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools		Sept. 21	2 reels	
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
Great Guns	Oswald Cartoon		1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim		Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		1 reel	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Troubles		Sept. 5	2 reels	Aug. 19
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	
On Furlough	Sig Saylor	July 27	2 reels	July 15
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business		Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver		2 reels	June 17
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	
Shady Rest	"The Gumps"		2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	
Son of America, A	George K. Arthur	Aug. 8	1 reel	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty		2 reels	
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	



"Madame Pompadour" — Paramount, Paramount Theatre, New York City

Daily Mirror: "Dorothy Gish . . . shows rare appreciation of her role. . . . And so, with aid of personable Moreno, Miss Gish has here nice treatment of grandiose-drama.

World: "As was the case with her "Nell Gwyn," one wonders why other Gish sister had been hiding her light all these years under bushel of more advertised member of family. For in this picture Dorothy Gish again displays histrionic talent . . . a talent made of substance and infinitely more plausible and convincing . . . thing beautifully unrolled by Miss Gish; excellent supporting cast."

Sun: "Sufficiently entertaining film . . . better than average. . . . Miss Gish, as usual, is whole show. . . . Will probably be fairly popular in these United States. . . . Also successful is performance of Antonio Moreno.

Brooklyn Eagle: "Let it be said that Dorothy Gish exudes more than modest sex appeal in magnificent characterization of Pompadour . . . Let it be reported, too, that Mr. Moreno's virile presence is eminently suited to role of passionate Rene Laval . . ."

American: "Will entertain you."

Morning Telegraph: "Dorothy (is) best actress in Gish family. To watch Dorothy Gish is joy. There is suspense in picture. For at any moment anything may happen. . . . rest of players competent. . . ."

Daily News: "Acting generally excellent. Miss Gish exquisite and Antonio Moreno loves her with exquisite technique. Henry Bosc did well as king . . ."

"Barbed Wire" — Paramount, Paramount Theatre, New York City

American: "War story from entirely new angle, sympathetically told and intensely interesting. . . . Miss Negri has seldom done better work. Looks slimmer and younger than ever . . ."

Sun: "Generally satisfying picture. . . . Pola Negri . . . gives brave and moving performance . . . at all times excellent."

Brooklyn Eagle: "Picture well directed, well acted and particularly pleasing. . . . Miss Negri gives as skillfull interpretation as any of her career. Supporting cast competent."

Wall Street Journal: . "Fine war story from new and human angle. Constantly holds attention, realism of plot being heightened by solidity and age-worn appearance of little French farm on which story takes place."

Telegram: "Excellent conceived and photographed film and one that you should see."

Tribune: "Her (Pola Negri's) finest picture."

Morning World: "Belongs to new type of war picture which won approval first with 'The Big Parade.'"

"The Prince of Headwaiters"—First National, Washington Street Olympia Theatre, Boston

American: "It is one of exceptional pictures of season, with Mr. Stone in his most dramatic rôle."

Post: "Lewis Stone offers usual finished characterization. One of First National's best pictures of year. In usual quiet but forceful manner Mr. Stone gives great touch of reality and humanness to portrayal. Lewis Stone's best picture in months. Mr. Stone dominates film. Acting suave and easy, his portrayal of head waiter perfect in every detail. Film fairly rattles along. Carries no excess footage, does not take itself too seriously, and is bright and lively. Lilyan Tashman easily outdoes every one in cast except Mr. Stone, who cannot be outdone by any one."

Traveler: "The performance of this white-haired leading man makes picture diverting entertainment it is. Lilyan Tashman plays her part for all it is worth."

Herald: Story unusual in dramatic angles and brings little used theme—father love—to screen. Dramatic tale, thrilling climax."

'The Patent Leather Kid"—First National, Globe Theatre, New Yok City

Times: "Barthelmess excels any performance he has hitherto given. There is not single flaw in his acting. Mr. Santall, aside from realizing full pictorial values of his scenes, never permits them to interrupt trend of tale. First half of this production well nigh perfect in movement and in characterization. . . . Emphatically human chronicle, filled with incidents true to life and some really good comedy. Miss O'Day sincere and earnest."

News: "Barthelmess came back into his own. Public loudly and ardently applauded Dick's new achievement. A great picture; perhaps only war production yet filmed which has so big story behind it—delightful romance. Its sense of comedy delightful. Titles most laugh-enticing and generally well written we've read in cinema season. You'll enjoy every reel of it."

Herald-Tribune: "Highly entertaining work. Barthelmess convincing and stage perfect. Entertainment worth seeing. To its most minute detail a picture as perfect in stagecraft as is drama 'Broadway.' Mr. Santell accepts only that which is convincing, conceivable and realistic of life in realm of squared circle. Molly O'Day and Mathew Betz play with genuine realism and sympathy."

World: "Another set of battle scenes of finest, most natural order. Talking movie scenes injected during prize fight interesting and enhancing. Barthelmess does very well indeed. Molly O'Day handsome and capable new screen player."

Mirror: "Richly dressed production; unquestionably Barthelmess' most excellent screen offering since 'Tol'able David.' Has been splendidly photographed and appears more of his former self than of yore. Celuloider far above average. Beautiful photographic support. Molly O'Day distinctly different from ordinary run of leading women."

Telegram: "Makes an exceedingly smooth and entertaining mixture of its gloves and bayonets. Some of most skilled acting which has graced screen in some weeks is contained in narrative. One of best and most enjoyable pictures of year. Acting of both Barthelmess and Miss O'Day splendid. Arthur Stone xtremely amusing."

Sun: "Well acted and directed and photographed. . . with human touches and capable war spectacles."

Evening Post: Highly entertaining movie matter. Considerable credit for entertaining picture should go to Santell, who has chosen excellent cast and framed scenes splendidly. Barthelmess excellent throughout piece, and Molly O'Day deserves all sorts of pleasant adjectives. Will remain at Globe for some time to come."

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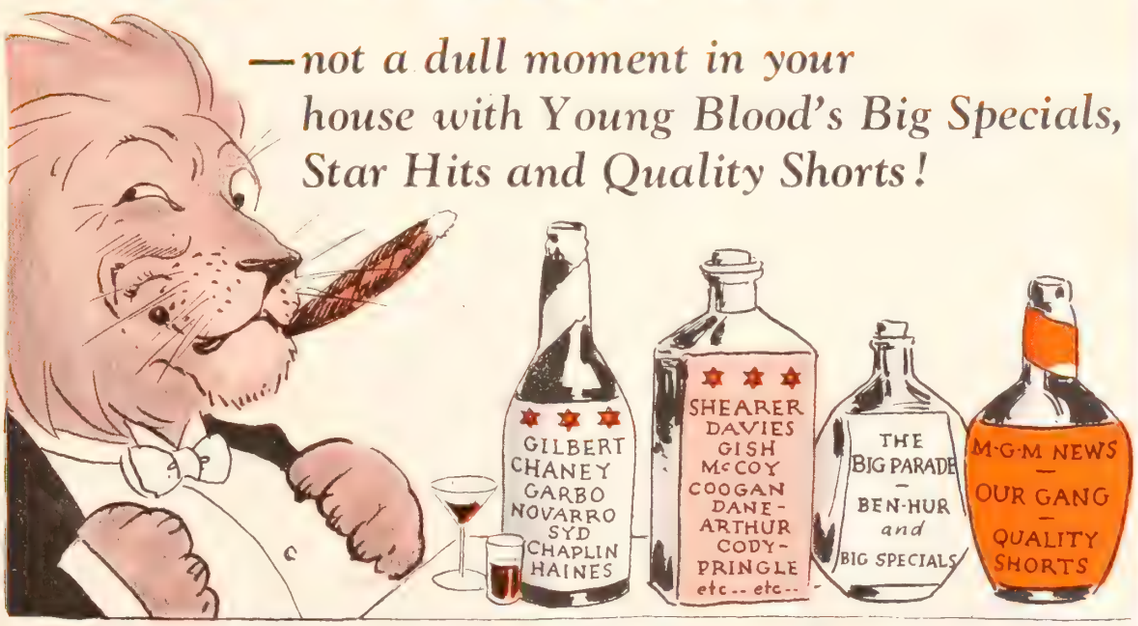
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CLEVELAND, O.

September 9, 1927

Motion Picture News

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Vol. XXXVI No. 10

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PRICE 20 CENTS

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Los Angeles — New York — Chicago

SPECIALS

CHANG

UNDERWORLD

WAY OF ALL FLESH

FIREMEN, SAVE MY CHILD

BEAU GESTE

ROUGH RIDERS

METROPOLIS

BARBED WIRE

STARK LOVE

JESSE JAMES

TELL IT TO SWEENEY

GENTLEMEN PREFER BLONDES

BEAU SABREUR

STREET OF SIN

TILLIE'S PUNCTURED ROMANCE

GLORIFYING THE AMERICAN GIRL

and more in

PARAMOUNT 100% PROGRAM

paramount clicking so all over

"The Street of Sin," finished and pronounced in pre-views even superior to "Way of all Flesh." ¶ Why is "Wings"  instantly a $2. success at the Criterion, New York? Already classed by the industry with the two or three super-road shows of history. Packed houses and the biggest advance sale ever known. ¶ Why is "Beau Geste"  cleaning up everywhere? ¶ Why do we get scores of wires on "Chang"  like this one from the Stanley Co. of America: "'Chang' tremendous hit at Aldine, Philadelphia. Impossible to accommodate crowds. Record breaking engagement." 9 terrific weeks for "Chang" at the Rivoli, New York. Fenway, Boston; Roosevelt, Chicago; Million Dollar, Los Angeles; Lyceum, Duluth, and then after less than a month repeating its success at the Strand, same town—hit, hit, hit, everywhere. ¶ Why is Clara Bow in "Hula"  making "It" records look silly? With the Ambassador, St. Louis, high beaten already and skyrocket business at the Paramount, N. Y. ¶ Why was the run of "Metropolis,"  set for two weeks at the Roosevelt, Chicago, extended to four? ¶ Why did "Firemen, Save My Child"  break the two years' house record at the Rivoli, Portland, Ore.? And score a resounding hit at the Riviera, Omaha? Now set to follow "Underworld" for a long run at the Rivoli, New York. ¶ Why has "Rough Riders"  in San Antonio "rolled up the greatest gross a popular priced picture ever got in the State of Texas," according to the theatre's wire? Chosen from all the pictures in the industry by the Kansas City Star as the feature at its annual show, "Rough Riders" played to 60,000 people in one day, with 10,000 standees. ¶ Why is "Service for Ladies"  setting new highs for Adolphe Menjou?

100% program sensationally the country

¶ Why does the Cincinnati Post hail "Stark Love"  as "a great moment in our lives" and add: "A great picture has been born and shown. So real, so terribly real, so beautiful that it makes ash-faced anemics of studio productions!" ¶ Why has "Barbed Wire"  knocked the opposition in Buffalo and scores of other towns galley-west? ¶ Why have resounding hits been scored by Douglas MacLean in "Soft Cushions,"  Dorothy Gish and Tony Moreno in "Mme. Pompadour"?  ¶ Why has Paramount News leaped into instant success with public and exhibitors alike? Revealing from its very first issue a news reel in advance of anything ever seen before. ¶ Why are Paramount shorts—Christie comedies, Horton comedies, Novelties, Krazy Kat and Inkwell Imps cartoons, so consistently, amazingly good? Why is Paramount so far, far ahead of the field this new season? Why has this one company been able to pour out hit after hit week after week? *Exactly on release dates.* ¶ The glory of it is that the pictures already released are only the start! 60 more of them are coming! Attractions like Harold Lloyd, "Gentlemen Prefer Blondes," Fred Thomson in "Jesse James," Beau Sabreur," Emil Jannings in "The Street of Sin," and more, Clara Bow in "Red Hair" and others, Richard Dix in "Shanghai Bound," Conklin and Bancroft in "Tell it to Sweeney," "Tillie's Punctured Romance," Beery-Hatton in "Now We're in the Air" and more, Fields-Conklin in "Side Show" and more, Meighan, Negri, Ralston, Vidor, Zane Grey, George Bancroft (a star by unanimous popular acclaim after "Underworld")—to name but a few. Why is Paramount's record this year the talk of the nation?

STARS

HAROLD LLOYD

CLARA BOW

RICHARD DIX

EMIL JANNINGS

BEERY-HATTON

BEBE DANIELS

THOMAS MEIGHAN

ADOLPHE MENJOU

FRED THOMSON

POLA NEGRI

FIELDS-CONKLIN

GEO. BANCROFT

ESTHER RALSTON

FLORENCE VIDOR

ZANE GREY





because it's a new era in the show business and Paramount alone is making the new era type of picture!

¶ Because Paramount alone has a producing organization alive and geared up to the exacting standards of the times. Because while other companies slept, Paramount was developing a Jannings, a Bow, a Beery-Hatton, a Bancroft, pioneering, daring to make the "Changs," the "Underworlds," the "Way of All Fleshes." Because while other companies thought the old stuff would get money in 1927, Paramount sensed a shrewder, smarter public hot for something better and different. ¶ Paramount bought a new, enlarged studio, expanded its organization, packed it with new young talent and bent every energy and resource to making a group of pictures that would write box office history! They're writing it. *You know it!* ¶ Have you got Paramount's 100% Program? How can you, your business, your investment do without it? You exhibitors are not saps; you're smart business men. That's why Paramount has closed more contracts, big and small, in less time this season than at any time in its 16 years in business. There isn't an exhibitor in the country who can keep these pictures away from his public. There isn't a sensible exhibitor who can afford to have his opposition playing them!

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at
Popular
Prices
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You will show it in October and your audiences will remember it forever. By playing "Ben-Hur" in your theatre, you are proving the greatness of your theatre. The final flower of motion picture creation has been achieved—on your screen—when you play

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Manchester, N. H.

PARK THEATRE
Nashua, N. H.

DIXIE THEATRE
Galveston, Texas.

ORPHEUM THEATRE
Tulsa, Okla.

PANTAGES THEATRE
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SAN MATEO THEATRE
San Mateo, Calif.



Here it is, Gentlemen . . **The picture that's responsible for all the big money!**

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VICTOR McLAGLEN EDMUND LOWE

DOLORES DEL RIO

Based on the Stage Triumph by Laurence Stallings and Maxwell Anderson

RAOUL WALSH Production

LET THEM TALK
LET THEM RAVE

about the

BIG 3

but the ONLY BIG THREE
in existence are

The World's Greatest Motion Picture

WHAT PRICE GLORY

with

Victor McLaglen Edmund Lowe Dolores Del Rio

RAOUL WALSH Production

The International Record Breaker

7th HEAVEN

with

Janet Gaynor Charles Farrell

FRANK BORZAGE Production

A De Luxe Attraction

DOLORES DEL RIO
VICTOR McLAGLEN
in

LOVES OF CARMEN

RAOUL WALSH Production

BIG-BIG-BIG

FOX

SAY—

what's the use of talking. By this time everybody in the industry is CONVINCED that FOX doesn't make 'em any other way

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A De Luxe Attraction
EAST SIDE, WEST SIDE
George O'Brien
Virginia Valli

Janet Gaynor
in
2 GIRLS WANTED

THE JOY GIRL
Olive Borden
Neil Hamilton

PAJAMAS
Olive Borden

VERY CONFIDENTIAL
Madge Bellamy
Mary Duncan

LUNA PARK
Victor McLaglen
Greta Nissen
Charles Farrell

SILK HATS
Madge Bellamy
Victor McLaglen
Edmund Lowe

HANGMAN'S HOUSE
Charles Farrell
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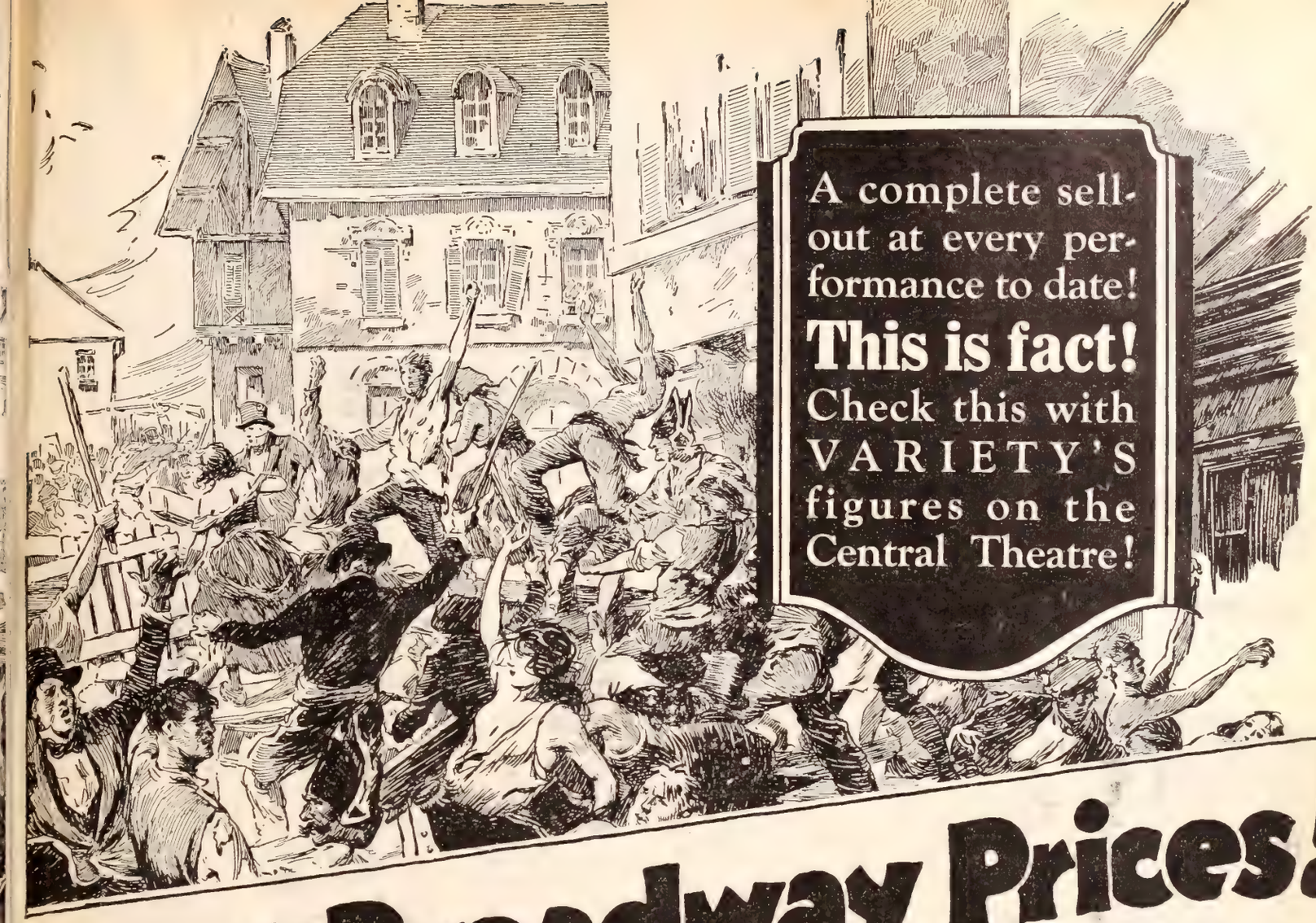


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SAM WOOD
Creator of "Rookies"
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JOSEPH P. KENNEDY presents
The RACING ROAD
Story by Byron Morgan
MEN OF THE WORLD
BO
TURES
ORP.

speedy comedy!







TRIXIE FRIGANZA



BERT GRANGE



Another Columbia Box-Office Smash!



BERT LYTELL
and
LOIS WILSON
in

"ALIAS THE LONE WOLF"

From the Novel by
Louis Joseph Vance

Directed by
Edward H. Griffith

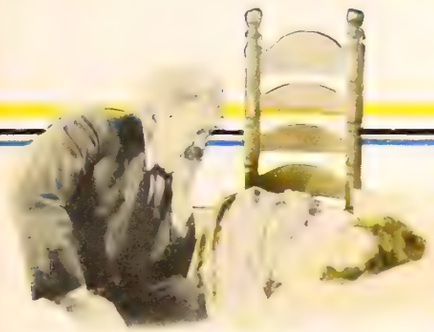


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UNDERWORLD
WINGS
THE PATENT LEATHER KID
THE MAGIC FLAME
THE COUNTRY DOCTOR
THE LOVES OF CARMEN

The Best Performances of the Month

Richard Barthelmess in "The Patent Leather Kid"
Dolores del Rio in "The Loves of Carmen"
Rudolph Schildkraut in "The Country Doctor"
Jane Keckley in "The Magic Flame"
Vilma Banky in "The Magic Flame"
Richard Arlen in "Wings"
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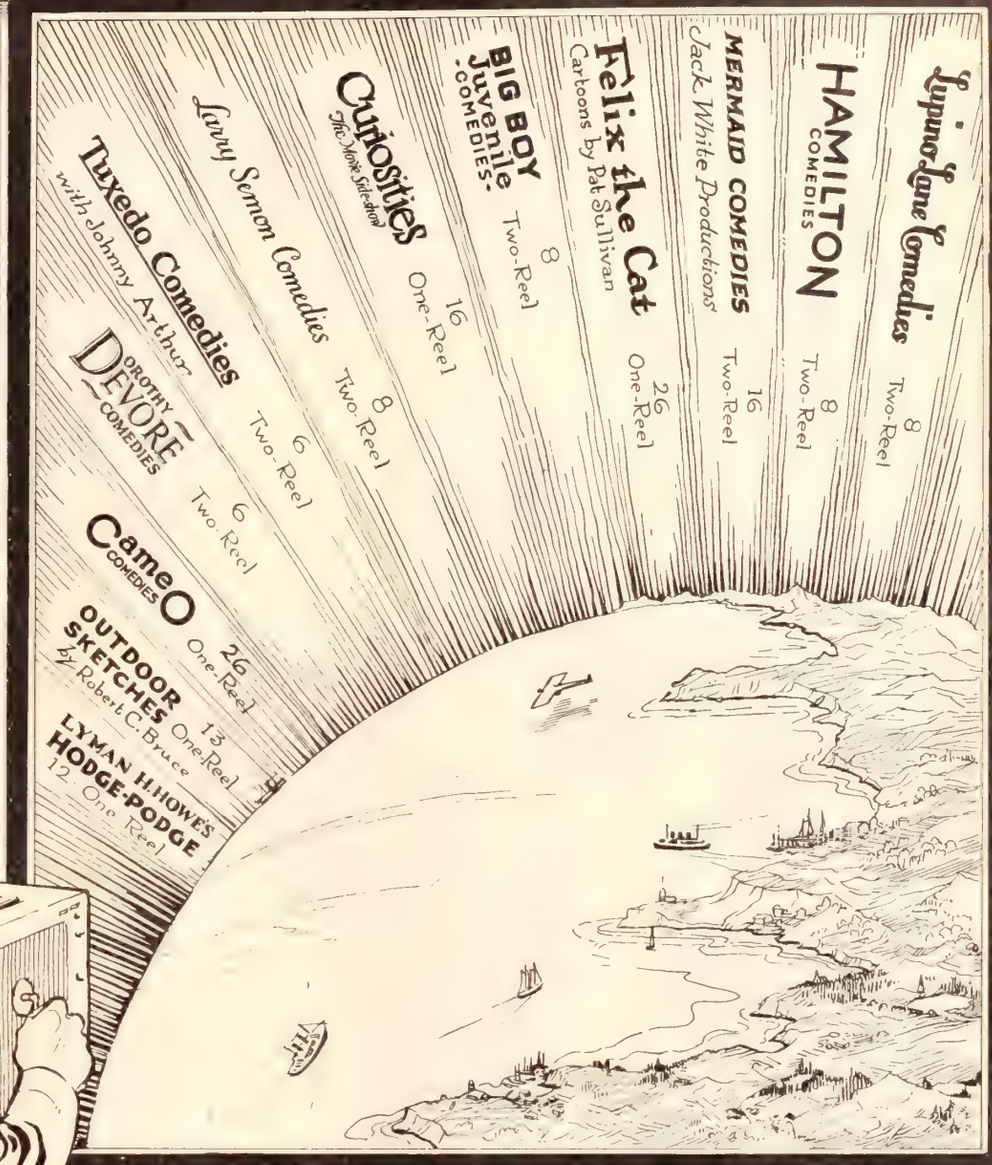
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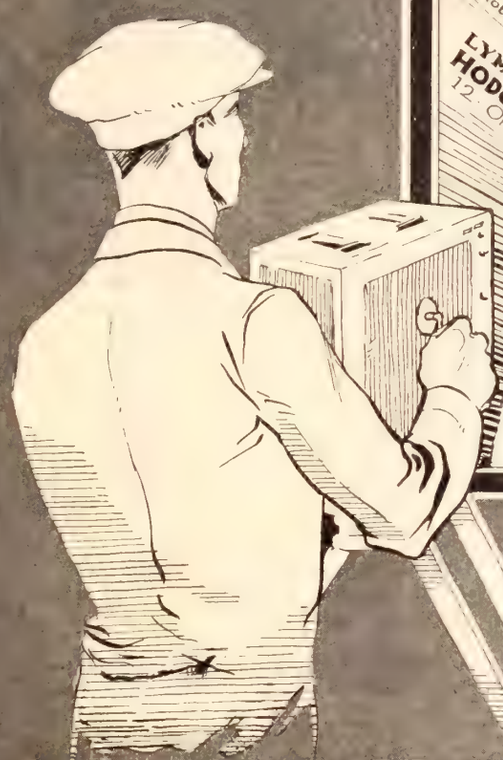
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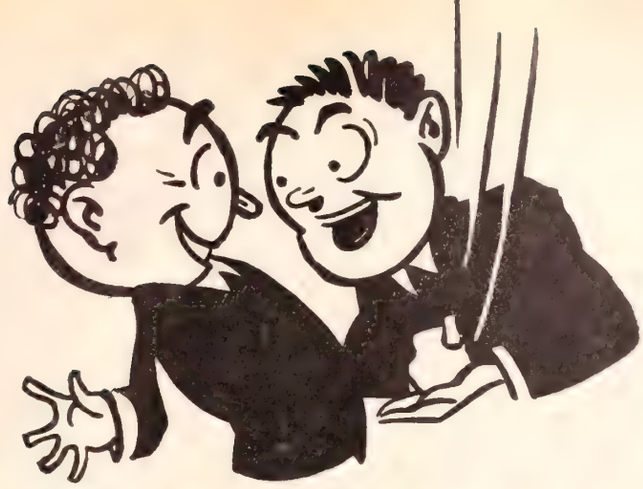
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Exhibitor and Newspaper

Vol. XIII

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"Did you ever see anything like it!"

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MOTION PICTURES TODAY

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"IF you haven't seen the 'Patent Leather Kid', ye ain't seen nuthin' yet!" . . .

"The greatest of all the war pictures, not barring the 'Big Parade'" . . .

Greatest public attraction of the new picture season—and the old season likewise . . .

"The Patent Leather Kid" is the most genuine motion picture we ever saw . . .

"The Patent Leather Kid" should beat four millions gross, and it will be a triumph that is deserved . . .

Some four months ago, we ventured the definite prediction and signed our name to it, that the new season was to be a First National year, and in common with all prophets, bearded and clean shaven, we now feel a fine sense of satisfaction in this superb showman achievement. It is an ornament to the records of the motion picture, a tremendous entertainment.

—ARTHUR JAMES
Editor "Motion Pictures Today"

3rd WEEK

KEEP YOUR EYE ON "The PATENT LEATHER KID"

46,308 Admissions to date!...And still not an empty seat...for RICHARD BARTHELMESS in "THE PATENT LEATHER KID", already in its Third Week on Broadway at $2.20 Top!

First National Pictures

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Once more you hear that well-known Showman-joy-shout—

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They said it when "Smilin' Through" was rolling up records—

They said it when "Secrets" and "Kiki"

10 REASONS

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The Pride of **FIRST NATIONAL'S**

NORMA!

were building showman-fortunes—

And today they're saying it again—in St. Louis—in Minneapolis-in Seattle—in Omaha—in San Antonio—in Colorado Springs—as they watch the profits roll in . . .

Just like old times!



A PROVED SENSATION at--

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N. Y. Rivoli—4 Weeks

Aztec, San Antonio—Extended Run—Capacity every show

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Shawnee, Okla.—"100% Satisfaction", writes Jack Jones, Pres. Seminole Co.

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Screen story by FRED DE GRESAC

A FRED NIBLO *production*

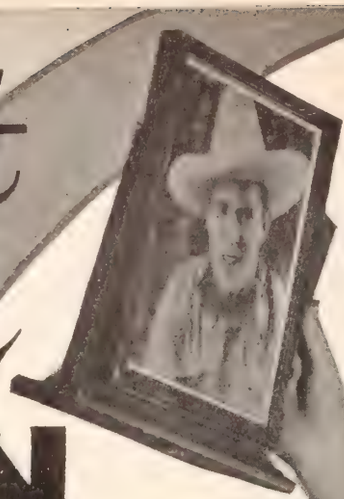


First National Pictures

SHOWMAN'S GROUP--!

"I just adore KEN MAYNARD"

says Frances Lynch, home girl, of 130-21st Street, Jackson Heights, New York.





And a million other women say the same!

First National Pictures

A Great Class SPECIAL for Class Houses from FIRST NATIONAL'S SHOWMANS GROUP

It's that **DOUBLE DRAW** that has put him Head-and-Shoulders above all other Adventure-Heros at the Box-Office!

And now you get him in—

The RED RAIDERS

Presented by
CHARLES R. ROGERS

From the story by
MARION JACKSON

Directed by
ALBERT ROGELL

Supervised by
HARRY J. BROWN

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXVI NEW YORK CITY, SEPTEMBER 9, 1927 No. 10

Act Now!

Arbitration Board Necessary Immediately in Labor Crisis

By William A. Johnston

THE Chicago strike situation threatens to become nation-wide, which might mean the closing of all picture theatres in which there are union employees.

In other words, it is entirely possible that, if attempts are made to reopen the Chicago houses with non-union help, the I. A. T. S. E. might step in and call a national sympathetic strike of operators, stage hands, musicians and others.

This might spread, of course, to other branches of the industry in which there are union employees, such as studio electricians and carpenters, and, in the East, cameramen.

If this happens, the industry will be completely tied up. Differences with unions on various matters have been in the air for some time, and the Chicago situation, as we go to press, has apparently brought matters to a crisis.

In this grave situation, we believe constructive steps should be taken at once.

We urge that, following the precedents in other industries, a National Board of Arbitration should be formed immediately. It should consist of one member of the industry, a leader representing union labor, and a representative of the public.

In creating such a Board, the parties in disagreement should be represented as a matter of course. But the public should also be represented, because the motion picture is a great public utility, and the public is vitally concerned in the present situation.

We believe the leaders of the industry should immediately take steps to form such a Board. Even if the Chicago situation should be adjusted by the time this editorial appears, we still believe the Board should be formed, ready to function in this or any other similar crisis.

This is by no means merely a local situation. It is nation-wide in importance and gravity and should be dealt with through a National Board of Arbitration. It seems to us that no other method will prove effective in the long run; and we also believe that the suggestion we make is practical.

The time to act is now. The step suggested is constructive and fair to all. We urge immediate action.

Comment on "God Bless Movie Critics!"

PUBLICATION in *Motion Picture News* of Warren Nolan's articles, "God Bless the Movie Critics!" has drawn comment in many quarters in and out of the industry.

Robert E. Sherwood, editor of *Life* and famed movie critic, devoted his entire column in the New York *Evening Post* last Saturday to a discussion of Mr. Nolan's views. The Sherwood articles are syndicated by the Bell Syndicate to about thirty of the biggest newspapers in the country.

Typical of comments in the industry is the following letter to William A. Johnston from Samuel Spring, secretary-treasurer of First National:

"May I not send you a word of congratulation on the excellent article entitled 'God Bless the Movie Critics!' which appeared in the last issue of your valuable *Motion Picture News?* Mr. Warren Nolan has written with courage and discernment, and to my thinking he is entirely sound in his point of view. No artistic creative work has ever attained marked success, without the guidance of sound, thoughtful standards of criticism, and I think that you and Mr. Nolan are to be congratulated in pointing out that all of us engaged in the field of motion pictures can well afford to give our thought toward aiding those who are criticising our pictures in indicating those standards.

"Unquestionably motion picture critics must be free from the slightest suggestion of control or subsidy. They have valiantly carried on their work despite many difficulties; but if the industry can use its influence to persuade the newspaper proprietors to take the field of motion picture criticism a bit more seriously and to aid by better pay and more favorable conditions of employment those whom they assign to that work, I am certain that our industry will be greatly benefited. After all, no one wants poor pictures, and higher standards of criticism make for better pictures.

"Kindly call upon me for anything I can do to aid in this valuable work."

The author of the articles has received this letter from Joseph McElliott, film critic of The New York *Mirror:*

"A proof of your article in *Motion Picture News* has been sent me. It appears to me that this is an excellent commentary on my own, and, as your article indicates, your former job.

"Nor will be out of place for me to write you to that effect."

In his article for the Bell Syndicate, Mr. Sherwood took exception to Mr. Nolan's point that critics should report audience reactions rather than their own personal opinions. Mr. Sherwood said in part:

"If a critic is writing for a trade paper which goes to exhibitors whose one thought is for possible profits, he should view a picture simply and solely as a piece of merchandise and judge it accordingly. But if he is writing for a newspaper or magazine, whose readers are looking for his advice, he should crusade vehemently for that which he thinks is right and against that which he thinks is wrong. The thought that a picture which he dislikes will appeal to an enormous number of people should carry no weight with him whatever.

"This sounds like an arrogant point of view, and the sound is not deceptive. Every worth while critic in every branch of art has been arrogant; he has assumed that his opinions are better than the opinions of any one else, his fellow critics included."

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Katz, in Exclusive Interview, Discusses Publix Plans

By William A. Johnston

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SAM KATZ, President of Publix Theatres, gave me an interesting interview last week. Just back from a rest trip to Europe and vigorously at his job, he talked frankly and for the first time about Publix theatres presentations.

"There has been from the beginning, just one big idea back of Publix presentations," he said. "That was to build in the public mind the belief that a Publix theatre is a class theatre, a type of theatre different from any other theatre.

"It has been a big undertaking, a far step ahead, but the result has been worth the effort.

"The thing has been accomplished. You might call it an advertising campaign; certainly it has been a building campaign.

"And now that it has been accomplished, now that we have established in the public mind just this conception of the Publix theatre, we now propose to make the second step and that will be to give the public just the type of presentation they want.

"If they want it 'red,' we'll give it to them. If they want 'gold' we'll give them 'gold.' This will be easier than the first step.

"Certain facts must be borne in mind:

"A new type of theatre exists today. The investment is very large, greater than was ever dreamed of. The nut of these luxurious theatres is as high as $35,000 a week, without the cost of the show itself.

"Now, the show has got to be in keeping. It's got to be a big show. Also it must pull and keep pulling a high admission price.

"Not only that, but you must have ample protection on motion pictures. And you must have ample protection on presentations. You cannot expect people to pay seventy-five cents for that which they can see a week or so later for fifteen cents."

"In other words," said I, "you seek to widen keep wide the gap between the high admission and the low admission house?"

"Exactly," he replied.

"How about the secondary house—the one that charges forty cents?" I asked.

"Well, there comes up another problem," Mr. Katz said. "This house often runs vaudeville. Presentations are expensive, but vaudeville has become very expensive. Both are too expensive for this admission charge.



Sam Katz, President of Publix Theatres

"As presentation people we say to the vaudeville circuits: 'You take off vaudeville and we'll keep presentations from the secondary runs.'

"To which they reply: 'Vaudeville is an established institution.'

"Well, that may be true; but it's just as true that a combination vaudeville and picture bill is unfair competition with a straight picture bill."

"Have you completed your Publix expansion program?" was my next question.

"No," Mr. Katz replied, "but in pushing our Publix policy ahead we are forming local unit partnerships in the case of our secondary theatres. We are placing these under the management of men who are thoroughly familiar with the communities.

"We are giving these theatres the local touch, but they still remain Publix houses, and are operated under these local unit partnerships by

(*Continued on page* 765)



Edna Murphy and Walter Tennyson are co-starring in a series of Rainbow productions being produced and directed by Lars Moen.



Sally O'Neil and Molly O'Day would halt activities on "The Lovelorn," by taking the crutches from director John P. McCarthy, who suffered a broken ankle while making this Cosmopolitan picture for Metro-Goldwyn-Mayer release.



Officers of Japan's navy visit the First National studio during the making of "The Private Life of Helen of Troy." With them in he picture are Maria Corda, Lewis Stone and Alice White.



A "Congressman at Large" arrives in Washington, Will Rogers starts production on "A Texas Steer." In the cut, left to right are Richard Wallace, director; Louise Fazenda, leading woman; Sam Rork, producer; his daughter, Ann, who plays a leading role, and Will, himself. It is a First National release.



Football wlil have all of the newspaper headlines shortly and Our Gang will be seen in "Yale vs Harvard," a Hal Roach comedy for Metro-Goldwyn-Mayer.



Sandwich boxes and a milk can served as a lunch counter for Monte Blue and his leading lady, Leila Hyams during the making of "One Round Hogan" for Warner Bros.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

COMES now "Underworld" to furnish additional proof that fine pictures are still being made—and what is more, are pulling crowds all by themselves.

After running at the Paramount Theatre, New York, for a week, and coming within $30 of the house record, this picture has moved up the street to the Rivoli where it is in for a run.

It is blood-and-thunder melodrama, but real motion picture all the way. The story is perfectly simple, but how it has been handled! Corking stuff—put on the screen the way pictures ought to be put there.

After seeing "Underworld," one is impatient with the great mass of studio drivel turned out under the name of pictures. But—if this film is a sample of what the new season will bring, Hollywood will be forgiven many of its production sins of the past.

* * *

YOU never can tell. "Underworld" was directed by Josef von Sternberg, whose "Salvation Hunters" was one of the prize box-office bloomers. Sternberg has done a wonderful job with "Underworld." All credit to him! He has left the "arty" critics high and dry, and in "Underworld" has shown the real art that has made the motion picture great.

* * *

THE "What Price Glory" engagement at the Roxy has hung up a record which seems likely to stand for some time to come. The picture is completing its third week, and the total number of dollars grossed, by the time the week ends, will be approximately 412,000.

In the first two weeks, a gross of $282,161.60 was recorded. The pace this week indicated that this figure would be swelled by about $130,000.

When a picture—and it was the picture chiefly without doubt—does better than $400,000 at one theatre in three weeks, who can say what the ultimate possibilities of this industry are?

* * *

"LES MISERABLES" continues to be the surprise picture of Broadway. As we pointed out last week, it has production defects, but these very evidently do not count when balanced against the immortal story of Victor Hugo, with which the public is very familiar.

Also, the great humanness of the novel has been put on the screen in a sincere and appealing way. Capacity business is being recorded, and Universal is considering roadshowing the film.

* * *

AS for "The Patent Leather Kid," First National announced this week that the lease of the Globe Theatre, where it is playing, has been extended to January 1, after which it is planned to release the picture as a special for first-run theatres.

The total gross, as we went to press, was announced as $48,263.50, indicating clearly enough that an extended run is justified. This picture is a corking good special, not quite in the roadshow class, as we pointed out after its opening, an opinion which has now been ratified by First National's decision to release it as a special to the first-runs.

* * *

STILL another capacity picture on Broadway is "Wings," for which a phenomenal advance sale is claimed by the Paramount roadshow department. During the period August 12-25, advance sales were recorded as follows: August 12, $8,531; August 13, $8,677; August 14, $7,359; August 15, $8,268; August 16, $12,060; August 17, $13,169; August 18, $15,491; August 20, $21,612; August 21, $19,784; August 22, $21,239; August 23, $20,146; August 24, $18,783; August 25, $19,462.

These figures, announced by A. Griffith Grey, represent what is believed to be a record for advance sales for picture specials—and by a large margin.

* * *

ALL of which proves that fine pictures will get, and are getting, big money at the box-office. Not a single one of these Broadway runs depends upon anything but the picture—properly presented.

* * *

IT pays to read. A member of the advertising department of a film company, which is releasing a picture with a foreign story, suggested the other day to his company's space-buyer that it would be a good idea to advertise the picture in a certain foreign language newspaper of big circulation.

"That's a fine idea," the space-buyer replied, "In fact, I thought so well of it that I placed advertising in that paper on the picture six weeks ago."

* * *

FROM time to time, reports drift in from Hollywood about "The Wedding March," upon which Eric von Stroheim has been engaged for fifteen months. The cost, to date, is said to be around $2,000,000, and the footage "shot" by Stroheim totaled 200 reels.

After many months, the director succeeded in getting the footage down to 27 reels, but, of course, that is much too long to be shown in one night. So P. A. Powers, who is the financial backer of the picture, is said to have broken with von Stroheim, and employed Josef von Sternberg to cut the picture to the required twelve reels.

* * *

RAY HALL, editor of Pathe News, has some interesting ideas on the bigger meaning of news reels to the public. "Movies teach quicker than books," he points out. "I took my daughter to see a moving picture of the life of Lincoln, and, in two hours, she absorbed a more correct idea of his personality than I had obtained from reading twenty volumes of biography about him. The news reel deserves even more credit, because it is the one agency which has forgotten the necessity for fiction and invention, which does not depend on pretty faces and which never falsifies life."

The news reel, he continues, has also been a great factor in giving us a common national feeling, and has aided tremendously in welding these United States into one great sympathetic nation.

"It has revealed facts through the length and breadth of the land that were never disclosed before. During the Civil War, mothers sat home, reading well-censored dispatches from the front. During the late war, they saw with their own eyes, through the reels, what a battle really is.

"President Harding, the first candidate to be publicized after news reels became a factor, gained tremendous popularity through his genial screen personality. He made millions of friends in this way, and, when he died, the most touching sentiment was shown by the waiting crowds as his train came East.



Principals and some of the types that will be seen in the spectacular Metro-Goldwyn picture made abroad by Rex Ingram, "The Garden of Allah." It is scheduled to have its premiere at the Embassy Theatre in New York the night of September 2nd. From left to right in the cut are, Claude Fielding, Ben Sadour, Alice Terry, Ivan Petrovich, Madame Parquet.



Carl Dane, hero of M-G-M's "Big Parade" is helping in every way with the Greater Movie Season on the West Coast. Here he is shown dealing tickets from the box office



Harold Lloyd is among the late arrivals in New York. He is to shoot scenes here for his newest Paramount comedy, so he brought the family with him. Mrs. Lloyd and Mildred Gloria are shown with the comedian on their arrival at Penn. station



Nicholas Longworth, Speaker of the House, was a recent visitor at M. G. M. studios, where he was received by Marion Davies, Cosmopolitan Star and Sam Wood, director of her latest vehicle, "The Fair Co-ed."



While in England, Reginald Denny, Universal star, called upon Mr. Bryson. Left to right in the cut are Andrew Soutar, famous English novelist; Reginald Denny, James V. Bryson, Mrs. Bryson.

Pictures and People–*Continued*

"A high politician told me there was no doubt that Harding's popularity was because he had become personally acquainted with everyone in the country, through his appearance in the news reels."

* * *

IN the past, exploitation men in the picture business have drawn bank president salaries for enticing lions into hotel rooms with attendant newspaper space that never got any publicity for the picture it was supposed to advertise beyond the domains of the film curb, but recently the industry has come nearer to the ethics accepted in the more stable lines of trade and tried to make the press agent a purveyor of real news.

* * *

PERHAPS the finest example of this sort of publicity is the Will Rogers dinner given by the National Press Club at Washington, in which "A Texas Steer" (Sam Rork First National) and the entire cast of the picture were most effectively sold to millions of people who listened in over the radio. Forty stations of the National Broadcasting Company were hooked in on the banquet and the daily newspapers all over the country carried headline stories not only about the banquet and what Mr. Rogers said in his speech but also a great amount of detail about the picture, who was in it, who the producer was and the distributor.

* * *

'T HIS amount of advertising could not have been purchased at any price. No amount of advertising, in the ordinary sense, could have sold the desire to see a motion picture as this broadcasting of the dinner did.

And the moral of it all is that neither newspapers, broadcast station nor the Associated Press held up their hands in holy horror, yelling "press agent and publicity" and they didn't have to be tricked into something that would leave a bad effect.

The dinner was news, Mr. Rogers was news, George Marion with his wonderful reading of a line or two from his old role in the original play was news and all this made the rest of the cast, the producer and the distributor, news.

Without a doubt no picture has ever had such a wonderful send off. There is only one regret and that "A Texas Steer" isn't ready for that fifty million public that was "sold" Saturday night.

* * *

M. J. O'TOOLE, Business Manager of the Motion Picture Theatre Owners of America, writes us:

"I read with much interest your excellent editorial 'The Yardstick' in the current issue of Motion Picture News. I must agree with you as I have been preaching that doctrine in the Motion Picture Theatre Owners of America as an official of the organization and in the ranks since my affiliation with the same in 1921.

"You declare with complete truth that public good-will is the motion picture industry's greatest asset. Our National organization is on record along that line for years. We have preached and practiced it and it is this accumulation of goodwill that has stopped the march of censorship and special taxes in the Nation and in the States. Despite the mistakes made, the color given to questionable moves, personal and otherwise, in the industry and the occasional seeming defiance of public opinion on the part of the few, we have been able to build up such a treasure of good-will that the other elements were entirely outweighed.

"No industry in the world needs a greater measure of public goodwill than ours. It is our business oxygen, without which it is doomed to decay and death. Yet it is difficult to have certain elements agree on this and their unethical moves at times render progress uncertain."

Mr. O'Toole quotes from his report as Chairman of the M.P.T.O.A. Public Service Committee to the 1924 Boston Convention, in which he gave the exhibitor some excellent advice on how to become a real leader in his community.

* * *

PEACE has been declared or at least a truce is in effect on the lower East Side of New York City where for a long period a booking battle has waged between the theatre circuits of Loew, Inc., Mayer & Schneider and the Delancey-Clinton Corp. The theatre holding of Mayer & Schnieder and the Delancey-Clinton Corp. aggregate from forty odd houses while several of the Loew theatres are located in this section at strategic points.

Now, all is serene, it is declared, for within the past two weeks a reported entente cordiale in the form of a booking agreement has been arranged between the three belligerents, thus dealing somewhat of a solar plexus blow to some of the New York exchangemen, who heretofore have been reaping the fruits of the battle.

* * *

DESPITE the fact that it has been raining every other hour or so in New York for several weeks, golf gets in its innings whenever possible. And film men continue to distinguish themselves at the ancient game.

For example, at the Rye Country Club the other day, A. W. Smith, Jr., Eastern salesmanager of First National, and Walter Futter, producer of "Curiosities of the Screen," won places as runners-up for the Governor's Cup of the Rye Club.

Which also reminds us that the semi-annual Film Golf Tournament, one of the big events of New York fildom, will take place this Fall at the Bonnie Briar Club, Larchmont, and a record turnout is a safe prediction.

* * *

Katz, in Exclusive Interview, Discusses Publix Plans

(*Continued from page* 761)

men trained in Publix ideas. It is a partnership of collective brains—a policy which we believe will be eminently successful.

"We are much interested in the small towns; and we are creating the small town Publix theatre, just as we are also specializing in the big key city house. What our policy will be in the small towns we don't know yet. It may not be presentations. Perhaps it will be the 'sound' movies, or something else—or just pictures.

"And here is a fact which I believe the industry is not aware of: eighty-five per cent of the Publix theatres today run only pictures and music."

Finally, Mr. Katz spoke of the situation in Minneapolis with Finkelstein & Ruben.

"We expect to co-operate in that city," he said. "The details have not yet been worked out."

Revenue Bureau Reports $6,000,000 Drop in Admission Tax for Year

A DROP of over $6,000,000 in admission taxes collected during the fiscal year 1927, as compared with the preceding year, is shown by figures just compiled by the Internal Revenue Bureau of the Treasury Department.

The decline is due to the change in the 1926 law, increasing the exemption from from 50 to 75 cents. The increase in exemption relieved all but a comparatively few motion picture theaters in the very largest cities from all tax, and resulted in cutting the Government's revenue from this scource from $23,980,676.66 during the fiscal year 1926 to $17,940,636.69 during the fiscal year ended June 30, last.

The widespread freedom from tax which is now enjoyed by exhibitors is indicated by the fact that more than $14,750,000 in admission taxes was collected in nine States and but slightly over $3,000,000 was collected in the remaining 39. New York State, of course, paid the greatest total, $6,785,925, followed by Illinois, $2,029,755; Pennsylvania, $1,556,998; California, $1,357,746; Massachusetts, $850,493; Ohio, $734,931; Michigan, $515,937; New Jersey, $484,155; and Missouri, $435,047.

Texas Attorney General Launches Probe

Complaints Against Block Booking Bring Action in Houston and Dallas

TEXAS is in the throes of a probe by Attorney General Pollard which will take up various phases of the motion picture industry, following complaints that have come from many different parts of the state for a period of several years. The investigation, now well under way, has for its main objective the consideration of the legality of operations and prying into the activities of the Film Boards of Trade.

Block booking is one of the main considerations under the scrutiny of the Attorney General and it is said he will delve into this problem. He was spurred on in this direction largely as the result of complaints made by a group of exhibitors in Houston, and also from exhibitors in other parts of the state.

Just what effect this investigation will have in the premises is largely problematical and there is a more or less general feeling that no serious complications will develop. When the Film Board of Trade was organized several years ago great care was taken in mapping out its program in accordance with state law as it then affected the industry and it is on those laws that the Film Board is ready to stand by its actions.

The film interests in the controversy will be well protected as they are in the competent hands of former Senator J. J. Strickland, associated with Publix as head of the Public Relations department, who is thoroughly familiar with all angles of the situation in Texas.

That the Attorney General's office is to pry deeply into the affairs of the industry is shown by the fact that Assistant Attorney General Joe Brown was in Dallas recently visiting exchanges in connection with the investigation, and at the same time Attorney General Pollard was in Houston on the same mission.

That block booking is the principal cause for the launching of the investigation there seems little doubt in Texas. There has been agitation over this matter for a long time past and it has been the subject of many complaints made to the state by exhibitors. The claim has frequently been made that exhibitors have been forced to purchase the entire output of certain producers or to book a limited number of films at prohibitive prices. Recently a Dallas exhibitor sent a representative to Houston to confer with other exhibitors and the Attorney General concerning the present investigation. It is expected that the probe will be in operation for some time before a decision is handed down.

Censorship Measure for Bellingham

Not to be outdone by its larger neighbor, Seattle, the city of Bellingham, Washington, last week discussed in its City Council a new motion picture censorship ordinance —the first of its kind in the city, introduced at the behest of the Bellingham W. C. T. U. The proposed measure would entitle the mayor of the city to appoint nine members of a Film Censorship Board, one member of which shall be an owner or general manager of a theatre. The members hold office for a sliding scale of years, and will serve without salary.

All pictures to be shown on Bellingham screens are to be shown privately before the Board for approval, and no exhibitor shall show a film not approved by the National Board of Censorship or by the Board of Theatre Supervisors in Bellingham.

Penn. Grants Charters to New Concerns

Pennsylvania has granted a number of charters for new amusements during the past week. Principal among these was one to Nathan Appell, Inc., of York. The new corporation is allied with the Nathan Appell Enterprises. It has a capitalization of $5,000, of which $500 has been paid in, and the par value of the shares is $100.

The Vemark Theatre Company of Oil City also obtained a charter at Harrisburg. The nominal capitalization is $5,000 with $500 paid on the basis of $100 par value. John B. Veach of Oil City is the treasurer. This company has under construction a modern theatre in Oil City, where it also controls another house.

The Pearl Amusement Company of Philadelphia with $10,000 capitalization and $1,000 paid in was also granted a charter, as was the Superior Motion Picture Supply Company of Pittsburgh, capitalized at $10,000, of which $1,000 is paid on the basis of $100 par value a share.

Minister Aids Campaign for Sunday Movies

Rev. Lascelles Ward, pastor of an Episcopalian church in Massena, N. Y., aided last week the campaign being conducted in that place for Sunday movies. In a public statement, Rev. Mr. Ward declared that he believed that Sunday shows would serve to keep many young people away from questionable resorts.

The minister said that he had been spending a greater part of this summer in Ogdensburg, where he had an excellent opportunity of noting the effect of Sunday shows in that city. He further said that there should be no objection to Sunday movies so long as they did not run at hours that might prevent persons from attending church service.

United Artists' Employees Hold First Outing

The first annual outing of United Artists' employees was held August 27th at Nassau Shores, Amityville, L. I., with more than 250 in attendance. It was a most enjoyable affair, with the arrangements in charge of Norris Wilcox, Bruce Gallup and Pearl Blackwell.

Included among those who attended were: Arthur W. Kelly and Harry D. Buckley, vice-presidents; and Moxley Hill and Paul Lazarus, divisional general sales managers. The prizes for the various competitions were donated by Mary Pickford, Gloria Swanson, Charles Chaplin, Douglas Fairbanks, D. W. Griffith, Joseph M. Schenck and Samuel Goldwyn.

City of Quebec Enacts Poster Tax By-law

The City of Quebec has enacted a poster tax bylaw, the revenue of which, through poster taxes, is to be used to defray the cost of the new poster censor board which is patterned after the poster censorship plan of the City of Montreal. The latter has been in operation for the past three years under the direction of Martin Singher, a former newspaper man.

National Labor Crisis Looms; Chicago Theatres Closed

Tie-Up of Windy City Houses Practically 100%; Serious Situation in Many Other Cities, With Threatened Walk-Outs

WITH picture theatres in Chicago closed practically 100 per cent, as a result of the lockout of operators on Monday, a crisis of national proportions appeared possible as this issue went to press.

The closing order was issued by President Jack Miller, of the Exhibitors' Association of Chicago, and affected 380 picture and vaudeville theatres of the city of Chicago and Cook County. Both union and exhibitor officials announced that it would be a fight to the finish.

The Chicago situation might become national in scope, in case attempts were made to reopen the theatres there with non-union help, it was pointed out by William Canavan, president of the International Alliance of Theatrical Stage Employees and M. P. Machine Operators, with headquarters in New York. In that event, a sympathetic strike might be called throughout the country.

The other serious angle in the situation was the threatened walkouts in many cities, including Washington, Baltimore, Los Angeles, Minneapolis, St. Paul, Dallas, Houston, Fort Worth, Newark and Harrisburg, Pa.

Tie-up is Complete

On Thursday the tie-up of Chicago theatres became practically complete, and the city and county were filmless. The total revenue of the theatres involved is about $225,000 daily; 25,000 employees are out of work.

Further complications loomed, as contracts with both the musicians' and stage hands' unions terminate this week, and demands which exhibitors regard as exorbitant were presented at meetings held between exhibitors and officials of these two unions. No progress toward settlement was made, both sides standing firm in their refusal to yield.

Contrary to previous reports, it was announced in Chicago on Thursday that film service in the city and Cook County has not been discontinued by the exchangemen and the Film Board of Trade.

The controversy which caused the closing of the Chicago theatres started when the operators' union demanded that four operators employed by Lubliner & Trinz should be retained after this theatre was transferred to the Orpheum Circuit, the latter changing its policy from that of a picture house to a vaudeville theatre.

The Orpheum offered to retain two operators and arbitrate the matter of using four. This arbitration was refused by Business Agent Tom Malloy, and a strike was caused on all Orpheum houses in Chicago. In the meantime, the Exhibitors' Association of Chicago held a mass meeting at which a resolution was adopted that all theatres close if the operators' unions called a strike against the Orpheum houses.

Unique Situation

The demands of the musicians' union, which may further complicate the situation, include abrogation of the arbitration agreement, seven days' pay for six days' work and the installation of four-piece orchestras in sixty theatres for 52 weeks, many of these houses now being without orchestras. The stage hands' union is demanding a pay increase of 25 per cent, and changes in their working conditions.

Immediately following the Iroquois Theatre fire a quarter of a century ago, Chicago theatres of all kinds were closed, and during the flu epidemic they were closed for a day, but the present action of the theatre owners is unique as it closes, for the first time in the history of the city, all classes of houses from the Chicago Capitol, Oriental, etc., down to the three hundred seat theatres, by the voluntary action of the owners.

At a mass meeting of the Exhibitors' Association, held on Tuesday, a rousing vote of confidence was given to President Miller and his committee, who were instructed to fight to a finish. Many big exhibitors stated that they were prepared to keep their theatres closed for months, if necessary.

Trouble in Many Cities

Reports of the labor situation in other cities follow:

Los Angeles—Stage hands have asked for a substantial increase, which exhibitors declare they cannot meet. It was expected that a decision would be reached on Thursday as this issue went to press. The union officials announced that unless the exhibitors met their terms a strike would be called.

Elizabeth, N. J.—A strike was called at the Strand, Royal and Gaiety theatres, and an effort is being made to secure an injunction against the operators' local from interfering with employes of these houses. The hearing will come up before the vice-chancellor on Sept. 13. Meanwhile, the operators are back at work.

San Francisco—Last minute efforts are being made to avert a walkout in negotiations between exhibitors of this city and Oakland operators and stage hands. Both classes of employees are seeking higher wages.

Washington, D. C.—Exhibitors, headed by A. Julian Brylawski, held conferences with business agents of the musicians' and stage hands' unions in an effort to avert a walkout. A new scale of wages and working conditions were sought by the unions.

Atlanta—Demands of the local motion picture machine operators for an increase of $20.00 a week over the scale prevailing during the season just passed has precipitated a controversy with theatre and union executives that may not be smoothed out for some weeks to come.

When the new scale was presented theatre managers protested against the increase, claiming that the current year has been one of the hardest since 1921 and citing the general depression in box-office receipts for the past seven months as proof that theatres could not stand the increase.

Atlanta Looks Ahead

Several conferences have been held, but so far little progress has been made in reaching a mutually agreeable solution. However, Atlanta theatre managers have protected themselves by agreeing to start the new season (September 5th) on a basis that will make any new and final agreement with the Atlanta local of Motion Picture Machine Operators retroactive to that date.

New contracts have already been closed with musicians who asked no increase; and stage employees are working under a two-year contract, which has another year to run, so no difficulty has presented itself except in the case of the operators whose demands for so large an increase have been th source of considerable speculation.

Toronto—A serious labor situation has developed in the Toronto, Ontario, theatre field as a result of the demands of the Musicians' Union for substantial increases in wages, the owners having notified the union that they will not consider the request for a higher scale. Moreover, the exhibitors have been advertising for musicians, projection machine operators, stage hands and electricians to take the place of employees in case of a strike, announcement being made that preference will be given to returned soldiers.

It is declared by leading theatre managers that more applications have been received for the jobs than will be required to fill the vacancies in case of a general walkout. On the other hand, J. Weatherburn, business agent of the Toronto musicians, declares that this is all bluff because, he says, qualified musicians and operators are not available outside of organized labor ranks.

Activity Organized On Protection

Cleveland Exhibitors Quizz Exchanges on Policy; Other Cities Force Issue

ORGANIZED activity on the part of exhibitors in many cities promises to bring to a crisis in the near future the matter of first run protection policy by distributing companies. Little in the way of definite announcement has been made yet, but there is every indication that steps must be taken without much delay if the buying market is to be stimulated.

A definite stand has been taken by the Cleveland exhibitors' association with the urging of limitations on extended protection. The association has forwarded a letter to exery exchange in the city requesting a definite statement of its first run protection policy for the season of 1927-28.

The letter urges that pictures receiving seven consecutive days' first run be available to members of the association for forty-third day following said run, and that pictures receiving fourteen or more consecutive days' first run shalll be available to members of the association on the fifty-seventh day following said run. The letter asked that such conditions be inserted in contracts.

Fourteen replies to the letter from exchanges have been received by Secretary George Erdmann. Of these, ten exchange managers agreed to the terms and four were noncommittal. The exchanges that agreed are Universal, F. B. O., Fischer Film Exchange, Columbia, Fox, Tiffany, Pathe, feature department; Education, Standard Film Service Company and United Artists. Paramount, First National, Warners and the Pathe short subject division were noncommittal and M. G. M. did not answer.

Complaints and a protest have been lodged by the M. P. T. O. of Western Pennsylvania with a number of producer-distributors regarding new protection periods for certain of Pittsburgh's down-town first runs and circuit theatres. The exhibitors claim to have learned that some of these houses were to be granted longer protection periods by distributors.

The fight of the larger first run theatres for longer protection rights within a 60-mile radius of Kansas City has by no means come to a close, but thus far no exchanges have agreed to the concessions sought by the larger houses, it is said. It is believed, however, that some agreement may be reached concerning protection of Kansas City, Mo., theatres in Kansas City, Kas., a city of 135,000, although not as drastic a protection as is sought by the Kansas City, Mo., theatres. Extended protection against theatres within sixty miles of Kansas City will not be granted by Kansas City exchanges, it virtually is understood.

Albany Grants Charters to New Companies

Motion picture companies incorporating in New York state during the past week included the following, according to records in the department of state: Greater Queensboro Exhibitors, Inc., capitalized at $3,000, Robert J. Setchanove, Douglaston; Alexander T. Wells, Jackson Heights; James J. Thornton, Flushing; Webster Operating Corporation, Gloversville, capitalization not stated, Belle Fogel, Dorothy Tishkoff, Max Fogel, Rochester; Sorr Producing Co., Inc., $1,000, Jacob I. Wiener, Joseph Melcer, Nathan Sugarman, New York City; Orman Productions, Inc., $20,000, Orman P. and Bernard Goodman, Hollywood, Cal.; Nathan Saland, New York City; G-C Theatre Corporation, Gloversville, capitalization not stated, E. Pratt Keiner, J. Guy Selmser, George V. Lynch, Gloversville; Balfin Amusement Corporation, $20,000, Paul Orszag, Isidore Goldman, Isidor H. Lutzker, New York City; The Varsity Girl Corporation, $100,000, Robert Campbell, Edward Royce, Adam Dingwall, New York City.

New York Conference Discusses Allocation of First Runs in Greater City

AT the instigation of Will H. Hays, a conference was held in New York last week in an effort to adjust the allocation of first runs in Greater New York to meet the complaints of unfair treatment charged by the Theatre Owners Chamber of Commerce.

The conference brought together S. R. Kent of Paramount, Andrew W. Smith, Jr., of First National, Charles Moskowitz of Loew's, Inc., with Sol Raives, president of the T. O. C. C. and a committee composed of Arthur Hirsh, Leo Brecher and Harry Suchman. No definite understanding was arrived at, but some action will be taken after Labor Day.

The conference suggested by Hays came following a mass meeting of the T. O. C. C. held on July 14th, at which a resolution was adopted condemning the first-run situation in the greater city. The resolution, among other things, charged the confining of first runs to producer-owned theatres. It alleged that it resulted in stunting the development of the independent theatre owner and that the practice was unfair to the public.

Lichtman Makes Changes in Sales Staff

SEVERAL major changes in positions and personnel of the United Artists sales organization are announced by Al Lichtman, vice-president and general manager of distribution for the company. The position of divisional sales manager has been discontinued. The eastern, western, southern and mid-western divisions have been merged into one unit, and the three executives advanced to new duties.

Paul N. Lazarus has been promoted to the newly-created post of Sales Promotion Manager. Cresson E. Smith has been elevated to the post of Assistant General Sales Manager, and Mozley A. Hill has been made maanger of the newly-created contract department.

David Bershon and Edward Lindeman, whose appointments as special representatives had been announced, will spend the greater part of their time in visiting exchanges throughout the country and working in the field.

To Urge British Empire Films in Canada

Following the tour of Canada by Sir Henry Cowan, member of the British House of Commons who has been most active in seeking a film quota law for Great Britain, there is definite intimation that the National officers of the Imperial Order of the Daughters of the Empire in the Dominion will urge upon the members of the Canadian Parliament that measures leading to the encouragement of British Empire-made films in Canada are desired.

It is declared that the next session of the Canadian House of Commons at Ottawa, starting probably in January, will use a debate regarding the question of legislative assistance for moving pictures produced in Canada, Great Britain and other parts of the Empire.

Canadian Famous Holds Annual Conference

Eastern Canada managers of Famous Players Canadian Corp., Limited, met in their annual convention at Toronto, August 22, 23 and 24 and discussed many matters of importance relative to plans for the coming year.

Addresses were delivered during the course of the sessions by home office officials and two important officials of the company in the Western Division. Among the speakers were: M. M. Thomas, general manager for Western Canada and J. H. Muir of Vancouver; N. L. Nathanson, managing director; Clarence Robson, eastern division general manager; John Arthur, director of presentations; San dePass, director of advertising, and others.

Katz Named on Executive Board of Paramount

Sam Katz, president of Publix Theatres, Inc., has been elected a member of the executive committee of the Board of Directors of Paramount Famous Lasky Corporation.

Paramount Profits Big For Three Months

THE Paramount-Famous-Lasky Corporation, in its consolidated statement, which includes earnings of subsidiary companies, reports combined net profits of $1,465,051.66 for the three months and $3,532,325.49 for the six months ended July 2, 1927, after deducting all charges and reserves for Federal Income and other taxes. The six months' figures include its $479,415.55 undistributed share of earnings of the Balaban & Katz Corporation, a 65 per cent owned subsidiary.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $2.27 per share for the three months and $5.60 per share for the six months, on the common stock outstanding.

Six R. I. Houses Closed in Safety Drive

Attorney General Charles P. Sisson of Rhode Island last week ordered six theatres closed in the safety drive to make theatres comply with regulations set forth in recently enacted rules. The closing orders were the result of reports submitted by state police inspectors. Two of the houses made alterations and were allowed to reopen.

Inspection was made on 43 houses. Closings were ordered in most instances for general infractions, such as ladders and other obstructions being permitted in exit aisles, and littered conditions in projection booths. Cases were found where fireproof stairways do not exist in conformity to the new rules.

As soon as the inspection of all town theatres is completed, which will take about two weeks, the inspectors will re-check the theatres to see that changes have been made where ordered to meet with the approval of the new rules.

Griffith Plans Three for United Artists

Lillian Gish will not appear in any of the next three pictures produced by D. W. Griffith for United Artists, according to the schedule announced by the producer. In denying a published rumor as unfounded, in fairness to Miss Gish, he said her appearance in forthcoming Griffith pictures had not been considered or discussed.

The first of the Griffith pictures will be "A Romance of Old Spain" with Mary Philbin and Don Alvarado. The title, incidentally has been changed to "Drums of Love," and Tully Marshall has been signed to play the role of the Jester.

Plans are nearing completion for Griffith to produce "Sunny,' which will mark Constance Talmadge's debut as a United Artist star. "Sunny" was the musical comedy in which Marilyn Miller scored such a success.

The third Griffith production contemplated is "La Paiva," an original story of the Napoleon III court written by Dr. Karl Vollmoeller, author of the book of "The Miracle."

British Take U. S. Angle

American Players and American Ideas Being Used in Many Studios

By ELIZABETH LONERGAN

Staff Correspondent of Motion Picture News and Kinematograph Weekly

WHETHER it is deliberate or not, there seems to be an American angle, at times almost invisible, in the British Studios which I have visited.

Recently I travelled down to the Gaumont Studio where Colonel Bromhead was holding a sort of open house to members of the trade press preparatory to the formal opening of the completed studio.

As to the American angle: They are filming a musical comedy success, "The Arcadians," which I believe had production in America. But it is its comedian who has the real American angle, for it is our own Ben Blue who has abandoned America, temporarily at least, to open a successful restaurant and Night Club in London, and from this a debut at screen star was but a step.

At the Gaumont they shortly will commence a story which promises to be something new in British production, a story entirely of London life which, it is hoped, will accomplish in our country what our pictures have done over here to make American life familiar. It is called "In Pawn" (based upon a play) and the leading lady will be Caroline Peterson, who made a decided hit over here in "Broadway." She is an American, of course, and her name is hoped also to carry weight.

"The Luck of the Navy" has Henry Victor, recently back from Hollywood, as the dashing naval officer, and Evelyn Laye one of the principal musical comedy favorites as the other lead. This is her first screen role and it may interfere with her proposed plan to come to New York this fall in the London importation, "Princess Charming."

The question of just how far typical British pictures can go in other countries is one that is interesting producers here. Many of them frankly are making simply for home consumption while others would prefer the world market. One director told me that he is trying to create a new type of pictures, another was imitating, to the best of his ability, American methods. And so it goes. One development has been the lengthening of the news reel—and not always to its advantage.

Keith Cornerstone Laid for Boston Memorial

The cornerstone of the new B. F. Keith Memorial Theatre in Boston, was laid last Thursday with fitting ceremonies provided by Mayor Malcolm B. Nichols of Boston. Vaudeville stars of the past and present and stars of the legitimate stage were present in large numbers.

Tribute was paid to the late Benjamin Franklin Keith as father of vaudeville in America, and to Edward F. Albee, for years associated with Mr. Keith and his successor as head of the vast Keith-Albee interests.

In addition to that of the Mayor, addresses were also made by Fred Stone, president of the National Vaudeville Artists Association. Mr. Albee, George M. Cohan, F. F. Proctor, Walter D. Collins, Earl L. Crabb, Joe Webber, Lew Fields, Hap Ward, Maggie Cline, McIntyre and Heath, James Thornton, Julia Arthur, Raymond Hitchcock, and Henry Chesterfield. Miss Dorothy Stone applied the steel coat of cement with a golden trowel to the cornerstone strong box.

Minneapolis Considers Big Increase In Personal Property Tax on Film

A MEASURE to increase the personal property tax on films in vaults of local exchanges to an extent estimated at ten times the present valuation basis is now under consideration by the Minneapolis city tax committee, sitting as a board of equalization.

A committee composed of Theodore L. Hays, T. A. Burke, and Eddie Ripson, representing the film companies, filed a protest against the proposed plan and the tax committee has taken the protest under advisement. It is understood that if the new plan is put through the film companies will pay the taxes under protest and then take the case into the courts to arrive at some definite and equitable basis of valuation and taxation.

A recent survey of the city's property was made with a view to uncovering taxable property and the proposed change in the tax on motion picture films is one result of the Survey. In the past the personal property tax on films has been based on estimated valuations set by assessors and exchangemen. The board of equalization would change the basis of taxation to an estimated valuation by the average earning possibility of a subject and its number of prints. The present tax rate is two and three-quarters per cent. The proposed change of valuation would increase the amount realized enormously. For example, one Minneapolis exchange was taxed last year on a basis of $10,000 valuation, while this year under the proposed plan the company would be taxed on a valuation basis of approximately $110,000.

Will Rogers Is Honored

National Press Club Makes Him "Congressman-at-Large" at Big Reception

THE National Press Club in Washington, D. C., made Will Rogers a Congressman-at-Large with a suspended salary of $1 a year at a monster reception held at the National Capital last Saturday night. The ceremony and presentation were broadcast through forty radio stations and the speeches and music were heard in all parts of the country.

Arrangements for the Rogers reception were made by Fred E. Hamlin, press representative for Sam Rork, who is producing the film version of Charles Hoyt's famous stage play, "A Texas Steer," with Rogers as the star, for release through First National.

The company arrived in Washington last week to film exteriors. With the comedian on the special train were Mr. Rork, Mrs. Rork, their daughter, Ann, who plays the role of Bossy, daughter of Congressman Maverick Brander; Richard Wallace, the director; Louise Fazenda, who plays Mrs. Brander; Douglas Fairbanks, Jr., the juvenile lead, and a company of assistants and cameramen.

The National Press Club reception for Mr. Rogers and members of the "Texas Steer" company was held at the Washington Auditorium, whose 6,000 seat capacity was entirely inadequate to hold the large number of admirers of the humorist-philosopher.

Louis Ludlow, President of the Club, presented Mr. Rogers with a parchment scroll attesting his appointment to the hitherto unknown office of "Congressman-at-Large." His duties, said Mr. Ludlow, will be to "roam over the country, pry into the state of the union, check up on prohibition enforcement and report at regular intervals to the National Press Club." Tenure of office is confined to good behavior, and the job carries a suspended salary of $1 a year.

In his response to the conferring of the title of Congressman-at-Large, Mr. Rogers said he did not consider the appointment "any honor at all;" that he had been brought up by his parents to live so that "you'll never become a Congressman," and now he felt the "shame" of it. He lamented that the office had been conferred upon him in public and not in a corner of a secluded room.

"I have been given a sheepskin," he said, "Think of giving a sheepskin to a cowboy! Over a million men in America have got a sheepskin and haven't got a sheep; and it takes eight or ten years for them to get a sheepskin and they are not taught how to get a sheep."

Sennett Comedy Girl to Play Lorelei

Paramount has announced the choice of Ruth Lee Taylor for the role of Lorelie Lee in Anita Loos' "Gentlemen Prefer Blondes." Miss Taylor is a comparatively unknown Mack Sennett player and was chosen from a long list of prominent screen personalities who were under consideration. Among these are Constance Talmadge, Phyllis Haver and Laura La Plante.

Miss Taylor played leads in three Harry Langdon two-reel comedies for Sennett, and opposite Ben Turpin in others. Three months ago her contract expired and she has been out of work since.

Lya De Putti Leaves for One German Picture

Lya De Putti is off for Europe on a sixty-day leave of absence granted by American producers in order that she may star in one super-production for the German organization, Phoebus Films.

While here Miss De Putti completed "Midnight Rose" and "Buck Privates" for Universal, and still has another picture to make for that company under her contract. Since her residence in Hollywood she has been missed in Germany, where she is a prime favorite, and German producers induced her to appear in another German film. Upon completion of this picture she will return to America to complete her contract with Universal.

K. C. Patrons Vote Decisively for Features in Preference to Presentations

WITH elaborate stage presentations in theatres on all sides of him, Samuel Carver, manager of the Liberty theatre, first run house of Kansas City, made up his mind to let his audiences settle the question. That was three weeks ago. The voting by the audiences ended this week.

Mr. Carver assured his patrons, through the medium of trailers, that he would provide stage presentations and keep the admission price at its present scale, or show only first run pictures at a reduction in prices. Aside from a few small acts, the Liberty never has had stage presentations.

Out of 4,637 votes, 3,458 favored feature pictures exclusively, those desiring stage shows numbering 1,179. There were thousands of patrons, of course, who did not vote, but such a lack of interest is accepted by Mr. Carver as meaning that those patrons will "take it or leave it," regardless of what the theatre's policy might be.

In and Out of Town

MORRIS SAFIER, head of Warner Bros.' Extended Run Department, left New York this week for a sales trip in the southern territory which will take him to the company's branch offices in that section of the country.

EARL SCOTT, of Black River Falls, Wisconsin, has just paid an extensive visit to the Fox Films Home Office in New York. Mr. Scott opened his first theatre a little more than ten years ago at Black River Falls.

JESSE J. GOLDBERG, president of First Division Distributors, Inc., left for the Coast on the Twentieth Century, Wednesday, where he will spend about a month, supervising production matters, before returning East.

CHARLES CHRISTIE left New York, Thursday, bound for Los Angeles and the Christie studios after holding a series of conferences with Paramount officials concerning Christie comedies. He will supervice production in the absence of his brother, Al, who is on his way to Europe.

BUDD ROGERS, vice-president, and Floyd Weber, comptroller of Gotham Productions, are vacationing. Sam Sax, Gotham president, who returned from the Coast a short time ago, will leave within a week to be present when work is started on "Blondes by Choice," the forthcoming Gotham production.

SIDNEY W. ROSSUK sailed on the S. S. President Madison, leaving September 3rd from San Francisco for China on a selling trip for J. H. Hoffberg Co., Inc. Rossuk will cover China and Japan. J. H. Hoffberg Co., Inc., handle First Division Pictures, Gotham Chadwick, Christie Comedies and other independent product in these territories.

FOLLOWING completion of production work by Larry Semon on the second release of the series of eight two-reel comedies he is making this year for release through Educational Film Exchanges, Inc., the comedy star made a flying trip to New York and after a few hours spent in conference with E. W. Hammons, Educational's president, immediately started back to the coast.

COL. JASPER EWING BRADY, one of the Metro-Goldwyn-Mayer officials, recently returned from the West Coast, where he has been recuperating from an operation which he was forced to undergo last spring. He is fully recovered.

BETTY BURBRIDGE, scenarist of the Pathe Westerns, starring Buffalo Bill, Jr., Wally Wales and Buddy Roosevelt, made by Action Pictures, Inc., is in New York for her annual vacation of theatre-going.

SAMUEL ECKMAN, JR., district manager for Metro-Goldwyn-Mayer for New York, Albany, Buffalo, New Haven and Boston, will leave for England in the near future to do special work for Jury Metro-Goldwyn, Ltd., as designated by Arthur M. Loew, head of M-G-M's foreign department.

HAL ROACH, producer of the Roach comedies, arrived in New York on the Century August 29th. Mr. Roach is in New York after a very busy spring and summer at his studios in Culver City.

HERMAN STERN, sales manager for Stern Brothers Comedies, returned to New York this week after a sales tour of the Middle Atlantic States. He reports a decided increase in the demand for good two-reel comedies.

News Reel Resume

International News Vol. 9, No. 70, scenes of President Coolidge and party viewing sights of Yellowstone Park, Wyo.; Empress of Abyssinia receiving homage of Italian diplomats at Addis Abeba; Prince of Wales reviewing crack Canadian regiment at Victoria, B. C.; Alford J. Williams making speed of 240 miles an hour in new craft.

No. 71 includes, views of victorious Shantunguese forces in attack on Cantonese on Shantung Front, China; Bobby Jones capturing golf title at Milwaukee; Paul Redfern in take-off from Brunswick, Ga., for attempted flight to Rio Janeiro.

Pathe News, No. 71, opens with scenes of welcome reception to Dole Prize Winners in Honolulu after non-stop flight from California; President as tourist at Yellowstone; auto leaping hedge in race with horse at La Capelle; Army blimp protected by smoke screen laid in air.

No. 72, offers views of George Young, winner of Catalina swim, in training for race in Lake Ontario; arrival of contingent of Legion members to convention in France; Bobby Jones defeating Chick Evans for amateur golf crown; archers in national tourney.

M-G-M News, Vol. 1, No. 4, Army aviators laying smoke screen around blimps is lead-off feature, with other highlights, including views of Beauty Contest on beach at Long Beach, Cal.; 'Round the World flyers taking off on first leg of journey; Black Billy Sunday holding revival at New Orleans.

No. 5 presents scenes of final match at Minneapolis with Bobby Jones winning Amateur Golf Championship; newly completed bridge spanning Alpine peaks in French Alps; American aviators who are writing new air epics; President at Yellowstone; arrow sharpshooter exhibiting skill with bow; Legion members arriving in France.

Paramount News, No. 9, pictures of President Coolidge viewing marvels of Yellowstone; Geisha girls in annual "O-Bon" dance festival; crack shots in competition with rifles; smoke curtain laid for Army blimps; Prince of Wales in Canada; auto hurdling in race with horse at La Capelle, France; Redfern and Schlee and Brock starting on new conquests of the air.

No. 10, further pictorial adventures of President Coolidge at Yellowstone; Legion members in France; Jones winning golf title; log rollers exhibit skill and daring in championship event; Firpo training for ring comeback at Buenos Aires; Lindbergh arrives in home town; Helen Wills regains crown as women's tennis champion of U. S.

Kinograms No. 5321, scenes at take-off of globe-girdling aviators open the reel, with views of President at Yellowstone; Britain's biggest battleship leaving shipyard; pictorial tour of Rainier Park with Navy men, as included features.

No. 3322, pictures of Helen Wills winning tennis championship at Forest Hills; Legionnaires sailing for Paris convention; Flagpole "Sitter" establishing "standing" record atop hotel pole; Jones winning golf title; log rollers in championship competition.

Fraser Talks Production

Lloyd General Manager Says One-Man Rule Will Do Away With Many Evils

THERE is nothing radically wrong with the motion picture industry, in the opniion of William R. Fraser, general manager of the Harold Lloyd Corporation, who is in New York with the Lloyd company, which is shooting scenes for the comedian's newest pictures. There has been more smoke than fire, according to Fraser, with all of the talk of retrenchment, salary cuts and mismanagement.

Discussing the situation he said:

"One man must be held responsible for any job. Two men dictating what should be done with that job are bound to cause confusion. If one man is not capable of making a decision that is correct he has no business at the helm. There are too many supervising directors, too many writers who think they should be directing pictures, instead of just developing plots; too many advisory supervisors, and sometimes too many of everybody.

"The progress of the industry has been so marked that the gamble has been virtually eliminated from production, particularly in the case of stars and producers who follow the mode of production pursued by Harold Lloyd.

"Today the wise producer is letting his audience dictate what should go into his pictures, as Harold Lloyd has done. Years ago he started this business of interviewing, which since has become so common in the industry. One cannot attend a neighborhood motion picture in Los Angeles now without seeing in electric lights, 'Big Feature Preview Here Tonight.' It's a healthy sign for the industry. It is the one and only certain method of determining, without guessing, the class of your product.

"There is waste in the motion picture business as there is in every other industry. The rating may be a little high in our business, but it is coming down. The average motion picture producer has but one thing in view—results. He wants good pictures, and he goes sometimes to extremes to get them, but where there is one man at the head of production who can reign absolutely and apply the proper intelligence,, there is little waste, little lost motion.

"High salaries are due those who earn them, and as long as we get pictures that bring commensurate returns at the box office. As far as the Lloyd Corporation is concerned, our policy demands a standard of excellence second to none, and we spare no means to obtain this end—money, time or anything else it might involve."

M-G-M Lion Will Make Coast to Coast Flight

LEO, full grown lion, and mascot of the Metro-Goldwyn-Mayer Company, will be first animal and sole passenger to participate in a non-stop airplane flight from coast to coast, if present plans do not miscarry. The flight is scheduled to start probably from Culver City on September 11th, and to terminate at Roosevelt Field on Long Island within twenty-four hours.

The plane, of the same type as Lindbergh's, is nearing completion at the B. F. Mahoney Aircraft shops in San Diego. The lion will be housed in a specially built enclosed cage, constructed as part of the plane directly behind the pilot. Lee will be on a liquid diet during the trip, and will be fed and watered by means of a tubing running from the pilot's compartment to a container at the bottom of the cage. The trip is to be made only to demonstrate the practicability of carrying animals long distances by airplane.

Seven Short Subjects On M-G-M Release Chart

For the last week in August and during September M.G.M. has seven short subjects scheduled for release. These include three UFA Oddities and four Hal Roach comedies.

"African Adventure," first of the twenty-five UFA Oddities, went to exhibitors August 27th. The balance of the schedule is as follows:

September 3rd, Charley Chase in "The Sting of Stings"; September 10th, "Jewels of Venice," an Oddity; September 10th, "Sugar Daddies," with Stan Laurel, Jimmy Finlayson, Edna Marian and Oliver Hardy; September 17th, "What Every Ice Man Knows," starring Max Davidson; September 24th, "Soaring Wings," an Oddity; September 24th, "Yale vs Harvard," an Our Gang comedy.

Tiffany Selects Casts for Two Features

Casts have been selected for two more of Tiffany's twenty-four features scheduled for the season. These are the second and third pictures on the schedule. Patsy Ruth Miller and John Marron will be seen in the leading roles of "Once and Forever." They will be supported by Burr McIntosh, Emily Fitzroy, William V. Mong and Vadin Uranoff.

Evelyn Brent and Bert Lytell have the leading roles in "Women's Wares," with the supporting roles in the hands of Larry Kent, Gertrude Short, Myrtle Stedman, Cissy Fitzgerald, Richard Tucker, Sylvia Ashton, Stanhope Wheatcroft, Robert Bolder, Gino Corrado and James Mack.

Our Gang Comedy Heads Pathe Week's Releases

The Pathe short feature program of releases for the week of September 11th includes the usual diversity of subjects. It is headed by one of the popular Our Gang comedies titled "Olympic Games.' In addition there is included the third chapter of the current Patheserial, "Hawk of the Hills," starring Allene Ray and Walter Miller; Pathe Review No. 37; "Cutting a Melon," an Aesop Film Fable; Topics of the Day No. 37, and two issues of Pathe News.

Local Obstructions Hurt U. S. Film in Japan

F. B. O. Representative Tells of Conditions Existing in Far East

COLVIN BROWN, vice-president of F. B. O., is just in receipt of an interesting report on film conditions in Japan from William Scott, Far Eastern representative of the company. Scott reports that in addition to the usual distribution troubles there are many purely local obstructions, which make for slow progress in establishing American films.

Scott reports that few theatres in Japan have adequate seating capacity. In a theatre that caters to seven hundred patrons there are seats for about two hundred. The overflow sit or squat upon the floor.

Most of the product shown is made by Japanese companies. In the thousand theatres operating, eight hundred and forty-five use Japanese product exclusively, one hundred and twenty-five screen a mixed program of imported and domestic film, and thirty are using imported film exclusively.

The small quantity of American film being shown, according to Scott, is winning high favor and more and more the demand is increasing for American pictures. He feels that with the advent of more American theatres and American presentations suitable revenue, now lacking, will be derived from Japanese sources. The new Nogaku-Za Theatre in Tokyo is now the center of much attention. It is under American management, with a twenty-five piece orchestra and has adequate accommodations. Its success seems assured and will probably do much to popularize American films.

The Japanese censors are reported remarkably severe. Sex stories are entirely taboo and love scenes, especially kissing, as well as rioting and scenes depicting lawlessness, are also prohibited.

The Japanese public demands about the same sort of thing as its American prototype in its film fare, according to Scott. Douglas Fairbanks and Charlie Chaplin are the most popular artists and any story with plenty of fast logical action is well received.

The Japanese are learning to appreciate good from bad film, according to the report, and soon they will appreciate and be willing to pay to see pictures at present too highly priced for distribution. Better facilities will also eventually bring more consideration to American films.

Sax Blames Producers for Mediocre Pictures

SAM SAX, president of Gotham Productions, blames the producers for the mediocrity in pictures, but also says the exhibitor has made the situation worse with over-stuffed presentation programs. He declares the two fundamental contributing evils are overhead and overproduction and that the second is the direct result of the first.

Discussing the situation, Mr. Sax says: "Thousands of dollars are spent on a story and then thousands more are paid to adaptors and scenarists to mince the story into hash. Meanwhile the contract players loll in their porch swings, receiving enormous salaries for idleness while the scenarist and director wrangle over the script.

"The problem of keeping the stars and directors busy is the biggest one the large producing organizations have to face. The result is that the machinery must keep turning and one factory-made picture follows another. The marvel is that at this rate so many worthy pictures see the light of day at all.

Fox Short Product For Fall Announced

E. T. Gomersall, short subject sales manager of Fox Films announces that five comedies and six varieties, as well as the usual issues of Fox News will be released the first three months of the 1927-28 season.

The subjects and their release dates are; August 21st, "The Salmon Run;" August 28th, "The Kangaroo's Kimona," with Gene Cameron and Flora Bramley; September 11th, "Twenty Legs Under the Sea," with Richard Walling and Jean Lorraine; September 4th, "Sky Frontiers," a variety; September 25th "A Fool and His Money," a Van Bibber comedy with Tyler Brookes; September 18th, "Under Colorado Skies," a variety; October 9th, "Her Blue Black Eyes," featuring Maria Casajuana and Eddie Clayton; October 2nd, "Argentina," a variety; October 16th, "Northern Alaska To-day," a variety; October 23rd, "Capt. Kidd's Kittens," an animal comedy; October 30th, "The Romantic Alhambra," a variety.

Four Features, Six Shorts FBO's September Releases

F B O's schedule of four features and six short subjects for the month of September opens on September 4 with "The Flying U Ranch," a Western starring Tom Tyler. In support of Tyler are Nora Lane, Frankie Darro, and Beans, the dog. The three other features for the month are "Clancy's Kosher Wedding," set for September 17, "In a Moment of Temptation," for September 18, and "The Mojave Kid," a September 25 release.

Four of "The Beauty Parlor" series of comedies will be issued during September. These include "Toupay or Not Toupay," on September 7; "The Chin He Loved to Lift," on September 14; "Fresh Hair Fiends," on September 21; and "Peter's Pan," on September 28. "Mickey's Circus," a two-reeler having to do with the Fontaine Fox character, will be shown on September 4, while "Wanderers of the Waistline," presenting the three fat men, will be ready on September 11.

Canadian Justice Holds Pictures Moral

THE findings of Mr. Justice Boyer of Montreal, representing the Royal Commission appointed to investigate moving picture theatre conditions, were presented to the Quebec Provincial Government Tuesday in the form of a 13,000 word report. After examining 427 witnesses, Justice Boyer gave judgment that moving pictures, generally speaking, were not immoral, but he recommended that all children under 16 years of age should not attend performances.

Justice Boyer also ruled that Sunday shows should not be prohibited because they were a necessity. Sunday performances were favored by many classes of citizens, he found. Present laws and regulations governing the operation of theatres were sufficient, but he recommended the establishment of a Poster Censor Board by the Quebec Government to work with the film censors of the province, thus abolishing Civic Poster Boards.

Ten Companies Busy for Fox on West Coast

Ten companies are at work at the Fox West Coast studios in a new production drive under the direction of Sol M. Wurtzel, general superintendent. Two were completed last week and three new ones got under way.

Buck Jones finished "Blood Will Tell" on Thursday, and started work Friday on "The Branded Sombrero." "The High School Hero," featuring Sally Phipps, Nick Stuart and Charles Paddock, was also completed last week.

The two pictures that got started, in addition to "The Branded Sombreror," were "Wolf Fangs," featuring the dog, Thunder, and a six-reel comedy featuring Ted McNamara and Sammy Cohen, of "What Price Glory" renown. Lew Seiler is directing "Wolf Fangs" and Frank O'Connor is making the Cohen-McNamara story, as yet untitled.

Virtually All of Educational Units Producing

When "Big Boy" returns from a mountain resort near Los Angeles where he is recuperating from his recent serious illness, practically all of the units producing for Educational will be well along in production. The child star is expected to begin his new juvenile comedy as soon as his director, Charles Lamont, has finished a new Mermaid comedy.

Dorothy Devore is starting her third picture on a ranch in the San Fernando Valley under the direction of Norman Taurog. Glenn Cavender and Al Thompson are supporting her. Lupino Lane, assisted by Wallace Lupino, is starting his fourth comedy for the season with Mark Sandrich directing. George Davis is acting in a new Mermaid comedy. Larry Semon is well into production on "The Stunt Man." Johnny Arthur is nearing the end of his second Tuxedo comedies, and Jack Lloyd and Phil Dunham are working on a two-reel Cameo comedy. Lloyd Hamilton is resting between pictures following his "At Ease."

Jersey Asks Arbiters On N. Y. Board

AT a meeting of the directors of the M. P. T. O. of New Jersey held early in the week, it was agreed that the organization will insist upon appointing its own arbitrators to sit in with the New York Film Board in judgment of cases affecting Northern Jersey. The proposition has been taken up with the Hays office and the T. O. C. C., which handled Northern Jersey cases.

Joseph M. Seider declares that if the present negotiations fail the association will resort to the law. Southern Jersey arbitration cases are handled through Philadelphia, with the state exhibitors appointing their three members.

At the directors' meeting E. T. Kelly was appointed treasurer and his post as vice-president was taken over by Louis Rosenthal, former treasurer.

N. Y. Weather Halts Lloyd in New Comedy

After ten days of enforced idleness because of unfavorable weather conditions, Harold Lloyd and the company he brought from California with him started shooting late in the week in New York on the comedian's new picture for Paramount. Previously they had devoted an afternoon to work at Coney Island, where a number of scenes were shot.

The Lloyd company went on location in the vicinity of the Women's Hospital in Harlem, and they attracted so much attention it became necessary to call out a squad of police from the 100th street station.

Next week will be a busy one for Lloyd. He will complete the taxicab episodes, working in Harlem, at St. John's Orphanage in Brooklyn and at the Yankee Stadium.

Marion and Fairbanks, Jr. in "A Texas Steer"

With the signing of George Marion for a character part and Douglas Fairbanks, Jr., for the juvenile lead, the cast for Sam E. Rork's "A Texas Steer," for First National, is practically complete.

Fox or Paramount in Albany Deal

EITHER the Fox or the Paramount company is said to be behind the deal that last week took an option on Benson's Hotel in Albany, as a site for a million dollar theatre that may be erected in the near future. The option expires October 10. The property is said to be held for $175,000. It is located about two short blocks from the State Capitol and in the main business center of the city. Both of these companies were negotiating a few months ago for the huge auditorium that will be a part of the new Masonic Temple. The erection of this temple, however, has been delayed. If the new theatre is erected, it will bring real competition to the Stanley Company of America, which is now operating four houses in Albany.

Says "Local Touch" Is Aim of "U" Theatre Policy

Michalove, Outlining Operating Plan, Declares Community Pride Resents "Outside Domination"

SOME interesting observations emphasizing the value of "local touch" in chain theatre operation as opposed to "long distance" methods are set forth by Dan Michalove, general manager of Universal Chain Theatrical Enterprises, in a discussion of principles and policies which he inaugurated in the management of Universal theatres.

"The theatre is essentially a community institution," says Mr. Michalove. "The more the patrons are made to feel the theatre belongs to them and performs a definite service in their behalf, the greater their interest in the institution.

"The theatre becomes a factor in the lives of people who patronize it. Even in the major metropolitan centers the community feeling is not lost.

"In its relatively brief history the Roxy Theatre has become a recognized institution in New York. Rothafel is himself a Broadway institution.

"Hugo Riesenfeld is a favorite along the Great White Way. His success is due not only to sterling musicianship and sound showmanship, but largely to the fact that he adds to those qualifications an intimate knowledge of Broadway.

"Joe Plunkett and Carl Edouarde have made the Strand a successful Broadway institution; Major Bowes and the Capitol have written theatre history in New York.

"Sid Grauman is an established institution on the Pacific Coast.

"There is scarcely a section of the country that has not produced one pre-eminent leader in theatre enterprises.

"Citing but two instances: there is E. V. Richards, the prime power in the Saenger organization. Though his activities have been confined exclusively to the Southern states, he has become a national figure. Mr. Richards makes a fine art of his business and he applies his knowledge to the operation of the Saenger theatre enterprises.

"The other case is that of a man recruited to the Saenger organization by Mr. Richards. He is Maurice F. Barr, managing director of the Saenger theatres in New Orleans. With a background of valuable newspaper experience, excellent local contacts, and some instinctive sense of showmanship, Mr. Barr set himself to the task of making the Saenger theatres in that city an enduring success.

"Successful chain theatre operation demands for each section an expert familiar with his territory and his job. The recognition of this basic principle determined Universal's policies of operation. The plan was actually put into practice when Universal acquired its first group of theatres—the E. J. Sparks Florida circuit. A manager who knew the community was assigned to each theatre—and the entire Florida circuit was placed under the supervision of an executive with wide experience in theatre operation in that state. The same man, H. B. Vincent of Orlando, is still our district manager in Florida.

"When Universal launched a more vigorous program of theatre acquisition and expansion with a view to concentrating considerable energy in the Southern states, the man chosen to assist in developing that section was Willard C. Patterson, a native Southerner and a practical showman.

"Mr. Patterson came into the Universal organization with a long record of successful theatre operation covering enterprises in several Southern states.

"His promotion five months ago to the head of our southern division, filling the vacancy created when I gave up that post to accept the general managership of Universal theatres, was directly in line with our policy of heading each division with an expert peculiarly qualified to handle the problems of that territory.

"The same principle was applied in placing Charles G. Branham in charge of our Middle Western division. Mr. Branham is a product of the Middle West; in that territory he is on familiar ground.

"Observation has taught us that community pride resents domination by outside forces. Patrons do not relish the feeling that their entertainment fare is dictated by a distant and probably powerful corporation. They like to feel that a community institution has some authority of its own.

"Sensing this attitude on the part of the public we have precluded any suggestion of 'outside domination' by actually placing in the hands of our division managers full authority for buying and booking pictures for their circuits. The division managers take the principle still farther and confer with individual theatre managers in the matter of buying and dating attractions for their houses.

"As a result of this policy the theatre becomes a more vital community institution, harmony is maintained within the ranks, and the irksome weight of arbitrary rule is eliminated."

Paramount Showings at Midnight Permanent

PARAMOUNT has decided to have a midnight showing regularly at the Paramount Theatre in New York, as a result of the success attendant upon the recent showing of "Underworld." It is figured that the great crowds released from legitimate theatres around 11 o'clock each night will help popularize the midnight showings.

Paramount expects to build up a permanent 11:45 P. M. patronage, with the feature picture only, shown with music, but without the other long features of the program and stage presentation.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	6	—	53	4,879 Ft.
Breed of the Sea	1	3	11	—	61	6,450 Ft.
Don Mike	—	2	12	2	70	5,723 Ft.
Flashing Fangs	2	3	6	—	53	4,853 Ft.
Gorilla Hunt, The	—	—	9	2	75	4,800 Ft.
Her Father Said No	3	3	11	—	56	6,908 Ft.
Her Honor, The Governor	1	4	10	3	66	6,709 Ft.
Kosher Kitty Kelly	1	8	20	2	63	6,103 Ft.
Laddie	1	2	32	5	71	6,931 Ft.
Magic Garden, The	—	5	15	3	67	6,807 Ft.
Mother	—	2	10	1	68	6,934 Ft.
Moulders of Men	2	3	11	—	58	6,442 Ft.
One Minute to Play	—	7	27	8	72	7,713 Ft.
Out of the West	—	1	14	—	68	4,609 Ft.
Regular Scout, A	2	—	12	5	73	5,601 Ft.
Rose of the Tenements	5	1	5	—	45	6,678 Ft.
Tarzan of the Golden Lion	1	4	8	1	60	5,807 Ft.
Tom and His Pals	—	2	7	1	67	4,346 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	4	26	4	70	6,433 Ft.
All Abroad	1	6	5	—	51	6,300 Ft.
Babe Comes Home	—	3	8	—	62	5,761 Ft.
Blonde Saint, The	1	5	16	1	62	6,800 Ft.
Broadway Nights	—	5	9	1	62	6,765 Ft.
Convoy	—	3	10	1	65	7,724 Ft.
Don Juan's Three Nights	1	2	7	2	66	6,374 Ft.
Easy Pickings	2	5	11	—	56	5,400 Ft.
Forever After	—	2	16	8	77	6,330 Ft.
Framed	—	2	10	1	68	5,282 Ft.
High Hat	3	3	6	—	50	6,190 Ft.
Just Another Blonde	1	3	14	—	62	5,603 Ft.
Ladies at Play	—	6	16	2	62	6,119 Ft.
Lady in Ermine	3	9	18	—	56	6,400 Ft.
Long Pants	1	3	16	—	63	5,550 Ft.
Lost at the Front	—	2	8	2	70	5,255 Ft.
Lunatic at Large, The	3	2	9	—	55	5,521 Ft.
Masked Woman, The	3	2	8	—	54	5,434 Ft.
McFadden's Flats	1	4	32	14	75	7,846 Ft.
Midnight Lovers	2	7	9	—	53	6,100 Ft.
Mismates	1	6	14	—	59	6,856 Ft.
Notorious Lady, The	1	4	9	2	63	6,040 Ft.
Orchids and Ermine	—	15	18	8	65	6,734 Ft.
Overland Stage, The	1	3	16	3	77	6,392 Ft.
Paradise	1	—	14	1	69	7,090 Ft.
Perfect Sap, The	1	5	13	—	59	5,982 Ft.
Poor Nut, The	—	3	6	1	64	6,897 Ft.
Prince of Tempters, The	2	2	21	1	69	7,780 Ft.
Sea Tiger, The	—	2	20	3	71	5,606 Ft.
See You in Jail	4	3	9	2	57	5,800 Ft.
Silent Lover, The	—	11	13	1	58	6,500 Ft.
Stepping Along	1	3	15	2	66	7,038 Ft.
Subway Sadie	—	2	26	5	73	6,727 Ft.
Syncopating Sue	1	6	20	1	63	6,770 Ft.
Tender Hour, The	—	5	11	2	65	7,400 Ft.
Three Hours	1	12	17	—	56	5,774 Ft.
Twinkletoes	—	3	26	3	70	7,833 Ft.
Unknown Cavalier, The	1	4	16	5	69	6,595 Ft.
Venus of Venice	1	11	13	2	58	6,324 Ft.
White Black Sheep, The	2	6	16	3	63	6,798 Ft.
FOX						
Ankles Preferred	1	4	18	2	66	5,498 Ft.
Auctioneer, The	—	4	14	2	67	5,686 Ft.
Bertha, the Sewing Machine Girl	1	1	10	1	66	5,242 Ft.
Blue Eagle, The	1	7	18	3	64	6,200 Ft.
Broncho Twister, The	—	3	13	1	66	5,435 Ft.
Canyon of Light	—	8	15	6	68	5,399 Ft.
City, The	1	4	7	1	59	5,508 Ft.
Country Beyond, The	—	1	14	3	73	5,363 Ft.
Cradle Snatchers	—	3	13	1	66	6,281 Ft.
Desert Valley	—	1	12	1	70	4,731 Ft.
Great K. & A. Train Robbery, The	—	1	24	7	76	4,800 Ft.
Is Zat So?	—	2	10	—	65	6,950 Ft.
Last Trail, The	1	6	15	3	64	5,190 Ft.
Lily, The	2	5	7	—	52	6,268 Ft.
Love Makes 'Em Wild	1	4	9	—	60	5,508 Ft.
Marriage License	1	6	11	—	57	7,168 Ft.
Midnight Kiss, The	1	4	8	—	57	5,025 Ft.
Monkey Talks, The	1	5	11	—	58	5,500 Ft.
Music Master, The	1	3	17	4	69	7,754 Ft.
One Increasing Purpose	1	3	6	—	56	7,677 Ft.
Outlaws of Red River	—	3	14	2	68	5,327 Ft.
Return of Peter Grimm, The	—	4	15	1	66	6,961 Ft.
Seventh Heaven, The	—	1	8	4	77	11,000 Ft.
Summer Bachelors	—	3	13	4	72	6,782 Ft.
Thirty Below Zero	2	4	12	3	64	4,691 Ft.
Three Bad Men	—	2	24	15	80	8,710 Ft.
War Horse, The	—	1	9	—	67	4,976 Ft.
What Price Glory	—	3	12	8	77	11,400 Ft.
Whispering Wires	1	—	10	3	73	5,946 Ft.
Wings of the Storm	—	5	11	1	53	5,244 Ft.
Womanpower	1	3	15	2	66	6,240 Ft.
METRO-GOLDWYN-MAYER						
Altars of Desire	2	10	21	—	58	6,037 Ft.
Bardelys the Magnificent	—	1	18	7	77	8,536 Ft.
Big Parade, The	—	—	9	8	84	12,550 Ft.
Blarney	7	8	10	—	46	6,169 Ft.
Boy Friend, The	3	3	13	1	60	5,584 Ft.
Callahans and the Murphys, The	—	—	11	4	78	6,126 Ft.
Captain Salvation	—	5	14	1	64	7,395 Ft.
Demi-Bride, The	—	6	25	8	72	6,886 Ft.
Deserts' Toll	—	4	15	—	64	5,376 Ft.
Exit Smiling	9	5	3	—	35	6,461 Ft.
Faust	4	7	18	3	60	8,110 Ft.
Fire Brigade	1	7	27	11	72	8,716 Ft.
Flaming Forest, The	1	5	32	4	68	6,567 Ft.
Flesh and the Devil, The	—	5	37	16	76	8,759 Ft.
Frisco Sally Levy	—	4	13	1	65	6,900 Ft.
Gay Deceiver, The	3	9	12	1	54	6,624 Ft.
Heaven on Earth	—	5	11	—	61	6,301 Ft.
Johnny Get Your Hair Cut	—	6	24	7	71	6,781 Ft.
La Boheme	2	4	18	5	68	8,781 Ft.
Little Journey, The	1	6	16	—	60	6,088 Ft.
Lovers	—	5	17	3	68	5,291 Ft.
Love's Blindness	3	7	11	3	59	6,023 Ft.
Magician, The	4	6	13	1	55	6,960 Ft.
Mare Nostrum	—	3	23	3	73	9,476 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Mr. Wu	—	3	28	7	73	7,603 Ft.
Red Mill, The	4	7	23	3	61	6,337 Ft.
Rookies	—	4	26	8	73	6,640 Ft.
Scarlet Letter, The	—	6	22	7	71	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	5	36	19	77	7,865 Ft.
Taxi Dancer, The	—	12	13	1	57	6,289 Ft.
Tell It to the Marines	—	1	32	28	83	8,800 Ft.
Temptress, The	—	7	20	12	74	8,221 Ft.
There You Are	—	4	17	—	64	5,562 Ft.
Tillie the Toiler	—	4	13	4	70	6,160 Ft.
Tin Hats	1	5	35	8	71	6,598 Ft.
Twelve Miles Out	—	1	11	4	74	7,899 Ft.
Understanding Heart, The	—	6	16	2	65	6,657 Ft.
Unknown, The	—	1	9	6	73	5,517 Ft.
Upstage	—	8	15	3	64	6,048 Ft.
Valencia	4	6	22	2	61	5,580 Ft.
Valley of Hell, The	2	2	6	1	56	4,070 Ft.
Waltz Dream, The	3	3	16	2	63	7,322 Ft.
Waning Sex, The	—	3	35	5	71	6,025 Ft.
War Paint	—	2	23	4	72	5,032 Ft.
Winners of the Wilderness	—	2	11	2	70	6,343 Ft.
Women Love Diamonds	1	7	6	—	51	6,365 Ft.
PARAMOUNT						
Ace of Cads	2	5	22	2	64	7,786 Ft.
Afraid to Love	3	8	15	2	58	6,169 Ft.
Arizona Bound	1	2	8		60	4,912 Ft.
Blind Alleys	1	7	14	2	62	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	6	21	5	69	6,947 Ft.
Campus Flirt, The	—	2	24	13	78	6,702 Ft.
Canadian, The	3	9	20	—	57	7,753 Ft.
Casey at the Bat	2	15	42	8	65	6,040 Ft.
Cat's Pajamas	—	3	19	5	72	5,863 Ft.
Chang	—	1	9	6	79	6,536 Ft.
Children of Divorce	1	6	25	9	71	6,662 Ft.
Drums of the Desert	—	4	11	3	68	5,987 Ft.
Eagle of the Sea, The	—	7	24	—	63	7,250 Ft.
Evening Clothes	2	7	22	1	61	6,287 Ft.
Everybody's Acting	1	6	15	4	66	6,139 Ft.
Fashions for Women	5	8	16	3	58	6,296 Ft.
Fireman Save My Child	—	1	5	4	79	5,399 Ft.
Great Gatsby, The	5	7	10	1	51	7,296 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
It	—	—	24	25	85	6,452 Ft.
Kid Boots	1	2	37	3	70	5,650 Ft.
Kid Brother, The	5	3	41	9	69	7,654 Ft.
Kiss in the Taxi, A	3	11	22	3	60	6,439 Ft.
Knockout Reilly	—	3	33	6	72	7,080 Ft.
Lady of the Harem	2	6	13	—	57	5,717 Ft.
Let It Rain	1	10	18	6	65	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love 'Em and Leave 'Em	1	9	12	1	57	6,075 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Man of the Forest	—	3	27	5	72	5,187 Ft.
Man Power	—	3	16	2	69	5,617 Ft.
Mysterious Rider, The	—	4	21	2	68	5,957 Ft.
New York	1	4	22	—	64	6,877 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Popular Sin, The	2	3	19	—	62	6,244 Ft.
Potters, The	—	4	23	1	67	6,680 Ft.
Quarterback, The	1	—	33	15	78	7,114 Ft.
Ritzy	—	5	21	—	64	5,306 Ft.
Rolled Stockings	—	1	12	1	70	6,249 Ft.
Rough House Rosie	—	1	20	4	74	5,952 Ft.
Senorita	—	4	15	6	72	6,634 Ft.
Service for Ladies	—	1	7	3	75	6,170 Ft.
Sorrows of Satan, The	5	10	14	3	56	8,691 Ft.
So's Your Old Man	1	4	26	6	70	6,347 Ft.
Special Delivery	2	5	20	2	63	5,524 Ft.
Stranded in Paris	—	1	28	2	71	6,106 Ft.
Telephone Girl, The	2	6	22	1	62	5,455 Ft.
Ten Modern Commandments	—	2	8	2	70	6,497 Ft.
Time to Love	—	5	5	—	55	4,926 Ft.
Tin Gods	—	3	27	7	73	8,568 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Variety	1	5	21	12	74	7,804 Ft.
Way of All Flesh, The	—	—	3	7	91	8,486 Ft.
Wedding Bills	1	6	16	—	60	5,869 Ft.
We're in the Navy Now	—	2	24	20	82	5,519 Ft.
Whirlwind of Youth, The	1	5	14	2	64	5,886 Ft.
World at Her Feet, The	1	5	9	—	57	5,691 Ft.
You'd Be Surprised	5	13	19	—	53	5,994 Ft.
You Never Know Women	—	8	16	—	60	6,064 Ft.
PATHE-DEMILLE						
Clinging Vine, The	2	3	13	1	62	6,420 Ft.
Corporal Kate	—	4	8	4	70	7,460 Ft.
Devil Horse, The	1	2	19	3	69	5,853 Ft.
Fighting Love	1	—	14	—	67	7,017 Ft.
For Wives Only	—	3	7	1	65	5,800 Ft.
Getting Gertie's Garter	—	4	13	2	67	6,859 Ft.
Gigolo	1	7	19	2	63	7,295 Ft.
Jim the Conqueror	—	3	8		62	5,324 Ft.
Man Bait	—	1	9	1	70	5,947 Ft.
Nervous Wreck, The	3	6	9	2	57	6,730 Ft.
Night Bride, The	—	2	7	1	67	5,736 Ft.
Nobody's Widow	1	2	8	—	60	6,421 Ft.
Pals in Paradise	—	2	9	—	65	6,695 Ft.
Rubber Tires	2	3	6	—	53	6,303 Ft.
White Gold	—	5	7		58	6,198 Ft.
Yankee Clipper, The	—	2	18	2	70	7,920 Ft.
Young April	1	4	14	1	63	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue, The	1	1	19	10	77	9,380 Ft.
Black Pirate, The	3	10	23	13	69	6,388 Ft.
General, The	3	8	13	1	56	7,440 Ft.
Love of Sunya, The	—	9	19	6	67	7,311 Ft.
Night of Love, The	—	3	29	12	76	7,600 Ft.
Resurrection	—	3	24	12	77	9,523 Ft.
Son of the Sheik, The	—	2	27	24	82	6,685 Ft.
Sparrows	7	11	19	6	58	7,763 Ft.
Winning of Barbara Worth, The	—	5	24	9	73	8,560 Ft.
UNIVERSAL						
Buckaroo Kid, The	1	2	12	2	67	6,167 Ft.
Butterflies in the Rain	1	11	11	1	55	7,319 Ft.
Cheerful Fraud, The	3	5	14	2	60	6,968 Ft.
Denver Dude, The	—	4	11	3	68	5,292 Ft.
Down the Stretch	—	5	8	—	58	6,910 Ft.
Flaming Frontier, The	1	7	23	10	71	8,829 Ft.
Fourth Commandment, The	1	5	18	1	63	6,863 Ft.
Held by the Law	2	3	16		61	6,929 Ft.
Her Big Night	—	3	13	2	68	7,603 Ft.
Hey, Hey, Cowboy	—	2	8	—	64	5,378 Ft.
Ice Flood, The	—	2	18	—	67	5,747 Ft.
Love Thrill, The	—	5	9	—	59	6,038 Ft.
Marriage Clause, The	—		18	7	78	7,680 Ft.
Michael Strogoff	—	5	18	4	68	9,315 Ft.
Midnight Sun, The	—	10	27	2	64	8,767 Ft.
Mystery Club, The	1	7	3	1	51	6,969 Ft.
Oh, Baby	1	6	10	1	59	7,152 Ft.
Old Soak, The	—	2	21	2	70	7,445 Ft.
Perch of the Devil	—	8	4	—	50	6,807 Ft.
Poker Faces	2	1	23	4	70	7,808 Ft.
Prisoners of the Storm	1	5	14	2	64	6,102 Ft.
Red Hot Leather	—	6	6	—	55	4,555 Ft.
Ridin' Rascal, The	1	2	7	—	59	4,510 Ft.
Runaway Express, The	1	6	11	3	63	5,865 Ft.
Sensation Seekers, The	—	3	11	1	66	7,015 Ft.
Silent Rider, The	—		11	2	75	5,879 Ft.
Spangles	1	3	14	—	62	5,633 Ft.
Take It from Me	5	4	13	4	60	6,649 Ft.
Taxi, Taxi	1	3	11	1	63	7,173 Ft.
Texas Streak, The	—	1	20	4	74	6,367 Ft.
Whole Town's Talking, The	—	6	13	—	61	6,662 Ft.
Wild Horse Stampede, The	2	1	6	3	67	4,776 Ft.
Wrong Mr. Wright, The	1	3	7	—	57	6,459 Ft.
Yellow Back, The	3	1	8	—	55	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	21	8	77	6,954 Ft.
Better 'Ole	—	3	17	12	78	9,481 Ft.
Brute, The	1	3	7	1	61	6,901 Ft.
Climbers, The	—	5	5	—	55	6,621 Ft.
Don Juan	—	2	19	10	78	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Finger Prints	1	4	11	—	59	7,031 Ft.
Hills of Kentucky	—	2	16	1	68	6,264 Ft.
Matinee Ladies	—	3	7	—	61	6,352 Ft.
Millionaires	—	3	10	—	63	6,903 Ft.
Million Bid, A	—	3	7	—	61	6,310 Ft.
My Official Wife	2	4	13	1	61	7,846 Ft.
Private Izzy Murphy	1	1	14	9	78	7,889 Ft.
Third Degree, The	—	2	22	3	71	7,647 Ft.
What Every Girl Should Know	—	4	9	—	61	6,281 Ft.
While London Sleeps	1	4	8	1	60	5,810 Ft.
White Flannels	—	4	7	1	63	6,820 Ft.
Wolf's Clothing	3	4	5	2	55	7,068 Ft.

Tiffany Fixes Releases on Seven Features

Tiffany Productions has fixed the release dates for the first seven of the twenty-four features planned for the season. They are as follows:

September 1st, "The Girl from Gay Paree;" September 15th, "Their Hour;" October 1st, "Once and Forever;" October 15th, "Lingerie;" November 1st, "Grass Widows;" November 15th, "Women's Wares;" December 1st, "Streets of Shanghai."

Of these attractions four are now in production. They are: "The Girl from Gay Paree," "Once and Forever," "Women's Wares" and "Streets of Shanghai." Work has also been started on the first of four Jack London stories to be released during the season.

Henry King Will Direct "Darling of the Gods"

Morris Gest's first film production, "The Darling of the Gods," which will be made for United Artists, will be directed by Henry King. The director was scheduled to leave for China and Japan this week to do some research work in connection with the picture. Gest will do the production in association with Joseph M. Schenck. David Belasco will select the screen's Yo San upon King's return.

Production of "The Darling of the Gods" will be started in December of this year at the United Artists' studio in Hollywood. This will be the first of several pictures to be directed by Henry King for the company.

American Industries In New Series

A series of short reel subjects dealing with American industries is being produced by Malkames Educational Film Co., of Hazleton, Pa. The first of the series is titled "The Story of Anthracite" and will be seen at the Capitol this week.

F. B. O. to Hire Players as Required

F B O's new policy, following the abolishment of the stock company of actors, will be to have only stars and a small group of players, who are being groomed for stardom, under long term contracts. All other actors used in the company pictures will be selected from the open market.

With the new system of casting planned by F B O it is figured all players who are competent and good actors will be in constant demand, and will be able to work fifty-two weeks a year without being crowded out of their places by stock company players.

At the present time F B O has under contract only three western stars, Tom Tyler, Bob Steele and Buzz Barton; Al Cooke and Kit Guard as a comedy team; Frankie Darro, child star; and three directors, Leo Meehan, Ralph Ince and Robert De Lacy. All other players and directors are hired for the picture only.



Ralph A. Kohn

Kohn Is Named Treasurer of Paramount

Ralph A. Kohn has been chosen treasurer of the Paramount-Famous Players-Lasky Corporation by the executive committee of the board of directors. Mr. Kohn has been assistant secretary-treasurer since the organization of the company. He was also made a member of the executive committee.

The new treasurer succeeds Elek John Ludvigh, at whose request he was appointed. Mr. Ludvigh has been serving as secretary-treasurer and general counsel of the company, and he asked that he be relieved of the duties as treasurer.

Except for the period he served in the war, Mr. Kohn has been continuously with the Paramount organization and at different times has been associated with nearly all phases of the company's business. He is a graduate of New York University and the University law school. In addition to being an assistant secretary-treasurer of Paramount he has been a director of the company for a number of years.

Four Christies Due for Early Fall Release

Finishing touches are being put on the second group of four two-reel Christie features for release by Paramount during late September and early October. "Crazy to Fly" will be ready for first runs September 17th. "A Mooney Mariner," with Billy Dooley, is due for release September 24th. Jack Duffy's first starring comedy, "Not Papa," is set for release October 1st, and Jimmie Adams' second offering, "O Mammy," is due October 8th.

H. S. Brown Manager Tiffany Washington Branch

Harry S. Brown, formerly special representative for Tiffany Productions under Al Blofson of the Philadelphia exchange, has succeeded Tracey Cunningham as branch manager of the Tiffany office in Washington.

Univ'l Offers Record Releases for Week

UNIVERSAL has its record week in number of releases for the week of September 4th, when three features and a lineup of short product will total twenty-eight reels. Reginald Denny will be seen in a special, "Out All Night," Renee Adoree will be seen in the starring role of "Back to God's Country," a Jewel, and Al Wilson is starred in the stunt picture, "Three Miles Up," an airplane drama.

Among the short subjects to be released are: "The Newlyweds' Troubles," featuring Snookums; the fourth chapter of the serial, "Blake of Scotland Yard"; "Oswald the Lucky Rabbit," a one-reel cartoon; "Keeping in Trim," of the Keeping Up with the Joneses series; "The Fighting Texan," a two-reel western, featuring Fred Gilman, and two issues of International Newsreel.

Warners Change September Release Schedule

Warner Bros. announce a change in their release schedule. The George Jessel starring vehicle, temporarily titled, "The Broadway Kid," originally sheduled for September, will not be released until October. In its place on the September list is "One Round Hogan," starring Monte Blue.

The Warner September release schedule is now as follows:

September 3rd, "Slightly Used," starring May McAvoy, with Conrad Nagel, directed by Archie Mayo; September 10th, "Jaws of Steel," starring Rin-Tin-Tin, directed by Ray Enright; September 17th, "One Round Hogan," starring Monte Blue, directed by Howard Bretherton; September 24th, "A Sailor's Sweetheart," starring Louise Fazenda and Clyde Cook, directed by Lloyd Bacon.

First National Starts All-British Picture

First National has started production on "Confetti," its first all-British picture, which is being made abroad with British players from the story by Douglas Furber, an Englishman.

Graham Cutts left London last week for Nice to start production on the picture, which will be under the management of Harry Ham, recently appointed by E. Bruce Johnson, the firm's foreign manager.

"Big Parade" Tops MG-M Sept. Releases

"THE BIG PARADE" heads the Metro-Goldwyn-Mayer releases during the month of September. After having appeared for twenty-two months as a road show it is now scheduled for general release September 10th.

Lillian Gish's "Annie Laurie" is another feature that will be released by M.G.M. in September, as will "The Road to Romance," Ramon Novarro's newest starring vehicle. Tim McCoy, the Western star, will be seen in a Peter B. Kyne story, "Foreign Devils," which is also on the September schedule.



Features of the prize campaigns in First National's "Naughty But Nice" contest. Center is one of the window displays used by Manager Brown. Left is lobby peep show and right window in Tampa drive.

Hobby and Brown Win Exploitation Prizes

Given First and Second Awards in "Naughty But Nice" Contest Sponsored by First National and Announced Exclusively in NEWS

JACK L. HOBBY, assistant manager of the Tampa Theatre, Tampa, Fla., and Harry Brown, Jr., manager of the Majestic, Mansfield, O., respectively were awarded first and second prize in the Colleen Moore Exploitation contest for the best suggestions from exhibitors for publicizing her newest picture "Naughty But Nice" conducted by First National and announced exclusively in MOTION PICTURE NEWS.

Mr. Hobby won the first prize of $100, and Mr. Brown the second prize of $50.

Both prize winning suggestions were submitted in the form of exploitation campaigns executed by the managers in conjunction with presentations of "Naughty But Nice" at their theatres.

The contest was announced in the July 1st issue of MOTION PICTURE NEWS, the competition closing on August 1st. Scores of replies were received at the offices of First National Pictures and of the MOTION PICTURE NEWS. Some of these were suggestions by exhibitors as to how they would exploit the picture; most were articles, illustrated with photographs, ads and other publicity aids, telling how the exhibitors had exploited the picture.

The judges of the contest were J. S. Dickerson, associate editor of the MOTION PICTURE NEWS, Al Rockett, Western Production Manager for First National, and C. F. Chandler, director of advertising and publicity for that company.

The campaign which the judges selected as the winner of first prize in the contest was launched one week in advance of the opening of "Naughty But Nice" at the Tampa. It was planned and executed by Mr. Hobby.

In the lobby of the theatre, a week in advance, a peep-box in the form of a small house, with long sloping roof and dormer windows, was placed on a table, with printed instructions to peep through an opened, first floor window. When patrons at the previous week's attraction peeped through this window they saw a number of small figures cut out of "Naughty But Nice" stills, with the title of the picture lettered in the background.

Another feature of Mr. Hobby's exploitation was a window display in the city's chief men's outfitting store, Maas' Haberdashery. A still showing Colleen Moore and her girl companion hiding behind the opened wardrobe trunk in the hotel room of an unknown man while the man, in B. V. D's and shirt, arranged his tie, was pasted on a bit of heavy pasteboard, cut to represent a picture frame. The man's socks were held up by Paris garters and the sign tieing the picture up with the window display read: "At least he's wearing Paris garters," with an arrow leading from the sign to the still. The bottom part of the special sign carried the name of the star, title of the picture, name of theatre and the playdate. Underneath it was a display of Paris garters for men.

Trousers, a cane and straw hats occupied the rest of the display window.

A third feature of Mr. Hobby's campaign was an attractive windshield sticker for motorists. This carried merely the title of the picture and became much in demand. This stunt was started a week in advance.

Brown's Campaign

The main feature of Harry Brown's campaign at the Majestic Theatre, Mansfield, O., which won the second prize of $50, was a "Naughty But Nice" dance at the big Coliseum dance hall in Mansfield. The contest was for three days, the prize a pair of Colleen Moore dance slippers contributed by the Kinney Shoe Store. Mr. Brown arranged and handled the contest and estimates that he thus "sold" the show to 4,000 persons. The manager of the dance hall paid for all of his own advertising, including the dance program.

The program was headed by the word "Dance," with "Be naughty but nice" underneath it. Clear across the bottom of the two pages devoted to listing the dances was the injunction, "See 'Naughty But Nice' with Colleen Moore—Majestic Theatre—Sunday."

Half of the reverse side of the program was devoted to a large portrait of Miss Moore, while the remaining half carried the theatre's advertisement.

At the dance contest, on Saturday night, Mr. Brown gave out fifty autographed portraits of Miss Moore to the first fifty girls entering the finals.

A display of ladies' slippers was given in its principal show window by the Kinney Shoe Store, with a pair of slippers presented by Miss Moore occupying the place of honor. A special card called attention to the slippers and to the "Naughty But Nice" dance at the Coliseum.

Another window display was in Askin's store. It consisted of ladies' dresses and underwear.

Mr. Brown also attracted much attention to the picture through 3-column, page-deep ads in the Mansfield dailies. "My Wife Wants a New Dress," was the heading of the ads, with each word occupying a line, in heavy black type. A paragraph of the text following was devoted to Mr. Brown's own impression of "Naughty But Nice" after seeing it run off.

Youngsters Guests at Show of First Serial Chapter

Directly in the center of the front page of The Evening Reporter-Star of Orlando, Fla., was a story recently inviting the children of Orlando to be the guests of the paper at a showing of the first chapter of "Whispering Smith Rides," at the Rialto theatre. This came about through an arrangement of Manager Sol Samuels.

The story told the children to gather at the newspaper office between 10 and 10:30 on Tuesday morning and that from there they would march to the Rialto headed by the Newsboys Band. Just when the street was crowded to its last inch, despite a merciless sun, a truck arrived from the theatre bringing banners for the children to carry in the parade. The truck also bore two mounted 6-sheets and preceded the procession down the street.

Key City Reports

New York City

IN its third and final week at the Roxy "What Price Glory" has easily made box office history, having grossed during its first fortnight, $282,161.60 with 343,031 attendance. From Saturday, Aug. 27, to Tuesday, Aug. 30, inclusive, this picture has grossed $82,370.95 with an attendance of 90,787, and it will easily make the $130,000 mark at the end of this week. The best previous week the Roxy ever had was $129,000. Undoubtedly "Glory" could be held another week but other exhibitors are clamoring for it.

"Underworld," at the Paramount, practically equalled that house's record, going over the $80,000 mark, and furthermore having the distinction of graduating to the Rivoli for an extended run. It will no doubt be there for some time, for even the morning shows are packing them in.

Lon Chaney fans in New York City continued to pay tribute to "Mockery's" second week and, despite some adverse criticism, it drew a gratifying attendance, due no doubt to Chaney's popularity. "Ben Hur" follows in.

"Wings" is going great guns at the Criterion, and the house has been sold out for several weeks in advance; and the same can be said for "The Patent Leather Kid," which grossed $42,463.50 in thirteen days at the Globe. As the Globe seats but 1,300, this means that the house has been sold out at every performance. First National has extended its lease on the Globe to Jan. 1.

"Hard Boiled Haggerty" drew good business for the Strand and the results indicate a well to average box office return. There can be no doubt that "Seventh Heaven" would be pulling better were the Harris Theatre in a better location. The real figures will show when it goes into the Roxy. "Old San Francisco" still stays at Warners, and is managing to do very well.

That Victor Hugo's book "Les Miserables," done into picture form by Universal, has been widely read is evidenced in the way this picture is pulling at the Central. Trade comment has carried a doubtful tone, but figures do not lie. Wise ones say it's the book that's doing it. "The King of Kings" continues to do nicely; likewise "The Way of All Flesh."

Chicago

CHICAGO motion picture theatre operators were pleased this week to know that the usual fall revival of business, aided by an early cool spell, was arriving ahead of schedule, and throughout the city a healthy increase in attendance was noted.

At the Chicago "The Stolen Bride" on the screen and two stage shows, "Spitalny's Moonlight Sonata," and "Kid Days" **played to big business throughout the week. The popular Oriental also had an excellent week with "The Heart of Maryland"** featuring Dolores Costello on the screen, and Paul Ash's "Hey, Rube" on the stage. **At the Roosevelt, the Dempsey and Sharkey fight pictures were in their last week, and continued to draw well,** aided by the timely arrival of Jack Dempsey in Chicago, and the awakening local interest in the coming fight. **"For the Love of Mike" was the other feature** on the bill. **"The Big Parade" went into its fifth week at McVickers Theatre, and box office statements reflected the continued popularity** of this big feature.

At the Uptown, Lon Chaney in "The Unknown" was the feature picture, and Frankie Masters and his band made their first appearance at this house in "Sheiks of Jazzoby," **and business was good.** At the Sheridan, Verne Buck and his orchestra on the stage with **"The Gingham Girl"** on the screen, **shared in the general revival of business. "Paid to Love"** with Charles Kaley and his band reinforced by George Givot, Vitaphone and other features, **brought good crowds** to the Granada.

At the Capitol "Resurrection" on the screen, Del Delbridge in "Rushin' Jazz," **and other stage attractions, provided a strong drawing bill.**

Benny Meroff and his band headed the Marbro stage show, and **"Paid to Love" was the screen feature,** with Vitaphone as an extra attraction, **business being better than average.**

Minneapolis

MINNEAPOLIS exhibitors had good reason to rejoice last week, for the turn stiles were clicking more swiftly than they have done for many a day. There were a number of reasons for this, chief among them Colonel Charles A. Lindbergh, who dropped into the Twin Cities for two days. Then again, Minneapolis was the scene of the national amateur golf tournament.

The State theatre in Minneapolis tied up with Lindy's visit in fine fashion. They staged a "Hello Lindy" revue, a breezy, high-flying stage show, and advertised it heavily. As a result the State scored heavily in all the Lindbergh publicity. **Included on the State program was Billie Dove in "The Stolen Bride"** and the Howard Brothers on the Vitaphone.

Norma Talmadge in "Camille" pulled heavily at the Strand. This picture did such a big business that it was necessary to hold it over for a second week, the first time that that theatre had held over a film for many weeks.

The Lyric also experienced a fine week with Esther Ralston in "Ten Modern Commandments" and the Dempsey-Sharkey films were transferred from the Lyric to the Grand, where they continued to draw big crowds.

Pantages did a whale of a business with "What Price Glory," and the crowds rushed the boxoffice so intensely that the film had to be held over for a second week.

The Hennepin-Orpheum shared in the general theatre prosperity of the week, with "Rich Men's Sons" supplementing the regular vaudeville program. The chief neigborhood houses—Lagoon, Rialto, Loring and Lyndale—found business booming. **Their pictures included "Rough House Rosie," "The Better' Ole," and "Slide Kelly, Slide."**

Atlanta

ATLANTA theatres enjoyed a good week on the whole.

Emil Jannings in "The Way of All Flesh," playing at the Howard, was the outstanding picture of the week, receiving unanimous praise from local critics and theatre patrons seeing it. **However,** as seems to be the fate of many great artistic productions, its box-office reached only an average peak.

"Back to God's Country," featuring Renee Adoree, Robert Frazer, and Walter Long, **proved the prize box-office ringer.** This picture, combined with an extraordinarily good Pantages vaudeville bill, **broke all records for the Capitol Theatre since its opening** the latter part of June.

Keith's Georgia had a good week with Charles Sidney and Carlie Murray in their comedy, "Lost at the Front." Keith's Georgia also showed Redfern's take-off.

Lew Cody and Aileen Pringle in "Adam and Evil," drew a heavy box-office for Loew's Grand. This clever comedy brought commendation from all.

The Metropolitan Theatre enjoyed an unusually good week playing "Dance Magic" with Ben Lyon and Pauline Starke.

Zane Grey's "Nevada," featuring Gary Cooper and Thelma Todd, **brought good business** to the Rialto.

The Tudor divides honors for an **average week between "Hard Fists," "California or Bust,"** and **"Terror of Bar X."**

"Married Alive," "Tongues of Scandal," and "The Big Stunt" were good drawing cards for the New Alamo.

Milwaukee

BUSINESS this week has been excellent say managers of Milwaukee theatres. In fact, receipts show a decided gain over previous weeks of this month and a decided increase over business at this time last year—due no doubt to the decidedly cool weather Milwaukee has been having recently. **"Moon of Israel" shown last week at the Garden was a strong attraction** and kept the house well filled at every performance. **"After Midnight," the feature at the Wisconsin drew excellent crowds. "The Lone Eagle" together with "Jelly Roll Morton"** comprised the Alhambra bill for the week, **and made a strong bid for popularity** in the week's offerings. **"Service for Ladies" drew good business to the Merrill. Harry Langdon in "Long Pants" found appreciative audiences** at the Strand.

Neighborhood theatres experienced the same good business that down town theatres enjoyed. Some managers found that totals for the week were unusually high. Good programs together with the tang of autumn in the air is accountable. **"The Red Mill" at the Milwaukee was exceedingly well attended. "Framed" found favor at the Oriental, and "The Unknown"** was featured at the Modjeska and Tower where it **played to large houses.** The Colonial offered **"Lovers?" and found business good "The Better 'Ole" was well received** at the Venetian.

Seattle

CHALK up another banner week for the Fifth Avenue Theatre—in spite of heat and .conflicting .outdoor .entertainments this house established a three-day running box office record and finished the remainder of the week very little behind the house gross record set a few weeks ago. "The Stolen Bride" was the film attraction, and a very satisfactory one. But Fanchon-Marco's "Tassels Idea" on the stage set the whole city talking—a magnificent dance act composed of six teams of adagio dancers who were little short of sensational. Eddie Peabody as master of ceremonies, of course, still continues to be a box office magnet also. The week totaled more than $20,000.

Second money probably went to the Coliseum Theatre with "Framed," although the picture received very detrimental audience comments and business dropped off toward the end of the week. Also well up in the running was Manager Bender's Columbia Theatre show featuring "Back to God's Country" and the personal appearance of a nationally-known trained police dog owned by Seattle residents. This program did a very pleasing gross for the entire week.

At the Blue Mouse Theatre, the second week of "Heart of Maryland" and a mediocre Vitaphone program showed a tendency to drop off. This and other recent program attractions have been very poor box office bets.

"The Covered Wagon" played its second week at the United Artists Theatre to fair business. At the Pantages, "Passion" was brought back for a reissue engagement, but was only a slight drawing card at the box office.

The Dempsey-Sharkey fight pictures at the Winter Garden Theatre continued to do business for Universal, and Manager Felker held them over for a second week that was quite profitable. "Tip Toes" at the Embassy held its own against the various competitive films, but was not a strong picture.

Boston

STEADILY increasing business is reported from both down town and suburban theatres for the week. During the coming two weeks some of the new theatres in the suburbs will be opened, giving additional seating capacity but exhibitors feel confident that the number of new seats provided will not interfere with attendances at already operating theatres.

New England, and especially in the vicinity of Boston, has not for many years known so cool or so rainy a summer, which may have been one reason why Boston theatres have grossed so well this season.

Metropolitan's feature is "Service for Ladies" which is receiving the same favorable comment that has marked the showing of the features for several weeks. Their stage number, is Banjomania.

Loew's State's offering is "After Midnight," which has also been well received and won much praise from the reviewers locally. The presentation is new this week and consists of Isham Jones and his Orchestra assisted by a couple of specialty numbers.

Loew's Orpheum has been a mecca for the youngsters, and a large number of the grown-ups, too, with the showing of "The Bugle Call" for this week feature. Heavy business is reported.

"Hard Boiled Haggerty" heads the bills at the two Olympias, the Washington street and the Scollay square, and has proven one of the best drawing cards either house has shown for some weeks.

At the Twin houses, Modern and Beacon, "The Missing Link" and "Good as Gold" provided the double feataure bills, playing to well above average houses.

"His First Flame" is featured at the Keith-Albee Boston with "Alaskan Adventures" as an extra for the week, reports indicating the largest business of the summer season for the house.

"The Better 'Ole" continues to draw attention with its showing at the Capitol. "Ten Modern Commandments" has proven an unexpected drawing card at the Exeter during the week, apparently improving with age. "Dream Street" and "The Savage" at the Lancaster, "The Brute" and "Shamrock and the Rose" at the University, and "Metropolis" at the Fenway have grossed exceedingly well.

Albany

LAST week in Albany was the sort of a week that had Tony Veiller, manager of the Mark Ritz on the jump every night attempting to handle the people that flocked to "Broadway Nights."

At the Mark Strand, "Children of Divorce" went over with a bang, although it did not establish any house record for this time of the year. The Mark Strand continues to cut its newsreels, however, much to the dissatisfaction of many patrons. The Vitaphone was but fair.

At the Leland, business was of the sort that wreathed in smiles the face of Alec Sayles, the manager, who used "The City" for the week.

At the State in Schenectady business was good with "Stolen Brides," while "The Last Laugh" and "The Secret Studio" grossed more money last week at the Strand in Schenectady than pictures shown in some little time past. In Troy, "Children of Divorce" played to satisfactory business throughout the week. Cool weather prevailed.

Tampa

THIS week opened up with a bang and theatres generally enjoyed one of the largest Sundays of the summer. The Tampa had Lon Chaney, who has a real following here and is sure fire, in "Mockery." The matinee was very good and they turned 'em away at the evening performances. The following three days were very good also. "The Poor Nut" proved a good card and drew well for the last half.

Manager Peck, of the Strand, used extra space and featured his entire week's program in his Sunday advertising, and he had a line-up that warranted it. "Backstage" opened Sunday to big business with a very good Monday following. "The Rejuvenation of Aunt Mary" proved an excellent puller and drew very good for the three days' showing. "Barbed Wire" closed the week and all the Pola Negri fans turned out, giving the house a dandy week.

"Hero on Horseback" opened the week for the Franklin and did well. "For Ladies Only" was given a nifty lobby flash that caught the eye of the passer and it drew good. "Splitting the Breeze" closed the week and drew the average Friday and Saturday business.

New Orleans

THE New Saenger theatre outdistanced all competition last week, playing to packed houses with "The Callahans and Murphys," coupled with the new idea Publix Stage shows, with Ralph Pollock and his seventeen merrymakers. The writer believes it was the stage bill and not the picture responsible for the big business.

But the Saenger was not the only playhouse doing an excellent business. Directly across the street Loew's State packed them in also, with "Running Wild." Energetic exploitation, well directed, and a fine vaudeville bill helped matters.

"Metropolis," the German film, drew a large patronage, at the Saenger Strand. The picture was held over a second week. "Barbed Wire" was the Globe attraction and the house did a fairly good business. Pola Negri's popularity in this city was partly responsible. "The Red Kimono," after playing at the Tudor Theatre for several weeks, was shifted to the Trianon and is still drawing theatre-goers. "Mother," with Belle Bennett, was the Tudor Theatre attraction and this theatre, too, was doing an above the average business.

Tom McCoy in "California," was the attraction at the Crescent theatre, but the picture was not the only attraction, as a musical comedy show is offered in conjunction with the film weekly. The house did a good business.

"Cabaret," at the Lyceum, had its first run elsewhere, but Gilda Gray was enough to draw theatre-goers to the house. The Orpheum offered "His Dog," with Joseph Schildkraut, but it was not the film that packed this playhouse all week. Gene Austen, Victor artist in person, did the trick. The Orpheum's business was far above average.

The neighborhood houses all played excellent attractions and the managers report business as being better than usual.

Central Pennsylvania

IN its second week's run at the Colonial, Harrisburg, "What Price Glory" continued to draw crowds whicl. sometimes called for the S. R. O. sign, though attendance did not equal that of its appearance there in the preceding week when all records were broken for a single week's attendance at any film show in Pennsylvania's Capital City.

The weather most of the week, though unseasonably cool for August, was fair and almost bracing and this fact contributed considerably to the business of all the picture houses. "Metropolis" brought excellent business to the Victoria, the intense world-wide interest in aviation and other modern trends having a lot to do with the popular interest in this film.

Norma Shearer is one of the idols of Harrisburg movie patrons and it was not surprising that she brought big profits to Loew's Regent where she appeared in "After Midnight" which held up well all week. The screen feature at the State the last half of the week was "The Heart of Maryland," starring Dolores Costello. The presence of Eddy Foy, in person, on the vaudeville half of the bill at the State materially stimulated the interest.

The Grand successfully offered "Exquisite Sinner," with Conrad Nagle and Renee Adoree, while the Capital thrilled 'em with "Hair Trigger Baxter."

Detroit

DETROIT first-run houses experienced a good week due to cool weather and few counter attractions. The regular legitimate season has not begun here, and slight opposition was offered by Miller Brothers' 101 Ranch and "Broadway," which is nearing the end of its run here.

The Temple, having recently inaugurated a picture program in conjunction with Keith vaudeville, **offered "Rich Men's Sons,"** featuring Shirley Mason and Ralph Graves, **to evening throngs. Afternoon business was good also.**

At the Michigan, business was ordinary on "After Midnight" and a stage show titled "Gypsy Romance." **However, the Kunsky management was very pleased with Lon Chaney's "Mockery,"** showing in the Capitol. The latter house did extremely well.

John Barrymore and Dolores Costello drew big crowds to the Adams. Their feature, **"When a Man Loves,"** playing here three weeks, **was the most talked-of** attraction in town.

"The Cat and the Canary," mystery-melodrama, with Laura La Plante, **was billed for a third week** at the Madison, **and fair results obtained.** It is being replaced by "The Magic Flame."

The State's initial Loew vaudeville program and "Silk Stockings" did the heaviest business of all. Matinee attendance was exceedingly large during the week.

The Miles bill offered Monte Banks in "Horseshoes" and vaudeville for good business, and **"Wild Beauty," augmented by a stage show, went over nicely** at the Colonial.

Des Moines

THE Capitol showed "After Midnight," which was considered a good film but not entirely responsible for the box office success as the stage show is the main attraction at this theatre. At the DesMoines the feature was **"The Magic Flame," which did a very nice business.** Good entertainment value. **Jackie Coogan's picture "The Bugle Call,"** was shown at the Strand for the first half of the week and **did a good business,** drawing a large kid trade. The last half of the week the feature was **"For the Love of Mike,"** a comedy which gives Ben Lyon a chance to make quite a hit.

San Francisco

SAN FRANCISCO motion picture theatres continued to draw crowds last week as they have been doing recently, especially in the down town theatres of the West Coast Theatres, Incorporated. **"The Way of All Flesh," crowded the St. Francis Theatre for a sixth week** and all, both management and the public were surprised that such big crowds would hold to the last.

"The Big Parade," shown at the California Theatre, was expected to fill the house also the second week, but the crowds were so big that at times the management was forced to turn some away. Even though the management has advertised "Ben Hur" to show the following week at the California Theatre, because of the enormous crowds coming to see "The Big Parade," they will hold it over a third week.

"Rolled Stockings," a Langdon comedy, together with the Fanchon and Marco act, "Saturday Afternoon," more than filled the Granada Theatre and the same can be said of Loew's Warfield Theatre. The latter had "The Stolen Bride," as the feature attraction and the stage act, "Masks." Frank A. Lacey, manager of the Cameo Theatre, surprised the local movie world with the 16,000 he got to crowd the Cameo the first six days while showing the Universal official fight film of the "Dempsey-Sharkey Fight." He will hold this over a second week. The Pompeii, Rivoli and a residential, the Wigwam also showed fight pictures, but Lacey did the best, although the Wigwam did especially well because of the showing of **"The Wrong Mr. Wright"** and the musical comedy, "Who's Booze?"

The Union Square Theatre was crowded all week with the showing of "Fighting Hombre," a comedy, "Hoot Mon" and five acts of vaudeville. **The Golden Gate Theatre also was crowded with** the showing of Johnny Hines in **"White Pants Willie"** and six acts of vaudeville, besides Pathe news and Pathe fillers.

Ernst Lubitsch's film production, "Passion" alone crowded the Pantages Theatre, the acts of vaudeville, of course, greatly helping.

St. Louis

LILLIAN GISH and Norman Kerry in "Annie Laurie" enjoyed a very good week at the Loew's State Theatre. The feature film was supported by the Royal Scotch Highlanders' band, directed by Roy D. Smith.

Over at the Ambassador Clara Bow in "Hula" added to her past laurels, and the box office didn't suffer any by it. Weather conditions were such that visions of Hawaii and its lithesome ladies were very desirable.

Out on Grand Boulevard at the Missouri Reginald Denny had a "Fast and Furious" time stretching a very speedy little picture into one of feature length. A few reels were consumed with an automobile race. Aided by a good band show on the stage the picture played to nice business.

The St. Louis Theatre at Grand and Morgan streets offered one of the best pictures of the year, if comments of cash patrons are worth anything. It was styled "The Country Doctor." Receipts for the week were good, and they deserved to be.

Neighborhood theatres continued to draw slim crowds. The weather was entirely too cool to make outdoor shows enjoyable.

Cleveland

THE picture business was brisk all last week at the first-run theatres. Cool, clear weather contributed to the situation. **The Stillman did exceptionally well with the second run of "Ben Hur" at popular prices.** The picture is being held a third week. **"Old San Francisco" held up well** during its second week at the Cameo. **"The Country Doctor" packed Keith's Palace** at every performance. **"Mockery" did very well** at the Allen. **"We're All Gamblers," played to better than average** business. The Park played a **very successful return engagement of "Twelve Miles Out." "The Wrong Mr. Wright,"** combined with an act of taking motion pictures on the stage, **made a record week at Reade's Hippodrome** the first half of the week. Hoot Gibson in **"The Silent Rider" was equally successful** the last half of the week. **"The Wrong Mr. Wright" went over with average results at Keith's East 105th St. house** where it played all week. This was the last week of revivals at the Circle. The regular season policy followed.

Baltimore

"OLD IRONSIDES," was given its first run here at Ford's Theatre, a legitimate house with a $1.50 top admission price at nights and $1.00 top for matinees.

The picture did not prove a sensational hit with audiences, although the comedy element was enjoyed. **The matinees were good, but the night business was off** considerably, and **business for the entire week might be considered fair.**

However, business done at Loew's Century for the week beginning Monday, August 22, with **"After Midnight,"** featuring Norma Shearer, **was excellent,** with Minnevitch's Harmonica orchestra and selections from "Faust" on the same program.

During its second week at Loew's Valencia, "Annie Laurie" went over very good, and **"The Missing Link,"** with Syd Chaplin in the starring role, with Vitaphone accompaniment and extra presentations also on the program, **clicked heavily at Warners' Metropolitan,** causing it to be held for a second week.

"Alias the Deacon," featuring Jean Hersholt, went over right well at the New Theatre, **although business was nothing to rave about,** but **"Poor Girls" with five acts of family vaudeville,** at Keith's Hippodrome, **went over very good.**

The business done at Whitehurst's Garden could be considered about fair, for, on Monday, Tuesday and Saturday, there was an excellent showing, but the other days were off. **"Not For Publication" with Ralph Ince, was the feature attraction** with five acts of family vaudeville.

"White Pants Willie," with Johnny Hines, went over at the Rivoli **with a business that was considered less than fair.**

Kansas City

EARLY fall weather served as a boost for attendance in most first run theatres in Kansas City this week.

At the Newman Lon Chaney in "Mockery" played to good crowds all week, as **did Tom Mix in "The Circus Ace"** at the Pantages. **At the Royal "The Rough Riders," which had had a previous showing,** free of charge, to 60,000 persons in the Kansas City baseball park, under the auspices of the Kansas City Star, **played to large audiences** both afternoon and night. Sally O'Neil and Roy D'Arcy in **"Frisco Sally Levy" at the Liberty had the usual Irish-Hebrew appeal** and the attendance held up well all week.

Syd Chaplin in **"The Missing Link,"** augmented by the second week's showing of the Tunney-Sharkey fight pictures, **did a big business, as did Dolores Costello in "The Heart of Maryland"** at the Mainstreet.

Oklahoma City

"THE WAY OF ALL FLESH" played all week at the Criterion Theatre to appreciative audiences. There was a midnight preview of this picture a week before it ran here, which roused an interest in it before it appeared. There was also a little extra newspaper space used the week before announcing it.

"The Blood Ship" had a very successful run at the Liberty Theatre and remained all week. This theatre usually changes programs in midweek. Nothing spectacular in the way of exploitation was noticed on the picture, however.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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MAINTENANCE MAN or assistant house manager, experienced painter and decorator and in general upkeep of theatre wishes to make change. Best of references from present employers, Box 15, Motion Picture News, New York City.

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WANTED for South Africa programmes about 10,000 ft. suitable for native and coloured halls. Westerns, railroads, comedies and serials. State lowest price purchase or hire to S. Hayden, 680 Salisbury House, London.

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E Sixth Street, Cincinnati, O

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FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

CLOTH BANNERS.—$1.40, 3 x 10 feet, 3 colors, any copy up to 15 words; one day service; sent anywhere; also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE: 1200 upholstered opera chairs; price per chair $2.50; in good serviceable condition. Can be seen on request. Box 425, Motion Picture News, New York City.



Reproduced above are several displays in which first run theatres featured presentations of "Twelve Miles Out" (Metro-Goldwyn-Mayer). The ads illustrated show a wider range of ideas and layouts than usual and were used by the following theatres: Apollo, Indianapolis; Loew's Valentine, Toledo; Capitol, St. Paul; State, Raleigh, N. C.; Palace, Fort Worth; Piccadilly, Rochester, Loew's Orpheum, Boston, and Loew's State, Pittsburgh.



"Traveling at Home"
(Educational—One Reel)

WHY go outside of your own country in order to see interesting folks and places is the question asked in this release of the Futter Curiosities series. In these forty-eight states are plenty of things to look at or into. This collection of sights just skims over the surface, so to speak. New York is represented by one sight—that of a house (probably in the Washington Heights district) which is partially built on steel stilts and which overhangs a cliff. A giant, eight feet tall and proportionately broad, is shown along with scenes which include California's Salton sea; a man who has traveled 500 miles in thirty days in a wheel chair; a sky-scraper garage; the transfer of mail to ships on the Detroit River; a bicyclist riding atop a tall building; the busy American beaver and a pumpkin harvest. There have been better Curiosities subjects in the past, but this one ought to suffice for ten minutes or so of entertainment.—RAYMOND GANLY.

"Poor Fish"—"The Ebbing Tide"
(Educational—One Reel)

AN unusually good subject. The salty tang of the sea and the crisp, strong ocean wind are brought to mind in the two scenes unfolded here: the fall salmon run at the mouth of the Columbia River and the ebbing Pacific tides going out to meet the setting sun. Educational and instructive to the extreme this little number is heartily recommended and if it were in our power to reward it with something more worthwhile than a few words that are at the best but general vaporizings we would unhesitatingly do so.

Placing his camera on a spot on the Pacific Coast and facing towards the sea, Bruce has achieved some wonderful effects. He has caught the strange, eerie light which covers the ocean after the sun has gone down and the approaching vanguard of darkness is conquering the sky. The waves come slowly in splashing snow white spray against dark, jaggered rocks silhouetted against the sky. The scene is one of poetry in motion, of vague, indefinite things caught by the magic emulsioned film. Words can give but a hazy idea of the pictorial value of this peaceful scene, every particle of which is steeped in beauty. We can only tell you that it is worth seeing, not once but many times.—RAYMOND GANLY.

"Plumb Dumb"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

THAT clever circus rider and musical comedy star, "Poodles" Hanneford, is successfully crashing the gates of filmdom; his latest Mermaid comedy, the second of a series that he is making for Educational, has a more than ordinary number of laughs stretched throughout its length. When you have a "dumb" sort of helper parading around a blacksmith shop with forges, bellows, red hot irons and the like, and when this particular assistant has a tendency to get into trouble, all the director has to do is to stir up the situation a bit and something funny is bound to emerge from under cover.

Julius (that's "Poodles'" name) has to take his boss' place when that husky becomes suddenly ill upon meeting Saughter-House Slattery (Bull Montana) whom he is to fight in the roped arena. The Slaughter-House is a tough baby, and Julius an innocent lamb, and it really looks as if Julius is in for a beating; but nay, not so: The crafty Julius resorts to strategy to lick his tough opponent—and lick him he does, knocking him clear through the roof with a mighty wham of a fist that is encased in cement.

As we said before "Poodles" is good. He receives excellent support from Bull Montana and Blanche Payson. The hardworking village blacksmith is Glen Cavender and Lucille Hutton is the girl that inspires "Poodles" to win his fight. Al Thompson has the role of her father, Norman Taurog directed competently, as usual.

"Felix the Cat in Jack From All Trades"
(Educational—One Reel)

PAT SULLIVAN'S cat has his troubles, too. What could be more exasperating to a husband than to be constantly reminded by his wife that he is the bread-winner and that he must relinquish his afternoon naps and get busy at some job or other? It is one of Felix's pleasures to stretch his frame in the warm rays of the sun and woo Sleep, but his wife (a beautiful white cartoon cat) regards her spouse as a lazy loafer and sharp and biting are her words and clamorous her tongue when she arouses Felix with threatening gestures urging him to work and provide her with cash.

Despondently, the cat starts off on the pursuit of elusive coin and his outlook, for a time, looks as black as his skin. An active mind, though, can find many ways to procure employment—so Felix is not long idle. There could not be a better illustration of his practical mindedness than the incident where a saxophonist has put all his wind, his heart and soul into his instrument to beguile the ears of a residential neighborhood. Receiving no response to his valiant efforts, he sets himself wearily and sadly down to meditate upon his wasted efforts. Felix comes along at this time and putting other powers to work for him with the rsult that a golden harvest is received into the hat that Felix holds forth in anticipation.—RAYMOND GANLY.

"Roaming the Emerald Isle"
(Pathe—One Reel)

WILL ROGERS is an eminently capable guide in this series of scenics which carries the audience to various points of interest about Europe and the Continent. The titles are Rogers' own and he has picked out some beautiful and interesting spots to make a pleasing and instructive series.

Among the sights included in the Roaming of the Emerald Isle is the home of the late Richard Croker, Old Tammany boss. And in his sub-title Rogers refers to Croker as "the one who made two votes count where one was cast." The Lakes of Killarney and other beautiful spots are depicted and they are all set in Rogers' gems of humor in the way of subtitles. It is a series that should go well anywhere.—CHESTER J. SMITH.

"Memories"
(Tiffany—950 Feet)
(Reviewed by Chester J. Smith)

THIS little Tiffany gem is described as a color classic and it is all of that. It is entirely pleasing from start to finish and, done in color, it is particularly effective. There is nothing new to the story idea. It is the old tale of the elderly couple lost in reminiscences with their dream through their early life being unfolded on the screen.

Lending particular effectiveness to the splendid photography is the musical arrangement with such popular airs as "When You and I Were Young, Maggie" and "School Days," carrying completely the theme of the picture.

The old couple are shown as boy and girl lovers in their school days; there is the old school house, and the boys are seen cavorting down in the old swimming hole, sans clothing, which is stolen by the girls. The young man and womanhood is depicted pleasingly; in fact, the whole story is unfolded in a manner calculated to win the approval of any audience.

The photography is exceptionally good and the colors so blended as to make the whole thing a photographic gem. The shots are well chosen and the action could hardly be improved upon. It is one of those pictures that will send the whole family away with a pleasant taste in their mouth.

"Capers of a Camera"
(Educational—One Reel)
(Reviewed by Raymond Ganly)

THE camera went a voyaging again. Manned by capable photography and the high-grade editing of Robert E. Gillaum and the clever animation of Archie N. Griffith the "one eyed demon" had quite an interesting trip and many details to tell us. At times it felt very serious and then again frivolous and playful Japan's sacred shrine at Kyoto first started the ball of conversation rolling. Then the camera hurried on apace and showed us city traffic scenes that were evidently reflected from curved mirrors. In contrast to this were the scenes of slow moving cattle and people that loll along the streets of Madrid. Germany's canals and mammoth statuary were next shown and then on to the Galata Bridge of Constantinople where the inhabitants' activities were speeded up a bit. The camera then played some prankish tricks with the movement of a group of acrobats and then took a ride down the "shoot the chutes" at Luna. After surveying an inviting fishing spot in Pennsylvania, the camera decided to sign off. We can say his listeners (or his witnesses) had a pretty enjoyable time during his conversation. In other words we place our okay upon this Hodge-Podge.

"Buster Come On"
(Universal Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

THIS dog Tige certainly ought to get the most loving kind of care, for, believe us or not, some of the Buster Brown two reel comedies would not be comedies if Tige were not in them. In this one, as in others we've seen he contributes most of the fun and there can be no question but that he is one of the best trained canines of the screen. There, Tige! Here's hoping that this will bring you an extra ration of dog biscuit.

In this one the whole Brown family with the exception of Tige make ready for a vacation. This time, for the sake of a little peace, the dog is left behind. However, Tige outwits them all and arrives promptly at the Summer camp with the rest. Some exciting adventures with bulls, bees, wood pussy cats and other nice pets befall Buster, Mary Jane and Tige during their stay.

"Sodas and Shebas"
(Universal-Snappy—One Reel)

THIS single reel comedy starring Arthur Lake looks to be something new among Universal's short subjects and while it may satisfy some, to us it all seemed rather an inane effort to produce laughs. Some parts of it, however, are amusing. Arthur, a drug store cowboy, takes a temporary job as a soda-jerkr, in spite of the fact that his father disapproves and that his little sister threatens to tell "paw." But anyway, it furthers his love affair with Mary Marsh and the pair finally land in her father's dental office to gain consent. This is not accomplished without some pulling of teeth and resistance from a rival suitor.—E. G. JOHNSTON.

Hard-Boiled Haggerty

Flavored With War—Sills' Best in Long Time

(Reviewed by Laurence Reid)

THE strong and silent character which has been Milton Sills' screen spinach is probably on a temporary leave of absence. In his new picture the star plays one of those up-and-at-'em heroes whose Irish nature thrusts him into all sorts of adventure, combative, romantic *et al.* It is an obvious type of story—one which releases some further highlights of the late war (truly the martial fever continues unabated in Hollywood). Fortunately it has been made into a character study of a hard-boiled aviator who has the bulge on his immediate superiors. He is never reprimanded for taking A. W. O. L. That's how good he is in bringing down Heine's plane.

The aviator takes his French leave and finds romantic adventures in Paris. The action reveals melodramatic incident and much which can be labeled farcical. Ever since it became quite fashionable to humorize the war the producers are presenting in much the manner of a three-ring circus. There's a doughboy clown, acted with breezy abandon by Arthur Stone. It's a role similar to one he portrays in "The Patent Leather Kid."

While the picture doesn't reveal any new treatment or presentation of story it succeeds in being the best assignment given Milton Sills in a long, long time.

The Cast: Milton Sills, Molly O'Day, Arthur Stone, Mitchell Lewis, George Fawcett, Yola d'Avril. Director, Charles Brabin.

THEME: Comedy-drama of aviator who is a fighting demon in the sky. Has adventures and romance while taking A.W.O.L.

PRODUCTION HIGHLIGHTS: The atmosphere. The spirited acting by star, Molly O'Day and Arthur Stone. Molly's "tough" scenes. The comedy relief.

EXPLOITATION ANGLES: Tie up with aviation interests. Bill as comedy-drama of the late war. Play up Molly O'Day, a new find. Tease the title and tie up with Legion posts.

DRAWING POWER: Should attract average movie crowd. O. K. for all houses.

Produced and distributed by First National. Length, six reels. Released, August, 1927.



Jack Mulhall and Dorothy Mackaill in First National's, "Smile, Brother, Smile"



The professional gangster plays his role in Paramount's "Underworld," the story for which was written by Ben Hecht

The Bush Leaguer

Fairly Entertaining Baseball Yarn

(Reviewed by Chester J. Smith)

MONTE BLUE is seen to fairly good advantage in this comedy drama of the small town garage owner and bush league baseball pitcher who jumps into the coast league and wins the pennant for his club. The story is one of the more or less cut and dried variety, but it is nevertheless entertaining, with a climax that brings an abundance of suspense and a satisfactory conclusion, with some fair comedy mixed in here and there.

There are crooked gamblers who endeavor to get Monte to throw the decisive game with offers of enough funds to promote the invention he is banking on for his fortune. There is reason to believe as, the story progresses, that Monte may fall for these overtures. At least the girl of his choice has reason to believe that he is not on the square. But he turns up in time to win the decisive ball game, to throw down the gambler.

The Cast: Monte Blue, Clyde Cook, Leila Hyams, William Demarest, Richard Tucker, Bud Marshall, Tom Dempsey, Wilfred North, William Wilson, Violet Palmer, Rodney Hildebrand.

THEME: Comedy drama of young garage owner and bush leaguer who wins place with coast league club, pitches his club to a pennant under adverse conditions, overthrows the crooked gamblers and wins the girl of his choice.

PRODUCTION HIGHLIGHTS: The baseball sequences showing shots of league games; the fight between Monte and the gambler; the shots in the training camp and the generally good work of the entire cast.

EXPLOITATION ANGLES: The picture lends itself naturally to exploitation with the baseball season coming to a close and the world's series in the immediate offing; Monte's wallop of Babe Ruth proportions, which wins the game in the ninth inning.

DRAWING POWER: Has a popular appeal and should go well in any but the largest houses.

Produced and Distributed by Warner Bros. Length, 6,281 feet. Released August 20, 1927.

Underworld

Graphic Melodrama, Raw But Real

(Reviewed by Laurence Reid)

A CRISP, uncompromising melodrama is flashed for once on the screen. Carrying the cryptic title of "Underworld" it reveals a graphic layout of crime—crime which as it develops exacts the supreme penalty. Here is celluloid matter which presents life in the raw. If there is any gesture toward the conventions it can be discovered in the portrayal of the girl crook—who is painted in too picturey a manner to be real. The interpretation of Evelyn Brent's is one that is wrought from imagination and feeling. So it isn't her fault if the figure becomes a trifle Pollyannish.

Ben Hecht's story pulsates with very moving drama, particularly when the gun fight is staged between the gangsters and the police. It projects all the earmarks of a turbulent tale, picturized on the front page of a tabloid. There is a moral behind it too—one which proves that the crook can't win. The treatment is excellent except for the sequence of the chief gangster's escape from prison—an hour before his execution. The scene glosses over what anyone would accept as very important detail. In other words how he wins his freedom is never shown. This is the single flaw in a picture which carries a genuine wallop. The acting is magnificent—especially the performances by George Bancroft, Clive Brook and Evelyn Brent.

The Cast: George Bancroft, Evelyn Brent, Clive Brook, Larry Semon, Fred Kohler, Helen Lynch, Jerry Mandy, Karl Morse. Director, Joseph Sternberg.

THEME: Melodrama of gang feud and murder with regeneration of crooks after their buddy is executed.

PRODUCTION HIGHLIGHTS: The fight between gangsters and police. The feud between crooks. The love interest. The realism. The suspense. The acting.

EXPLOITATION ANGLES: Go the limit in exploiting as the most realistic melodrama of the year. Play up stars and author and director. Tease the police slogan—"you can't win."

DRAWING POWER: Should draw heavy everywhere.

Produced and distributed by Famous Players. Length, eight reels. Released, August, 1927.



Monte Blue in scenes from Warner Bros., "The Rush Leaguer"



Scenes from "Hard Boiled Haggerty," a First National feature

Smile, Brother, Smile

Pleasant Little Offering, Obvious But Okay

(Reviewed by Laurence Reid)

THE traveling salesman has his innings in this picture—and all things considered it shapes up as likely entertainment. Of course it is nothing to write superlatives over. The idea has been ground in celluloid time and again, but it has been treated semi-humorously enough to make it click with anyone who's not afflicted with a grouch. Jack Mulhall is the white haired boy in the picture and it can be chalked down that the piece is not in the same class as "The Poor Nut." He has one of those easy-going roles—and he plays it in an easy-going style.

The plot, however, is considerable of a chestnut. A young shipping clerk is determined to make good on a bigger job—inspired as he is by the telephone girl. So he becomes a salesman on the road—and frustrates the villain who, working for a rival company, tries to steal the business away from the hero's firm. Here is the idea—and you must admit it has been done quite a bit in celluloid. But the picture has its compensations in some wise-cracking subtitles—and some effective "business" while the boys are on the road.

If the spectators are not fed up on the plot, it should please them.

The Cast: Jack Mulhall, Dorothy Mackaill, Philo McCullough, E. J. Ratcliffe, Harry Dunkinson, Ernest Hilliard, Charles Clary, Jack Dillon, Hank Mann, T. Roy Barnes, Jed Prouty, Sam Bloom. Director, John Francis Dillon.

THEME: Comedy-drama of travelling salesman who outwits rival in getting the orders and winning the girl.

PRODUCTION HIGHLIGHTS: The episodes of the drummers. The development of the romance. The wise-cracking titles. The gags and incident. The easy acting by principals.

EXPLOITATION ANGLES: Tie up with traveling salesman organizations, etc. Bill as breezy comedy-drama of the knights of the grip. Play up Mulhall and Miss Mackaill.

DRAWING POWER: Suitable for average trade. Okay for neighborhood houses.

Produced and distributed by First National. Length, six reels. Released, August, 1927.

The Interferin' Gent

An Average Western With a Few Twists

(Reviewed by Raymond Ganly)

NOT up to par is this Pathe release. Except for a few twists in the story, it impresses one as an ordinary Western. Of course, Buffalo Bill, Jr., makes his part realistic as he is a convincing performer dressed in cowboy garb, and Olive Hasbrouck is as sensible and pleasing an actress in her role of unprotected heroine as could reasonably be asked. Then again the picture is graced with the presence of Harry Todd, whose inimitable pantomime and facial changes help immensely in supplying comedy relief. Al Taylor, in the role of consumptive brother of the heroine and who the hero poses as, gives about the best delineation of all.

It is said that there are but nine or ten basic situations underlying the plots of all fiction stories and plays. In the main, the structure for this one has been well worn with constant use. A redeemable feature of the plot, however, is the unexpected disclosure of the identity of the consumptive brother, whom one suspects as a villain of some dye. In other respects, it follows the well trodden path of the lonely heroine the prey to fears caused by the evil maneuvering of a vulture eyed rogue. Buffalo Bill, Jr., gets his title of "The Interferin' Gent" because he responds to the call of knight errantry, helping a lady in distress. We do not think the average Western fan exercises so much discrimination about the plots of the various Westerns.

The Cast: Buffalo Bill, Jr., Olive Hasbrouck, Al Taylor, Harry Todd, E. W. Borman, Jack McDonald. Director, Richard Thorpe. Story by Range Rider.

THEME: Youthful cowman poses as brother to girl owner of ranch because he sees her in difficulties. He foils man who would defraud her of her ranch, and real brother backs him up for his chivalry. He wins the girl's good graces and hand.

Western drama.

PRODUCTION HIGHLIGHTS: See comments above.

EXPLOITATION ANGLES: Play up Buffalo Bill, Jr., and highlights of story.

DRAWING POWER: Fair.

Produced by Lester F. Scott, Jr. Distributed by Pathe. Length, 4,864 feet. Released, August 21, 1927.



Highlights from the First Division picture, "Ragtime," which has to do with things of a jazz nature



Action stills of Rudolph Schildkraut in Pathe's, "The Country Doctor"

Border Blackbirds

Leo Maloney in a Good Western Vehicle

(Reviewed by Raymond Ganly)

A GOOD story is provided in Leo Maloney's latest for Pathe. While it is not as good as some of the star's vehicles that we have seen in the past and containing more of the usual Western hokum than we generally associate with the Maloney efforts, nevertheless satisfying entertainment is had for the hour or more of its unreeling. Disregarding the fact that its story material is a trifle too conventional, complimentary comment can be centered on the good points in the star's natural acting and competent direction, the freshness and femonine grace of Eugenia Gilbert, the leading lady, the screen treatment of Ford I. Beebe and the photography. The Western fans should walk out content after viewing it for plenty of action is scattered throughout its length, especially in the latter half. But it is the first half that is better produced; it is more convincing and the murder sequence incorporated in it is well handled.

With this killing, Maloney and his mournful friend, Nelson McDowell, are implicated as the murderers and placed in jail through the testimony of the real culprit, "Bud" Osborne and his pal-in-crime, Joseph Rickson. It is with the breaking of the jail and the gradual accumulation of tell tale evidence that Maloney gradually corners his men and catches them plying their criminal work.

The Cast: Leo Maloney, Eugenia Gilbert, Nelson McDowell, Joseph Rickson, Bud Osborne, Frank Clarke and Morgan Davis. Director, Leo Maloney.

THEME: Western drama of Canadian border. Hero, implicated in murder of girl's brother, wends his manful way through a mass of difficulties, proves his innocence, captures the guilty ones and wins the girl.

PRODUCTION HIGHLIGHTS: The murder. Hero's jailing and escape. Grand finale where hero outwits villains' henchmen, defeats them and aids mounted police in their capture.

EXPLOITATION ANGLES: The usual Western ballyhoo.

DRAWING POWER: Good for action-loving fans.

Produced by Leo Maloney. Distributed by Pathe. Length, 5,326 feet. Released, August 28, 1927.

Ragtime

Jazz Story Thinly Varnished With Conviction

(Reviewed by Raymond Ganly)

STARTING off promisingly enough as an able filmization of New York's Tin Pan Alley, throbbing jazz orchestras and night clubs and the folks connected with them, it soon falters by the wayside and becomes commonplace. Analyzing it, one finds that it has but an old song to sing, and one that does not sound fonder upon repetition, either.

A poor pianist in a jazz band, who's ambition is to write a song hit, is attracted by a wealthy society girl, and she to him. He composes a song, inspired by her loveliness, only another fellow steals it, has it published and wins the glory when it proves a success. The girl, as a result of the song's popularity, becomes ostracized by her class (because the piece was dedicated to her) and is even dismissed by her music teacher, who prefers the classics to the free and easy melodies of the day. The young pianist punishes the rogue who took the credit for writing the jazz hit, composes a nobler and more lofty song, melts the heart of the old music teacher with its melody and incidentally charms and captivates the girl, she having been called by the professor on the telephone to listen to the young jazz musician serenade her unwittingly.

The Cast: John Bowers, Marguerite de la Motte, Robert Ellis, Rose Dione, Wm. H. Strauss, Kate Bruce, Bernard Siegel. Director, Scott Penbroke.

THEME: Tin Pan Alley drama of stolen song hit and how its popularity rebounds upon society girl. Her injured dignity is softened and her heart won when young musician composes another melody in her honor.

PRODUCTION HIGHLIGHTS: Prison cafe scenes. Ellis' and Dione's characterizations. Latter's visit of vengeance to song publisher's office. Telephone climax.

EXPLOITATION ANGLES: See above.

..DRAWING POWER: Not for sophisticated audiences. Okay for average.

Produced and Distributed by First Div. Distributors, Inc. Length, 6,700 feet. Released, August, 1927.



Enough action to satisfy the rabid will be found in Pathe's "Border Blackbirds"



Highlights from Pathe's "The Interferin' Gent," a new Western

The Country Doctor

Strong in Qualities of Emotional Appeal

(Reviewed by Thomas C. Kennedy)

ELEMENTS of strong emotional appeal form a firm and substantial foundation upon which "The Country Doctor" should build up a creditable reputation as a popular success. This latest directorial effort of Rupert Julian reveals a sound and workmanlike quality in its pictorial treatment. It triumphs despite two handicaps which singly have accounted for the failure of more than one ambitions photoplay—from the box office standpoint, that is. These are the facts that it sets out to glorify a type, and that the central character is of middle age and beyond and therefore not the stuff of which romantic lovers are made. Largely it succeeds, in the opinion of this reviewer, because the director has adhered to conservative methods, aimed straight at fundamental dramatic effects and untouched by the more imaginative inventions of a rapidly developing newer technic.

Three good reasons are evident as the cause for the effectiveness of "The Country Doctor." These are the story, of direct, elemental appeal, the direction, and the unobtrusively powerful performance of the central character. Schildkraut the elder performs splendidly as Amos Rinker, M. D., whole-souled, and wholehearted "doc," who when the call comes goes forth and gives his best, regardless of personal sacrifice and hardship.

The Cast: Rudolph Schildkraut, Junior Coghlan, Virginia Bradford, Frank Marion, Sam De Grasse, Gladys Brockwell, Jane Keckley, Louis Natheaux, Ethel Wales. Directed by Rupert Julian.

THEME: Self sacrifice of country doctor, who incurs the enmity of the town's leading citizen. But when this man's son needs medical attention, Amos braves a terrific snowstorm, ascending the mountain to treat the seriously injured lad.

PRODUCTION HIGHLIGHTS: Strong human appeal, stirring climax and realism.

EXPLOITATION ANGLES: Stress as powerful drama of love of a boy for a girl and devotion of a doctor to duty.

DRAWING POWER: Is type that will build up on word of mouth publicity.

Produced by De Mille Pictures Corp. Distributed by Pathe. Length, 8 reels. Released ? ? ? ? ? ?

Regional News from Correspondents

San Francisco

THE complete alignment of Pathe-De Mille-Metropolitan under Phil Reisman has been completed with the appointment of Les Weir as Division Manager on the Coast. Les Weir has been district manager for P D C for a long time. The name of the firm remains as the Pathe Exchange. H. M. Hollandsworth, former P D C broker, will, under the new arrangement, become Office Manager for De Mille product, and W. E. Seib will be in charge of Pathe short subjects, and feature pictures of the Pathe program.

J. M. McClure is now calling on exhibitors in the Sacramento Valley territory for Co-Operative.

W. O. ("Bill") Edmunds, of Progress, paid a hurried visit to Studioland in the south recently, conferring with Bert Moeller, production head of A. C. A.

The Progress office has moved to former Peerless quarters and dolled up the open spaces with oil paintings of the new knockouts now in and working and others on the Limited route.

S. Blumenfeld, local manager for Educational, has returned from a two weeks' trip to Portland, Ore.

Thomas D. Van Osten, popular secretary of the Allied Amusements Association of this section, recently was appointed a Notary Public by the Governor, something 500 others craved, but only 50 in this state receiving coveted appointment. Tom's popularity and ability obtained it for him.

V. Preston, booker for First National, is getting a much needed rest at Capitola.

Frank Parker, who, for a number of years was prominently identified in the motion picture theatre industry in the Northern California zone, died July 18th at the Franklin Hospital, San Francisco.

Tampalpias Theatre, owned by the Blumenfeld Circuit, and the Strand Theatre, at Los Gatos, have both installed Preddey Reflector Lamps.

Visitors to film row from out of town recently were: Jimmy Wood of Redding, F. W. Rodgers of Corning, H. W. Poole of Klamath Falls and Gus Johnson of Newman.

The Granada Theatre has installed three W. G. Preddey Reflector Lamps.

Mrs. Jack De Lacy, Educational's biller, is back at work again after having an attack of appendicitis.

Fred Wollenberg, the Knight of the Road for All-Star product, has a new Chrysler roadster.

Peggy Hirrell, contract clerk at Metro-Goldwyn-Mayer, has returned from a wonderful vacation in Los Angeles.

H. J. Henroulle, is now working out of the Pathe office as a short subject salesman, and is doing well.

Mary Clark has returned to film row as secretary to Walsh at the Warner Bros. office. All are glad she has returned well.

F. H. Butler, formerly assistant manager at the local First National office, is now associated with Cory in the Pathe-Producers local exchange.

Mrs. Flood, of the Rex Theatre, Fallon, Nevada, recently paid the offices of the local film row a visit.

Nick Laurice, First National's shipper, recently surprised his friends, for on August 6th he was married. He is receiving many congratulations and all wish and know happiness will be theirs.

Larry Sutton, one of the West's youngest and most able organists, employed by Nat Holt at the Wigwam Theatre, has to the enjoyment of all returned from his vacation, which was spent at Santa Cruz.

Miss Alive Shafmaster, Educational's cashier, was married in July to Joseph Francis. They are spending their honeymoon in Los Angeles and Tia Juana. Miss Shaftmaster has been with Educational for some time. Francis is not connected with the industry.

L. B. Metzger, general sales manager for Universal, was recently in San Francisco. Metzger is very well known in this territory, having been a salesman out of San Francisco for many years prior to joining forces with Carl Laemmle. He was accompanied by H. M. Herbel, the sales director of the western division, and D. S. Mtchell, the division manager.

Edward Rosecan, has come from Chicago to open the new Columbia Film Exchange. Rosecan held the position of general manager of Gregory & Bernasick, representing that firm's interests in the Balaban & Katz merger. Rosecan's brother, Adolph, will be the branch manager for Columbia at Butte, Mont., while his sister, Miss Esther Rosecan, will act as special representative in the Pacific Coast territory. An exchange has been put in running order by Mr. Rosecan at 177 Golden Gate Ave.

W. E. Matthews, manager of F B O, has returned from a business trip through the Sacramento Valley.

Miss Reba Rosengard has returned to Universal and is now billing clerk in the local office.

E. H. Emmick, president of the Golden State Theatre Circuit, in company with Mrs. Emmick, spent a week at Yosemite.

Jimmie Grainger, sales manager for Fox, spent several days in San Francisco en route to Seattle with Howard Sheehan, who is Fox's Pacific Coast district manager.

Miss Thelma Patterson, of the Universal Exchange, has just returned from her vacation, which she spent touring some of the beauty spots of California.

Frank Pinero, the Delano manager, has installed two Arctic Nu-Air appliances in his theatre at Delano.

The changes and improvements in connection with the Warfield Theatre, San Francisco, include new front stage drapery in beautiful combination of black and gold plush, furnished by the Armstrong-Power Studios.

M. Naify, of the T. & D., Jr., Circuit, has signed contracts which will insure the very latest in stage draperies and equipment being installed in the New Royal Theatre, located on Polk Street, San Francisco, which is being completely remodelled and transformed into a modern and luxurious theatre.

Ellis J. Arkush has commissioned the Armstrong-Power Studios to equip his new Palo Alto Theatre with a large arcade entrance, and which will be known as the new Varsity Theatre.

Theo Newman, of the Golden State Theatres, spent about ten days in and around Los Angeles the latter part of July, visiting old friends and enjoying a much needed rest. Mrs. Newman journeyed to the southern city two weeks in advance and they returned together.

Less Reader, manager of the Palace Theatre, Oakland, spoke before the Boosters' Club recently on the subject of entertainment as a real necessity in life.

Central Penn

AN estate valued at $250,000 was left by William H. Rife, pioneer motion picture exhibitor of Harrisburg, who was one of the first two men to introduce movies in that city in 1904.

Charles J. Jones, manager of the Colonial Theatre, Harrisburg, accompanied by his wife and his parents, Mr. and Mrs. Charles T. Jones, left on August 21 for a vacation trip by motor. They planned to go to Winchester, Ind., to visit relatives. During his absence the Colonial was managed by Lee Levy, manager of the Victoria, who conducted both theatres for the temporary period. Later in the season Mr. Lee will take a vacation trip, at which time Mr. Jones will be in charge of both houses.

A gift of $50 for the Old Home Week celebration at Locust Gap was received from L. J. Chamberlain, head of the Chamberlain Amusement Company, of Shamokin, which operates a chain of picture theatres in the hard coal mining belt of Pennsylvania.

C. Floyd Hopkins, of Harrisburg, head of the Wilmer & Vincent theatres in that city and Reading, has been appointed a member of the reception committee of the Harrisburg Chamber of Commerce to entertain 250 members of the Scranton Chamber who were scheduled to visit the Capital City on September 13, on a tour of eastern cities. Mr. Hopkins is a former president of the Harrisburg Chamber.

Plans have been approved for the new theatre to be erected in Bloomsburg by the Comerford Amusement Company of Scranton. It will seat 1,000 persons and construction work will be started at once.

Motion picture theatres of Carlisle on September 15 will encounter the unusual handicap of having to compete for patronage with two circuses the same day.

Arthur Snyder, former manager of the Scenic theatre, York, who recently resigned that post to become manager of a chain of theatres operated by his brother in Eastern and Central Pennsylvania, announces that his headquarters address will be care of the Kline Poster Company, 1307 Vine street, Philadelphia.

The Feeley theatre, Hazleton, which had been closed during part of the summer for renovations, was reopened on August 15.

The Bloomsburg Post of the American Legion is contemplating the erection of a small picture theatre in Bloomsburg.

The Victoria Theatre, Steelton, will be used as the place of worship of the Mt. Zion Baptist church, during a period, starting Sunday, August 28, in which the church will be rebuilt.

A set of motion picture films of the Dempsey-Sharkey fight was seized by United States District Attorney John D. Meyer, of Pittsburgh, and Tony Molarino was arrested on a charge of violating the Federal statute prohibiting the transportation of fight films under Interstate Commerce. The arrest was made when Molarino appeared before Meyer and requested a special permit to allow him to show the films.

A motion picture theatre that, it is estimated, will cost in the neighborhood of $50,000 is to be erected in Sugar Notch, Pa., by John Tanavage, of that town.

Chicago

CHARLES KAMP, of the Madlin and Ashland Theatres, is attending the American Legion convention at Joliet, Illinois.

It is reported that Walter Flingel, owner of the Capitol and Empire Theatres, at Pekin, intends to build a new theatre on the present location of the Capitol. Work, it is said, will start at an early date.

E. E. Alger and Ed Ramsey, formerly associated in corporation, which operated a number of theatres in southern Illinois, have dissolved partnership, Mr. Alger taking over the houses in Pana and La Salle, the balance of the houses, including those in Fairbury, Rantoul, Paxton, Urbana and Clinton, going to Mr. Ramsey. Since the firm dissolved, Mr. Alger has acquired the Princess in Urbana, which is an opposition house to that operated by Mr. Ramsey.

Employees of Universal's Chicago exchange remembered Miss E. Wetter on the occasion of her 20th anniversary of service with Universal with a diamond and sapphire wrist watch. Miss Wetter holds the record for continuous service with one company in the Chicago territory and is highly regarded and respected by the entire film colony.

Earle Johnson, of the Auditorium Theatre, Berwyn, Illinois, has acquired the Illinois Theatre, La Grange, Illinois, from the Fifth Avenue Theatre Company, and will operate it in conjunction with his other theatre.

H. R. Smith, of the Crystal Theatre, Antioch, Illinois, was visiting on film row this week, completing his bookings for the 1927-28 season.

Harold Hill, of the Hollywood Theatre on Fullerton Avenue, is enjoying another two-in-one vacation in Wisconsin, fishing and reducing.

Arnold Schaak, of the Panorama and Keystone Theatres, who commutes back and forth between his home in California and his theatre interests in Chicago, is scheduled to leave Thursday evening for the West, and will be gone for several months.

Edward Grossman, who is traveling in Illinois for United Artists, going one thousand miles a week, reported on his last trip to Chicago that for the past two weeks business generally has picked up 25 per cent.

W. B. Jury has opened the Opera House at Warren, Illinois, which has been dark for a number of years.

H. D. Snokie has purchased the Lyric Theatre, at Cerro Gordo, from B. L. Chapman, and will operate the house himself.

Margaret Burnett, of the Hossier Theatre, Whiting, Indiana, has left for a trip through the Black Hills country and expects to be gone about two weeks, traveling by auto.

Another vacationist who is enjoying the wide open spaces of the West, is Manager O'Hara, of the Temple Theatre, Mishawaka, who is at present in Colorado, and expects to be back at his theatre next week.

Margaret Burnett, of the Hoosier the Pioneer Westmont. He has closed his Home Theatre for improvements which, when reopened, will be rechristened Westmont.

Latino Brothers, of the Columbia Theatre, Rockford, are constructing a second house in that city, which will have a seating capacity of one thousand. It is being erected one block south of the Columbia, and it is hoped that it will be ready for opening about January 1st.



Harold Lloyd and his company are at present in the East, where they are working on a picture for Paramount

V. T. Lynch, it is reported, is now booking his own houses at Park Ridge, and Elmhurst, which for some time past have been serviced by Balaban & Katz Midwest Theatres, Inc. It is rumored that Charles Lamb, of the Palm Theatre, Rockford, Illinois, is also booking his own house direct.

Frank Miller, supervisor of the De Mille Studios, was here last week securing stills of the local jail and court rooms, which will be used in a forthcoming attraction.

Charles McDonald, general manager of Fables and editor of Topics, passed through Chicago, en route from California to New York last week, stopping off for a visit with Tom North.

Cress Smith spent the week in Chicago, working with Manager Wallace, to close certain circuit deals for United Artists' pictures. Mr. Smith returned to his New York headquarers well satisfied with the local situation.

Mrs. E. B. Eberman and her son, Paul, who formerly operated the Opera House at Batavia, Illinois, have opened a new theatre in West Chicago, which is named after that city.

Fred Martin, formerly assistant manager of United Artists' Chicago exchange, and who is now in charge of this company's Indianapolis branch, is back at his desk after being seriously ill for several weeks.

Phil Reisman, general sales manager of Pathe, has been in Chicago for a conference with Messrs. Maberry, Aiken, Lorch and Gillick. Following the meeting Mr. Reisman returned to New York City.

John Pakis has purchased the Hillside Theatre, 1515 W. 69th St., from Tom Christos. Mr. Pakis had been associated with Andrew Karzas Theatre Enterprises for a number of years, and is a veteran in theatre management.

The Jackson Park Theatre becomes a second-run house on Labor Day, repeating on the Tower and other 63rd Street theatres. The price of admission will be cut to thirty cents.

It is reported that Floyd Brockell, of Balaban & Katz's Midwest, will be interested with Joseph Stern, of the Highway and Marquette Theatres, in a new theatre that is to be erected in Downers Grove, Illinois. Plans for the house, which is to seat approximately fifteen hundred, are now in work.

San Diego

THE Pacific National Theatres, Inc., whose chain of theatres includes the Plaza, Mission, California, Superba and Rivoli in this city, has completed the installation of the Vitaphone in the first-named house. The opening presentation was given August 20, in connection with the showing of the Syd Chaplin film, "The Missing Link," and the program included an address by Will Hays, besides Waring's Pennsylvanians and the Four Aristocrats. The new entertainment feature is proving an excellent drawing card, filling the house at every show.

Mike Newman has come to San Diego as house manager of the Balboa, under H. L. Hartman, who has charge of the three local houses of the West Coast chain, the other two being the New California and the Cabrillo. Mr. Newman has been connected with the theatrical business for many years, formerly in Kansas City and more recently in Los Angeles. He is a brother of Frank L. Newman of the Metropolitan in Los Angeles.

Bush Theatres, Inc., have completed extensive improvements to their East San Diego house, the Vista.

The new theatre now under construction in National City by Maj. T. C. Macauley will be taken over by and become a link in the chain of film houses controlled by the Bush Theatres, Inc., who now have the Bush Egyptian in San Diego, the Strand in Coronado, the Vista in East San Diego and houses in Chula Vista and Escondido. The National City theatre will have a seating capacity of 800, will cost about $90,000.00 and will be finished late in the year.

George Breece and Jennie Budd, both members of the personnel at the New California Theatre, recently surprised their friends by announcing their marriage. The romance started when the two met at a Hallowe'en party given by Al Lyons, former director of music and acts at the Balboa and New California. Mr. and Mrs. Breece will move to Sacramento to make their home.

The Encinitas Theatre, located in a thriving community north of San Diego, after being closed for several months during the progress of renovation, has reopened under the management of LeRoy Enich, formerly manager of the Majestic theatre at Santa Monica.

Albany

"Mike" Glynn, of Long Island theatre fame, is reported as having taken over the Elite Theatre at Sag Harbor. S. Rosenthal was the former owner.

The Rialto theatre in Glens Falls was recently improved by a beautiful marquee similar to that at the Embassy theatre in New York city. Now it is planned to erect one at the Empire theatre in the same city and which is under the same management.

One of the first moves made by Jake Golden, new manager of the Proctor theatre in Troy, was to give double features each Sunday night, along with the concert feature.

The fresh air children in northern New York were the guests of the Bijou theatre in Lowville, at a special matinee last Saturday. This is a Schine house and the Schine brothers are observing their anniversary month in a number of places.

The Strand theatre in Ogdensburg was plunged into darkness one night last week when a transformer burned out.

It is a hard matter to secure amateur acts in Troy this summer. The other night, a pie-eating contest was quickly arranged at the Rose theatre, with the contestants gathered from among those standing outside the theatre.

Albany

THREE days before her theatre at Alexandria Bay was opened, Mrs. Sue Weller fell over some building material and fractured her ankle. Despite the injury Mrs. Weller, supporting herself on crutches, continued to superintend the final details, and was on hand at the opening.

Although this is the first theatre that Mrs. Weller has ever run, she has been prominent and successful in a number of business ventures in Alexandria Bay. The theatre was being constructed by her husband, and was partially finished at the time of his death last spring. Mrs. Weller decided to carry the project to completion.

Isaiah Perkins, who owns and operates a motion picture theatre in Speculator, N. Y., paid a visit to Albany's film row last week. The visit took on more than the usual importance in view of the fact that Mr. Perkins is a close friend of Gene Tunney.

Tony Veiller, manager of the Mark Ritz in Albany, was all smiles last week in the pick up in business at his theatre. From now on the house will be advertised apart from the other Stanley houses in Albany.

C. W. Sawin, Pathe home office official, was in Albany all last week, installing a new system in the local office.

Jack Krause, local manager for Tiffany, was out on the road all of last week, calling on exhibitors in central New York. Both managers of the Pathe exchange, Edward Hayes and Alec Herman, were also on the road during the week.

Morris Fitzer, head of Bond Photoplay, spent a day or so in Albany last week, following a few days' vacation at Elizabethtown.

The Wedgeway Theatre in Schenectady, opened last week under the Farash banner, and with Frank Breymaier in charge. The house will be operated with vaudeville for three days and with burlesque during the remainder of the week. This will result in a fight between the Wedgeway and Proctor's on the vaudeville end.

L. J. Hacking, district manager of the combined Pathe-Pro-Dis-Co., was in town during the past week for a day, which was spent at the local exchange in going over matters generally.

Many of the exhibitors are still cleaning up on last year's product, although the Mark Strand in Albany has already started in showing this year's pictures.

After being closed for a few days, the Liberty Theatre in Watertown was reopened last Saturday by Manager E. H. Arnold and the double-picture policy that has prevailed during the summer is now supplanted by a single feature, three changes to the week. While closed, the house was redecorated and otherwise improved.

R. V. Conner, manager of the Schine Theatres in Watertown, played the part of host last Thursday afternoon to the fresh air children spending a couple of weeks in and around Watertown.

The Strand Theatre in Schenectady, managed by Frank Learnan, changed its policy last week insofar as admission prices are concerned, and afternoons will now be 15 and 25 cents, while 25 cents admission will be charged throughout the house after 6 P. M. The former policy was a 10, 20 and 30 cent admission.

Charles Marshall, of Ausable Forks, and Len Garvey, of Oriskany Falls, were among exhibitors along Albany's film row during the week. Clarence Dopp, of Johnstown, was also in town.

Harry Hellman has given up all hope of having his theatre in Albany completed in time to open on Labor Day, and the opening will probably not occur until the latter part of September.

E. H. Grappotte, who runs the theatre in Cape Vincent, plans to close to two days a week after September 21.

Uly S. Hill is back on the job following a week's fishing trip on which he took his younger son.

Abe Stone has reopened the Columbia and the Bright Spot Theatres in Rensselaer.

Walter Hays, of the Stanley Company of America, was among the prominent persons seen at Saratoga the past week.

Stephen Boisclair, who recently resigned as organist at Proctor's Theatre in Schenectady, has gone to California to claim a fortune of $60,000 that has been left him by a relative.

Local exhibitors, as well as employees of film exchanges in Albany, were much interested last week in the announcement that Art Goldsmith, formerly of Albany, has been made manager of the Pittsburgh Pro-Dis-Co-Pathe exchange, succeeding Bob Mochrie, who has become division manager.

The organ soloists at the Mark Ritz in Albany are now being featured and a spotlight is being thrown on the organist. Albert T. Forrest is expected to return to the Ritz early in September from his vacation. During his absence, Mrs. A. G. Storrs has acted as organist.

Canada

H. N. JERNBERG, proprietor of the Province Theatre, Winnipeg, Manitoba, has been spending the past three weeks in a holiday automobile trip, which took him as far as Chicago, Ill. He stopped over in various cities of Minnesota to study moving picture theatre presentations.

Local theatre interests in Quebec, Quebec, who had arranged for the erection of a new moving picture theatre on Cartier Avenue, have been refused a building permit by the civic authorities, with the result that they have applied for a writ of mandamus in an effort to force the city to grant the necessary permission.

It is declared that no reason exists for the city refusing to issue a building permit. The promoters claim that they are suffering considerable loss as they have already granted contracts for the erection of the theatre.

Formal announcement has been made of the appointment of Irving Sourkes, formerly identified with United Artists Corporation in Canada, as manager of the new Auditorium Theatre in Quebec City, which is to be opened shortly by the Keith-Albee organization.

The Auditorium Theatre has been completely rebuilt, with the exception of the four walls of the structure, the seating capacity being increased to 1,800. The two former balconies have been replaced by one large balcony, and the orchestra floor has been reconstructed. The equipment will include a pipe organ. The policy of the house will be to present feature pictures, short film subjects and Keith vaudeville.

The Quebec Auditorium is the only expansion of the Keith-Albee circuit in Canada this year, it is stated.

J. R. Minhinnick, veteran manager of the Grand Theatre, London, Ontario, has announced the re-opening of that house on September, following general renovation of the building.

George F. Eaton, of the Webb Theatre, Niagara Falls, Oontario, has become manager of the Grand Theatre at Sudbury, Ontario.

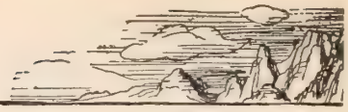
Lazareff & Company, Trail, B. C., have secured the contract for the erection of a moving picture theatre in Trail having a seating capacity of 500, the building to include two stores. The structure is of solid brick with 50-foot frontage and 100-foot depth. The building, without electrical, heating and ventilating equipment, is to cost $27,000.

Manager Kaplan, of the Strand Theatre, Kirkland Lake, Northern Ontario, is busily engaged with the enlargement and redecoration of his theatre, one of the most popular in the North mining country.





Salt Lake City



IT has been announced that J. R. Baxter, of Spring City, Utah, who has operated the Lyceum Theatre there for some time, has just sold this house to Mr. Bertson, who is also running the Ephriam Theatre at Ephriam, Utah. After redecorating and installing new equipment this theatre will be reopened the first week in September. Boxter is one of the pioneer exhibitors of the state, having been one of the first theatre owners in this section seventeen years ago.

Able Davis will leave for New York within a few days by airplane. He will spend one day in New York with C. J. Smith, General Sales Manager for Tiffany, and will then return to the Denver office by airplane.

Manager Lawrence J. McGinley, of the local Paramount-Famous Players-Lasky exchange, is making a short trip into Southern Utah this week.

Ed. C. Mix, sales representative out of the local Warner Brothers exchange, has not as yet completely recovered from his automobile accident, but is expected to be entirely well within a short time. George Cloward is in the Southern Utah section this week.

Manager Dave Farquhar, of the Warner Brothers exchange here, is in the office for a few days.

Carl Porter, Manager of the Victory Theatre, is in California for a few days, it is reported.

J. A. Epperson, manager in this city for Pathe short subjects, returned a few days ago from Southern Utah, where he states conditions look very good.

Mell Stringham, owner of the Colonial Theatre at Ogden, Utah, is visiting this city again this week.

Manager W. J. Heineman, of the Universal office here, is in the Butte section of Montana at present. Mrs. Ackerman, of this exchange, returned from a two weeks' vacation a few days ago as did Al Winward, Assistant Manager and booker here.

Tony Hartford, Universal representative in Southern Utah, returned to the office for a short stay last week.

B. Jacobs, home office play date representative for Universal, is visiting the local exchange for a few days this week.

Clyde H. Messinger, local manager for Educational Pictures, is expected to return from the Idaho branch the latter part of this week.

Manager Chas. Walker, of the Fox exchange here, returned from a short trip into Southern Utah a few days ago, and leaves for Idaho immediately. J. L. Tidwell is now working in Southern Utah.

E. E. Harris, local manager for Columbia Exchanges, Inc., is back from an extensive sales trip into Idaho.

John Rugar, exhibitor of Park City, Utah, is leaving within a short time for California, where he will spend his vacation and also meet and return with his family.

Earl Steel, of the Venice Theatre at Nephi, Utah, is lining up new business at the local exchange mart this week.

Willis Kent, who has been connected with the distributing end of the film business for some time, spent several days in Salt Lake City this week, having come here from Denver. Kent, who is leaving here for Buffalo, New York, shortly, is traveling in the interest of the personal appearance of Mrs. Wallace Reid.

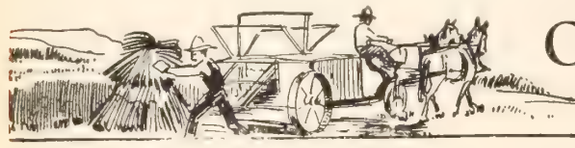
The Peery brothers of the Egyptian and Ogden Theatres at Ogden, Utah, are also spending some time here booking some of the new attractions.

E. M. Swain, formerly of Roosevelt, Utah, has taken over the Iris Theatre, at Murray, it is announced. The Iris was operated by George Homrig, previously.

Manager J. D. McNerney, of the United Artists exchange, with Manager Lawrence J. McGinley, of the Paramount office, and Representative W. A. Calkins, of the F B O organization here, is expecting to make a trip to Connecticut, which is the "Old Stamping Grounds" of this trio, they say. The trip will be made, according to report, about the first of October.

Fred Lind, in charge of the F B O exchange here, is on a ten days' trip into Idaho and Montana.

Able Davis, District Manager for Tiffany Productions, Inc., arrived in Salt Lake City last week from his Denver headquarters.



Oklahoma City



M. C. UPCHURCH, who has the Liberty Theatre at Lone Wolf, Okla., and the Victory Theatre at Olustee, has taken over the Fletcher Theatre at Fletcher, and is getting it ready to open.

Charles Mahone, who has the Cozy and Palace Theatres at Hobart, Okla., is beginning to take his golfing seriously. Recently Mahone has played in tournaments at Anadarko, Hobart, Oklahoma City and Lawton.

A new brick theatre has just been completed at Crescent, Okla. It has been built by Graft Bros., but up to date has not been leased. The theatre is located at the south end of Main Street. It seats 650.

Bob Hampton, who recently opened the Lyric Theatre at Marshall, Okla., has sold his theatre to Sanders and Carroll, according to reports this week.

J. E. Houston, formerly in the theatre business in Perry with Bob Montgomery, is back in Perry once more as manager of the Lyric Theatre for Harryman and Hopkins.

Miss Katherine Phillips is a new assistant cashier at Pathe's, we found this week.

The Rialto Theatre, at Oklahoma City, is being enlarged by the addition of extra seats in the place formerly occupied by the stage. This theatre, which formerly showed vaudeville together with pictures, is now changed over to a policy of pictures only. The Rialto is also being redecorated at this time.

Abraham Levinsky is the new bookkeeper and cashier at Home State's.

Bill Ford, a former Paramount salesman, is now selling Pathe features.

The Iris Theatre, Sapulpa, Okla., has just been closed for remodeling.

The Princess Theatre, at Cashion, Okla., opened recently. Billy Ketcham is the new manager.

Harry Drennan is the new booker over at Warner Brothers office. Mr. Drennan comes from the Warner exchange at Dallas, and takes the place of A. Moussa, who has been transferred.

Ralph Morrow, who has been district manager of this territory for P D C, has been given the offices at New Orleans, Jacksonville and Atlanta of Pathe's, and Les Wier is now over the Oklahoma City office, as well as Memphis and Dallas.

John D. Clark, divisional sales manager from New York, and R. C. Li Beau, divisional manager from Kansas City, were guests this week of the local Paramount office here.

E. B. Derr, treasurer of F B O, was visiting the Oklahoma branch this week.

E. J. Ferney, special representative for Motiograph, spent two days in the city this past week.

Frank Miller opened his new theatre, The Rex, at Marlow, Okla., August 25th. The Rex is a modern brick theatre, seating 276. It will be run at popular prices. Mr. Miller also has the White Way Theatre at Marlow.

Charles Blaine, of Henryetta, Okla., was in the city this week on his was back home from Santa Fe, N. Mex., and Denver, where he has been spending several months for his health. Since selling out his theatre interests in Okmulgee and Henryetta to Griffith Brothers, Mr. Blaine's present holdings in this line are in Wetumka, Okla.

Roy Sohn reopened his Electric Theatre recently at Mountain View, Okla. The Electric has been closed for several weeks for remodeling. The confectionery in the front of the building was torn out, and the theatre made larger by 150 seats.

Ed Crew's new theatre, Waurika, Okla., opened August 18th.

The Liberty Theatre, Oklahoma City, was robbed recently of something like a thousand dollars. No clues leading to the discovery of the robbers have been found. It is thought that they must have stayed in the building after the last performance, and waited until everyone had left, as no traces of their breaking in were discovered. Robert D. Hutchinson is the manager of the Liberty.

Two local film men have recently received promotions that take them away from this territory. Dan Myers, former salesman for P D C, has been made feature branch manager of the Pathe office at Memphis, and A. Moussa, auditor for Warner Bros., has left for the New York office of Warners to receive his appointment as traveling auditor.

Miss Ruth Bates, who is connected with the Kirby Hotel at Hollis, Okla., is getting her new theatre ready for opening in Hollis. Miss Bates is installing a 500-seat theatre for the colored population. It will be called The Dixie.

The Ritz Theatre, at Ardmore, Okla., which was formerly known as The Adelphos, is getting a new $25,000 organ to be installed the middle of next month. The Griffith Brothers, who have bought controlling interest in this, as well as The Princess and Theatorium at Ardmore, are remodeling and redecorating the Ritz.

The Quannah Theatre, at Comanche, Okla., which burned earlier in the summer, is being rebuilt by G. I. Warner, and will reopen September 1st. G. W. Spears formerly had the Quannah Theatre in Comanche.

Leo J. Doty, formerly assistant branch manager for United Artists in Kansas City, has succeeded Guy F. Navarre as manager there. Mr. Navarre has been transferred to Minneapolis.

G. L. Husemen, manager of the Orpheum Theatre at Tulsa, recently left for a two weeks' vacation in Chicago.

Miss Virginia Howard, formerly an employee of the Rialto Theatre in Tulsa, has been chosen as Miss Tulsa to represent Tulsa at the Atlantic City Beauty Contest next month.

A change in the vaudeville circuit for the Orpheum Theatres in Oklahoma City and Tulsa will be made in the policy of the coming season. There will be no split weeks, all shows playing a solid week.

John Brown, who has recently re-opened his Lyric Theatre, at Tulsa, after its extensive remodeling and redecorating process, is spending a three weeks' vacation in Chicago.

Seattle

WILLIAM CUTTS, well known by Pacific Northwest showmen through his previous connections with Universal theatres in this territory, and his work with several large concerns in the theatrical field within the last fifteen years, last week announced that he will soon open an office in the Rialto Theatre Building, Portland, under the name of William Cutts, Inc., specializing in theatre service of all types. Mr. Cutts' service to exhibitors will include everything from buying and selling their house to the supervision of the remodeling or the installation of new equipment.

Robert W. Bender, managing director of the Columbia Theatre and general manager of the eleven suburban houses in Seattle owned and operated by Universal, last week moved his offices to the Columbia Theatre Building, leaving the Northwest Theatrical Enterprises offices in the Securities Building under the management of the general staff. Mr. Bender gave as the reason for the move his desire to be closer to the scene of action during the opening of the Columbia's great Fall campaign of big productions.

Ben Fish, manager of the Metro-Goldwyn-Mayer exchange in this city, announced the appointment of Art Schayer to the local sales staff. Mr. Schayer is well known in this territory through his efforts during past seasons as publicity director for the Usiversal chain in the North.

Reports received last week from Kettle Falls, Wash., indicated that the Liberty Theatre in that town had been closed for the remainder of the summer season, and would be renovated prior to its reopening within the next few months.

D. E. Boswell, newly appointed sales director of the Columbia Pictures exchanges in Portland, Seattle and Butte, arrived here last week and made plans to locate his permanent home in Seattle prior to his first trip over the new territory.

Dispatches reaching this city last week from Lewiston, Ida., announced that E. J. Potter has taken over a ten-year lease on the Masonic Temple, and will immediately begin reconstruction work that will fit the building for a 1,000-seat motion picture house. Mr. Potter is a Portland exhibitor who formerly had two suburban houses that were included in the recent Universal-Multnomah deal.

Concurrent with the opening of Seattle's "Greater Movie Season," the Coliseum Theatre in this city this week became the "United Artists Theatre," and the present "United Artists" house resumed its former name of "The Liberty Theatre." Henceforth the new United Artists house (formerly the Coliseum) will play the major long-run attractions of all producing companies.

At the time of the Coliseum-United Artists-Liberty name change, Hershel Stuart, general manager of all West Coast houses in the Pacific Northwest, announced the appointment of Witold Stefan Perutz as managing director of the new United Artists house. Mr. Perutz is a Publix Theatre man, formerly having managed the Lincoln Theatre at Lincoln, Neb., for the Publix Corporation. Arnold Flink remains at the house as assistant manager, following his recent transfer from the same position at the Fifth Avenue Theatre.

F. F. Vincent, exploitation and publicity director for the Universal exchanges in the Pacific Northwest, spent several days in this city last week, and then left for Portland, where he was scheduled to put across a big campaign for Manager Bert Levy's Columbia Theatre, a part of the Universal chain on the Pacific Coast.

Douglas Kimberly, president of the Tacoma Theatre Owners and Managers Association, announced last week that his organization is making plans to support A. B. Holden and R. N. Bergen, who will enter an airplane as "The City of Tacoma" in the coming National Air Derby from New York to Spokane. A benefit performance to raise additional funds is being planned by the Tacoma showmen group.

Branch Manager Ballentine, of the local Fox exchange, had as his guest this week none other than General Sales Manager James Grainger, accompanied by Howard Sheehan, Western District manager. During the stay of the two executives in this territory several conferences were held with Mr. Ballentine and James Linn, Fox manager in Portland, who came up for the occasion.

Monte Blue, Warner Bros. film star, and his wife, the former Miss Tove Janson, of this city, have been spending a number of days here recently on a vacation trip, and Mr. Blue was prevailed upon last week by John Hamrick, of the Blue Mouse Theatres, to make a personal appearance in behalf of the opening of the Blue Mouse's new Fall season. So great was the demand for seats to hear Mr. Blue's few lines that hundreds of patrons were unable to gain admission to the theatre, and were forced to wait in line, later being greeted personally by Mr. Blue, who passed up and down the waiting line shaking hands with the delighted patrons.

Rodney Pantages, son of the vaudeville magnate and already a theatrical leader in his own right, is spending a few weeks in the Pacific Northwest territory revising policies of the leading Pantage houses.

Herbert Sobottka, manager of the Liberty Theatre in Wenatchee, Wash., reopened his house last week after it had undergone a thorough renovating and remodeling. Reports are that the newly decorated house can well take its place among the leading smaller town theatres in this locality.

Seattle friends of James Merion, former auditor of the John Hamrick circuit, and more recently auditor on the West Coast for Producers' Distributing Corporation, will be glad to learn of his appointment as office manager of the newly combined Pathe-P. D. C. exchange in Portland.

Kansas City

MANY have been the occasions when exhibitors have given things away on opening nights, but leave it to Adolph Eisner, former president of the M. P. T. O. Kansas City, who opened the Gillis Theatre, Kansas City, the other night, to do something different. Eisner gave away money. But such a stunt was not pre-arranged, by any means. Eisner was as much surprised as any one. The Gillis, which has been closed several months, had featured mid-night stage shows, in addition to the pictures, on Saturday nights. When Eisner took over the theatre he decided to continue that policy. The picture program had been completed and midnight came. But half of the cast for the stage show did not "show." There was nothing left for Eisner to do but test his oratorial ability in directing the patrons to the box office, where they obtained their money back.

The northwest corner of Twelfth street and Forest avenue, Kansas City, was purchased this week by Everett M. Oxley for Chicago interests, who, it was announced, will erect a motion picture theatre on the site. Mr. Oxley said he was unable to name his client at this time. The site was purchased for $18,000. The theatre will seat 800. Besecke & De Foe, of Kansas City, will be the architects.

The Gladstone Theatre, suburban house of Kansas City, has been re-opened after an extensive redecoration. The theatre is being operated by Universal and will have a policy of feature pictures and musical units. The Cozy Theatre, Pratt, Kans., has been re-opened after several weeks of alteration work. Charles H. Barron is manager. New ventilating equipment has been installed in the Princess Theatre, Eureka, Kas.

John H. Plumb, perhaps the most widely known publicity and advertising manager in the Kansas City territory, has resigned from his post with the Hooper & Jencks theatres, of Topeka, Kans., effective September 1. Plumb won national recognition when he put over the Topeka-Hollywood popularity contest in co-operation with the Rock Island railroad and the Topeka Daily Capitol, last summer. A free trip to Hollywood with letters from the governor of Kansas and mayor of Topeka was awarded the winner of the contest—Miss Georgia Brown. Plumb has not decided on his future activities yet.

Among the out-of-town exhibitors in the Kansas City market this week were: William Parsons, Pershing Theatre, Joplin, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; Frank Weary, Farris Theatre, Richmond, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; G. L. Hooper, Orpheum, Topeka, Kans.; Glenn Dickinson, Dickinson Circuit of Theatres, Lawrence, Kans.

The Exhibitors Film Delivery and Service Company of Kansas City has opened a Denver branch, and will operate between Denver and Cheyenne, Wyo.

Leo Doty has been succeeded as booker at the United Artists branch by Tommy Thompson, formerly of the Midwest Film Distributors, Inc. Mr. Doty has been promoted as manager.

Martha Hoffman has been added to the office force of the Midwest Film Distributors, Inc.

Bill Burke, Northern Missouri representative for First National, has been admitted to the second degree of the K. O. Club, an honorary sales organization of First National.

Miss A. L. Menagh, secretary of the Kansas City Film Board of Trade, is taking a vacation in Des Moines, Iowa. A. H. McLaughlin, Tiffany district manager, was a Kansas City visitor, as was George West, brother of Billy West, comedian.

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Atlanta



AFTER being thoroughly remodeled and redecorated, and with the installation of a large flash electric sign and a style "W" Wurlitzer organette, the Grand Theatre, one of the largest suburban houses of New Orleans, has been opened by I. C. Chauvin and G. Lopes.

Claude Ezell, Central sales manager for Warner Brothers, New York, spent a few days in Atlanta last week in conference with his local exchange force.

Pat Dowling, of the Christie Studios, Hollywood, California, recently made his third pilgrimage to Atlanta in the past few years.

Bruce Snider, of the Grand Theatre, Bessemen, Ala., was a visitor on Film Row last week; also H. M. Mitchell, of the Dixie Theatre, Pelham, Ga.

C. F. McGuire is a new member of M-G-M Atlanta office personnel, acting in the capacity of office manager.

J. W. Hanlon, local M-G-M branch manager, made a business trip into Florida last week.

Miss Anne Manley, of the M-G-M office, is back at her desk after a slight attack of pneumonia.

R. B. Gann, booker for Universal exchange, returned this week from his vacation at Tybee.

Friends of H. P. Jackson, bookkeeper in Universal branch, will regret to learn of his illness. W. A. Butler is succeeding him during his illness.

Dewey Mousson, of the Knickerbocker Theatre, Nashville, Tenn., made a business tour on Film Row this week.

B. Y. Cammack, Universal Atlanta branch manager, spent this week on a trip through North Georgia and Tennessee.

J. W. Peck, of the Peck circuit of theatres, Birmingham, Ala., visited Film Row last week.

L. S. Hollingsworth has joined First National office as booker.

O. C. Lam, of the Rivoli Theatre, Rome, Ga., spent several busy days on Film Row last week; also A. H. Yeomans, of the Rose Theatre, Dublin, Ga.

Frank Adams, of the Orpheum and Lyric Theatres, Waycross, Ga., was seen in several exchanges recently.

A. T. Shepherd, of the New Theatre, Davisboro, Ga., which will open the first week in September, was a recent visitor.

W. A. Odom, operator of three theatres in Thomaston, Ga., spent several busy days along Film Row; also Roy Martin, of theRialto Theatre, Columbus, Ga.

George T. Chester, manager of Enterprise office, is back in the city from several business trips.

Major J. W. Quillian, president of Enterprise Corporation, left last week for New Orleans.

J. W. Peck, Jr., of First National Theatre, Sylacauga, Ala., was on Film Row last week.

Sam Schulzbacker, of the Grand Theatre, Montgomery, Ala., spent several days along Atlanta Film Row.

Dan Roberts, Warner Bros. salesman, has been transferred from the company's Atlanta branch to their Charlotte office.

Louis Rosenbaum, of the Florence, Sheffield, Tuscombia circuit, and Nat Williams, of the Grand Theatre, Thomasville, Ga., spent several busy days on Film Row last week.

A. H. Frazier, secretary and treasurer of Keith's Georgia Theatre, Atlanta, is back at his desk from his vacation.

A. Brown Parkes, vice-president and general manager of Pan-Ala Amusement Company, who recently returned to Birmingham following a vacation, has left again for Chicago.

Joe Wheeler, of Montgomery, Ala., and Cedartown, Ga., was a visitor to Birmingham this week.

Ernest F. Ingram, of Ingram's Theatre, Ashland, Ala., has just completed extensive remodeling of his theatre. It is now one of the best equipped small town theatres in the state.

Scotty Chestnutt, manager of the Famous Players-Lasky exchange in Jacksonville, Fla., recently spent his vacation in Birmingham, his home town.

Sidney Dannenberg, manager of Publix's Strand and Galax, participated in a fishing trip to Panama City last week which culminated in the catching of a 1,300-pound shark.

J. R. Dunson, of the Lowell Auditorium at Roanoke, Ala., states that the general business outlook in his section is excellent.

Dr. C. B. Welch, of the Liberty Theatre, Roanoke, also feels optimistic over prospects for the Fall. It is likely that his initial venture into the theatrical field will prove sufficiently attractive to warrant his erecting a new theatre to serve the town.

Randolph St. John, who recently sold his interest in the First National and American theatres at Sylacauga, Ala., announces that he does not intend to retire from the business. After a brief vacation he will re-enter the business in another town.

Dick Kennedy, resident manager of the Wilby theatres in Birmingham, was very much gratified at the reception accorded their new Ensley Theatre.

Ben Jaffe has been appointed manager of the Dixie Theatre, Birmingham.

The Lyric Theatre, Anniston, Ala., has been sold to Harvey Orr, of Kokomo, Ind., according to report received here last week.



Denver



CHAS. DILLARD, assistant-manager of the local Metro-Goldwyn-Mayer branch office, died last Tuesday evening at the Presbyterian Hospital in Denver. Mr. Dillard suffered from a hemorrhage of the brain which paralyzed the entire respiratory center. Although the respiration center was paralyzed at three o'clock in the afternoon Mr. Dillard was kept alive by artificial respiration for over eight hours, eight friends using artificial means to give him eighteen breaths a minute. The eight friends, composed of Metro-Goldwyn-Mayer employees, hospital internes and physicians, took turns keeping him alive by this method until his heart action failed. Mr. Dillard has been associated with the local Metro-Goldwyn-Mayer office since January first of this year. During his employment here he had made a host of friends throughout the Denver territory. He is survived by his wife, Helen. Burial was held in Denver.

The America Theatre, Universal first-run in Denver, has reopened after an expenditure of about fifty thousand dollars in repairs and remodelling which included complete redecoration from lobby clear on back. A special invitation performance was held Thursday to a packed house. Those attending declared the theatre to now be one of Denver's most comfortable and beautiful amusement houses. The theatre is managed by E. Marshall Taylor.

The Denver Bureau of Fire Prevention has issued notices to all Denver theatre owners that asbestos curtains or curtains of other inflammable material must, after November 1st, be used wherever stage presentations or acts of any kind are used. The order does not apply to those theatres showing motion pictures exclusively. Most Denver first-run movie houses already have met the requirements.

Ray Pearson, Kansas City branch manager for Pathe, was a Denver visitor for a few days this week while on a vacation. He visited Colorado Springs, Estes Park, took several mountain drives, and is returning to Kansas City via Omaha, where he will spend a few days. Mr. Pearson is a brother of Elmer Pearson, General Sales Manager for Pathe.

Members of the Colorado River Conference were extended an invitation by the first-run motion picture theatres of Denver to attend any of their performances during their stay in the city. The conference contains representatives from seven western states, and included seven governors, a number of United States Senators and state legislators.

Kenneth Hodkinson, district sales manager for United Artists, is a Denver visitor for a few days. The local United Artists branch office will very probably be removed to 2071 Broadway, the old Producers headquarters, about September 15th.

A. H. Hurley, president of the M. P. T. O. of New Mexico, and member of the National Board of Directors of the M. P. T. O., is a Denver visitor this week. Mr. Hurley is here attending the Colorado River Conference, having been appointed a New Mexico commissioner by Gov. Richard Dillon of New Mexico to represent the state in the parley.

W. Glenn Miller, a new-comer among exhibitors, has purchased the Rialto Theatre of Brighton, Colo., which he is now operating.

D. N. McDonald, another new face in the industry, has taken over the ownership and management of the old Sherbino Theatre in Ridgeway, Colo. The theatre has been closed about three months.

Harry Wood, former Fox booker, is now with Pathe, having accepted a position there of a similar nature, assisting Chas. O'Connell.

The Majestic Theatre, of Pueblo, Colo., has reopened after being closed for repairs since the first of June. The theatre is owned and managed by P. H. Hoppen.

Another new theatre opening took place when the Rialto Theatre of Pueblo, Colo., was reopened last Tuesday by the Rialto Amusement Co. The theatre is under the direction of Joseph Roth, who is also the active manager of the Rivoli theatre of Denver.

R. Rogers, who owns the old Ideal Theatre building in Bayard, Neb., has arranged to re-equip the theatre and reopen it again. The theatre has been closed for several months.

An indication of what is going to happen to the Rialto Theatre, one of the Publix theatres here, happened last week when the Joslin Co. adjoining bought the building and announced plans to extend their store over the theatre. The theatre lease has four years yet to run, and it is probable that the Rialto will not be done away with immediately. Publix now operates the Rialto and Victory Theatres here, and is building a new three thousand seat house at 16th and Glenarm, which will be ready for opening sometime in October.

Sid Weisbaum, F B O branch manager, has left for a long sales trip in the northern part of the territory. He will go as far as Billings, Montana, before returning to Denver.

Mrs. W. R. Logan, owner of the Rex Theatre, Basin, Wyo., spent a few days in Denver last week transacting business along film row.

New England

THE Capitol Theatre, Somerville, opened late last season, will switch to the policy originally planned for it with the opening of the new theatre of the Universal chain at Revere. It will become a first run house with single feature and four acts vaudeville. The Capitol seats 2,200. Mark Hanna is manager.

Charles Shute, formerly operating a theatre at Holyoke, Mass., is operating the Cosmian Hall at Florence, Mass.

Albert Desautells, well known exhibitor at Holyoke, Mass., is enjoying a vacation to Chicago.

The Capitol Theatre at Monson, Mass., reopens next week following extensive redecoration and reseating. It is owned and managed by Joseph Rapalus, who also operates the Majestic at Easthampton and is completing the construction of another new theatre at Ludlow, Mass. It is understood that Mr. Rapolus has plans in preparation for two more theatres in the Western Massachusetts territory.

The Richmond Theatre, reported sold last week to parties not yet announced, is now operated by G. Orran, who purchased the house from J. Gannon.

Members of the Fox staff at Boston are actively engaged in making the forthcoming Fox week, Sept. 11th to 17th, surpass even last year's high record.

Manager Leo Carney of the Premier Theatre, Lawrence, Mass., averted danger of a panic at that theatre Saturday when a film caught fire in the booth, driving the operators from the booth. Manager Carney stepped to the stage and coolly directed the audience of some 700 to leave the theatre. He was assisted by Manager James Carney of another Lawrence theatre, who saw the flare as he was passing the theatre, and, with a police officer, rushed into the theatre and directed the audience in reaching the street. While considerable damage was done to the machines and equipment in the booth, there was no damage to the theatre.

Miss Katherine Clegg, assistant booker at the Fox exchange, is recovering from serious illness, which has confined her to her home for the past week.

Starting Aug. 31st the Bijou at Springfield will operate a double change weekly policy, with two features both halves of the week.

Film Booking Offices moved into its new quarters at Church and Piedmont streets Saturday. Redecoration of the office has not been quite completed but is well under way.

The new Capitol Theatre at Lowell will open Sept. 9 and 10, the former being to an invited list of guests and the latter to the public. Sam Torgan will manage the theatre, which has seats for about 1,800.

The Academy at Haverhill has reopened under the management of Edward M. Foley.

The Palace Theatre at Manchester, N. H., opened Monday under the management of Mr. Charis. Its policy is pictures and vaudeville.

The Tremont Theatre at Nashua, N. H., reopened Monday under the name of the State Theatre. The theatre has been extensively remodelled and redecorated. Henry Farrell is manager.

The United Theatre at Westerly, R. I., will open Labor Day under the management of J. B. Findlay.

Joseph Cohan, shipper at First National exchange, Boston, is on a two-weeks' vacation in Maine.

Joseph Schmuck has joined Warner Brothers sales staff and is covering Rhode Island and the Cape Cod sections.

Harry Goldstein has resigned from Tiffany's sales force to join Film Booking Office.

Miss Florence Sullivan, secretary to Branch Manager William Erb at Paramount-Famous-Lasky exchange, Boston, is spending her two-weeks' vacation at Nantasket Beach.

W. R. Carbee, owner and manager of the Carbee Theatre at Groton, Vt., was welcomed to Film Row during the week, securing his dates for Fall and Winter bookings.

Elmer Turnquist ,shipper at Paramount-Famous Players-Lasky exchange, Boston, has been promoted to assistant booker.

John Howard has been promoted to short feature booker at the Paramount exchange, Boston.

Harris Ware of Ware Brothers, operators of the Strand Theatre, Peabody, Mass., is vacationing at his summer home at Brewster, Mass.

Miss Etta Glazer, assistant booker at the Paramount exchange, is back from a vacation passed in the White Mountains.

Louis Cohn, who operates the Phillips, Jefferson, Strand and Gardner Theatres at Springfield and Gardner, has returned from a vacation at Atlantic City.

Moe Mark of the Mark-Strand theatres, paid a visit to Boston during the week, returning later to Hartford for the opening of the State and thence returning to New York.

Joseph McKenney, who has been a member of the staff of Paramount exchange during the summer, returns to coach football at Boston College, where he made such a reputation as player and coach. He is succeeded at the Paramount shipping department by James Keegan.

Empire Amusement Co. of Salem has been incorporated with offices at Lynn, Mass., with capital of $50,000. Incorporators are John B. Mack, Ira Einstein and Charles B. Goldman.

Cape Cod Theatres, Inc., has incorporated at Barnstable, Mass., with capital of $10,000. Incorporators are George R. Moore, Alice B. Moore and William L. Fitzgerald.

Modern Theatre at Providence will open with stock on Labor Day.

St. Louis

W. F. Defrenne, city salesman in St. Louis for Paramount Pictures, has purchased a controlling interest in the Liberty Theatre Company at Mexico, Mo., and on September 1 will remove to that city to take active charge of the management of its two houses, the Liberty and the Orpheum.

Defrenne has been a member of the Paramount sales organization for seven years, most of that time being spent in St. Louis. In 1924 he opened the Louisville exchange for Paramount, but later was brought back to St. Louis to handle sales in St. Louis and other key cities of the St. Louis district.

William Wandell, booker for Paramount, has been promoted to salesman to fill the vacancy caused by Defrenne's resignation.

J. A. Haas, special representative for advertising department of Paramount, has been in St. Louis for some time.

The general contract for the construction of the new theatre of the Farmington Entertainment Company, in Farmington, Mo., has been awarded to F. M. Roux, of Kansas City. The house was designed by J. Hall Lynch, of St. Louis. It will be one story and basement, 65 by 111 feet. Dr. C. A. Tetley is president of the Farmington Entertainment Company.

Everett Hays, manager of the St. Louis Theatre, has been named president of the St. Louis Theatre Managers' Association.

Other officers of the association are: Henry Chouteau, of the Odeon Theatre, vice-president; Paul Beisman, American Theatre, secretary, and James P. Brennan, Grand Opera House, treasurer.

Don Albert, musical director at Loew's State Theatre, St. Louis, Mo., since its opening three years ago, will leave for Pittsburgh, Pa., within a few days to organize the symphony orchestra that will be a feature of the new Loew's Penn Theatre in that city.

Col. E. A. Schiller, vice-president and general representative of Loew's, Inc., was in St. Louis, August 24, visiting Loew's State Theatre.

Anticipating a record for attendance and box-office receipts, Harry Greenman, manager of Loew's State Theatre, St. Louis, arranged his schedule to include seven complete shows daily, except Sunday, during the engagement of "The Big Parade," which opened at the house on Saturday, August 17.

On Sunday but six shows were given, the first being at noon instead of at 10 A. M., as on week days. This arrangement did not interfere with Sunday morning church service.

The usual scale of prices prevailed during the week. It was the first showing of "The Big Parade" in St. Louis at popular prices.

The Ambassador Theatre, St. Louis, will celebrate its first anniversary the week of September 3 with a gala revue including more than 75 persons.

J. I. Schnitzer, vice-president and general sales manager for F. B. O., was in St. Louis, Mo., on Wednesday, August 24. He departed for Chicago that night.

Tom McKean, manager for F. B. O., visited Springfield, Ill., and vicinity during the week.

Daniel Cupid has raided the local Metro-Goldwyn-Mayer change, departing with two bobbed scalps.

Miss Ruth McAtee, who was booker for the exchange, chucked up her job, and on August 31 will become the bride of Morgan Lomesney, of Chicago. Mr. Lomesney is in the insurance business in Chicago, and the couple will make their home in that city.

Miss Mary Mae Brennan, assistant contract clerk, has also tendered her resignation to Manager C. T. Lynch, and during the first week in September will wed Chas. Gannon, of St. Louis.

Clifford Burtt, shipping clerk, has been promoted to Miss McAtee's job, while Miss Fannie Isaacson takes Miss Brennan's place.

A. V. Philbin, assistant manager of the Metro-Goldwyn-Mayer exchange, has resigned from that post to enter the jewelry business. His place has been filled temporarily by J. H. Zimmerman, home office representative.

The Metro-Goldwyn-Mayer exchange has put on a new poster clerk. Will Durnil fills the post.

Out-of-town visitors of the week included Barney Dubinsky, Jefferson City; John Rees, Wellsville, Mo.; Charley Weeks, Dexter, Mo.; Dr. C. A. Tetley and Fred Karsh, Flat River and Farmington, Mo.; H. C. Tuttle, Desloge, Mo., and Harry Miller, Festus, Mo.

South East

OTTO HARTSO, owner of the North Newton Theatre, Newton, N. C., and his family, spent the week end at Virginia Beach.

J. A. Reynolds, manager Educational exchange, Charlotte, and his wife left Tuesday for Jacksonville, Fla., to attend the funeral of Mrs. Reynolds' mother.

James Meecham, formerly booker for DeMille division of Pathe Exchange, is now feature representative for the new Pathe specials. J. W. Morrison, formerly booker for Liberty-Specialty, has succeeded Mr. Meacham as booker for Pathe.

A. C. Peeler, owner of the Universal Theatre, Lenoir, N. C., spent last Wednesday on Film Row.

E. C. Pearce, and H. Abrams, Jr., are now checking road shows for Metro-Goldwyn-Mayer.

Ed. Turner, president of the Carolina Theatre's Inc., and G. L. Stallings, his manager for the Broadway Theatre, Columbia, spent last Sunday and Monday in Atlanta.

Manager M. E. Winman, of the Liberty-Specialty Charlotte exchange, is covering the central North Carolina territory with his salesman Bob Masterman.

Ira Furman is the new manager for the Charlotte Branch of Metro-Goldwyn-Mayer, succeeding Frank Drew, who has been assigned to special work out of the Home Office.

Walter Griffith, general manager of the Holacher Delivery Service, announces a proposed new route in the South Carolina Territory which will include Bennetsville, Kershaw, Darlington, Lake City, Kingstree and Manning, effective September 10th, or later.

J. H. Paradis, owner of a circuit of theatres in Eastern North Carolina, together with his managers, Joe Paradis, Sanford; R. E. Corbett, Greenville; and Mr. Smith of Tarboro, spent last Monday and Tuesday in Charlotte.

Arnold Huff, Jr., son of A. B. Huff, owner of the High Point Amusement Co., High Point, N. C., is recuperating after having been confined to his home with a broken leg, received some time ago in an automobile accident.

Chase White, formerly manager of the Ideal and Lyric Theatres, Gastonia, N. C., is now covering Block "B" for Pathe Exchange.

Jack London, booker for First National Pictures, is spending his vacation in New York City.

Mr. and Mrs. Earl Shute, of the Pastime Theatre, Monroe, N. C., visited Film Row last Tuesday.

Metro-Goldwyn-Mayer office reports the addition of C. W. Starr as special salesman.

J. M. Hicks, formerly special salesman for Metro, left Saturday for a several days' trip to New York City.

E. D. Crowell, local booker for Paramount is covering Central North Carolina territory.

U. K. Rice, manager of the Colonial Theatre, Winston-Salem, N. C., announces that he is repainting and redecorating his house.

D. M. Eaves, owner of a circuit of theatres in South Carolina, spent last Sunday and Monday in Charlotte.

Mrs. Yount, cashier for First National Pictures, left Saturday for a two weeks' vacation.

W. F. Lenehan, and Ed McShane, of the Pathe Exchange, recently spent several days in the South Carolina territory.

P. W. Wayland, announces that the Tivoli Theatre, Columbia, S. C., will be ready to open August 29th, and will feature musical comedies and first run pictures. This house was at one time owned by Lawrence Lester.

The Holacher Delivery Service, wishes to announce that all exhibitors coming to Charlotte in their cars may have the privilege of parking their cars in the Holacher garage, free of charge, and to make their office headquarters while in town.

C. W. Drace of the Grand Theatre, Greer, S. C., purchased a new organ from the National Theatre Supply Co.

Carl F. Mock, one of the best known film salesmen in the Southeast, this week rejoined the Eltabran Film Company's organization, being appointed sales manager for the Carolinas with headquarters at Charlotte, N. C.

S. H. Borisky, Independent Theatres Corporation, Chattanooga, Tenn., took over the Ritz Theatre at Rossville, Ga., August 22.

Prof. W. H. McKeller, Sewanee Union, Sewanee, Tenn., is away on a fishing trip.

The Winchester Amusement Company, Lexington, Ky., has taken over the Hippodrome and Palace theatres at Corbin, Ky., formerly operated by Louis Merrinbloom.

G. V. Cox, manager Parent-Teachers' Association Theatre, Caneyville, Ky., was in Louisville last week.

Emil Courte, formerly with the local Paramount exchange, is poster clerk with First National. This position was formerly held by Tom Miller, who resigned to accept a position with Big Feature Rights Corporation.

Announcement is made that B. F. Keith's National Theatre will swing into action August 28 with a policy of the best current picture releases at popular prices and with a special shoppers' matinee from 10 a.m. to 1:30 p.m.

H. S. Bowman, First National salesman, has been on the sick list for several days.

Lee L. Goldberg, Big Feature Rights Corporation, together with his Indianapolis manager, Abe H. Kaufman, left Sunday for Chicago.

Messrs. Lewis and Hamilton have taken over the Masonic Theatre, Bardstown, Ky., from Messrs. Lewis and Smith.

H. L. Davis has taken over the Lyric Theatre, Burkesville, Ky., from Thomas and Young.

J. P. Freeman is the new owner of the Cumberland Theatre, Cumberland Ky.

The Lyell Theatre, Lyles, Tenn., is closing August 27 until September 11 on account of a revival meeting.

The Idle Hour Theatre, Williamstown, Ky., is closing Thursday for the balance of the month.

The theatres at Southland and London, Ky., have closed for the week ending August 27.

The Court Theatre, Prestonburg, Ky., will reopen September 1.

Judge Kinney, manager of the Orpheum Theatre, is back in Louisville, after having been out of the city for several weeks.

Fred J. Campbell, manager Rialto Theatre, Louisville, is back from his vacation.

E. A. Booth announces the opening of his new Palace Theatre at Greeneville, Tenn, next Monday.

Milwaukee

MOTION Picture Theatre Owners of Wisconsin held their annual convention in Milwaukee on August 30th and 31st. Roll call and registration on Tuesday were followed by luncheon in the Gold Room of the Wisconsin Hotel. Charles C. Pettijohn, general counsel for Hays Organization, addressed the assemblage. Business sessions and election of officers for the new year occupied the exhibitors for the remainder of the convention. The fact that the convention and State Fair coincided kept the visiting exhibitors well entertained. Nine district film boards were present.

H. Eagan of the American theatre at Wautoma dropped in at exchanges for a brief visit recently.

Miss Elsie Luedke of the Columbia theatre at Kenosha was in the city on Thursday to line up bookings for the new season.

Jack Draginis, new manager of the Bell theater at Sparta, was in the city early in the week signing up for the new product for his house.

Steve Bauer, manager of the Venus and Avenue theatres of this city, is driving a new Paige sedan.

Racine managers made a hundred per cent attendance record in exchanges this week. "Dad" Wolcott, Steve Dorece, Louis Rossa, and Frank Steffen were all in to get their bookings in order for the fall season.

Word has been received in Milwaukee from Charles Washacheck from Los Angeles that his motor car is still holding up well after the 5,000-mile trip, and he himself is having a great time. Mr. Washacheck manages the Pearl, Grace, Riveria and Layton Park theatres of this city.

Mr. and Mrs. Joe Speaker of the Majestic theatre at DePere were in the city on Thursday and made a short visit to several exchanges.

Jack Deleo, manager of the Community theatre at West Allis, has just returned from a visit to Italy, where he has been spending the past few months.

Art. Roberts is no longer associated with Pathe. G. Bowens has been added to the Pathe sales force as special feature salesman.

Earl Scott, manager of the Fox theatre at Black River Falls, stopped in at the exchanges on his way home from New York.

O. A. Wodke, manager of the Majestic theatre at Lake Mills, was seen in the exchanges on Thursday.

Bert Wheeler of Lloyds theatre at Menominee, Michigan, motored to Milwaukee this week with his family.

W. Luth, of the Alamo theatre at Pembine, Wisconsin, came down to the city to visit exchanges.

Rumor is persistent that the Garrick theatre will be opened soon as a picture theatre and that a Vitaphone will be installed.

Dan Kelliher of Elkhorn and Lake Geneva was in the city early in the week getting the new product lined up for his several theatres.

The Garden theatre opens under management of L. K. Brin on September 2, with "When a Man Loves." The Vitaphone, which is being installed, will be an innovation in Milwaukee.

Mr. and Mrs. B. Lovell of the Lovell theatre at Pardeeville were in the city on Wednesday on business.

Francis Kadow of the Midako theatre at Manitowoc put in his appearance in Milwaukee exchanges after an absence of some months.

Carl Lipman, whose new theatre the Allen at Jefferson will be opened about the middle of October, was in the city early in the week to arrange bookings for the new house. Mr. Lipman is planning to build theatres in several of the larger cities of the state very soon.



Des Moines

THE American Legion Post, at Albert City, Iowa, is opening a new theatre there on September 2. This theatre, bought from Fred Ketchner, will be under the management of Mr. Johnson. The arrangements have been made with the National Theatre Supply Company to equip the theatre with 200 opera chairs. However, it is estimated that the completed house will seat 300. The $1,100 worth of equipment which has been contracted for includes a Simplex machine. The theatre will have opposition in the theatre already located at Albert City. The American Legion theatre is housed in a building which is being altered to accommodate the new enterprise.

Miss Edith Johnson, biller of the staff of F B O, was wed last week. She is now Mrs. Roy Adleman. Mr. and Mrs. Adleman are now on a wedding trip to Chicago. Mrs. Adleman will retain her place with F B O.

The complete stage equipment for the Shrine Temple at Cedar Rapids, was installed by the Des Moines office of the National Theatre Supply Company. The $10 000 in equipment was put in just last week.

Messrs. Youngclass and Latta, who are partners in ownership of the Rex Theatre at Perry, Iowa, last week took over the Grand Theatre there. The house was sold by G. L. West.

Johnson, of Audubon, who is interested with his son in the Crescent Theatre, was the winner of the first place in the Des Moines Film Board of Trade golf tournament, which was held the last week in August. Mr. Johnson, who is past fifty years of age, was not entered in the golf contest last year. He defeated Mitchell, of Omaha, who was winner of first place last year. The golf tournament, which was managed by Jimmy Wynn, of the Des Moines Educational staff, cooperating with Les Phillips, feature man for Pathe, had charge of the general arrrangements for the Film Board of Trade picnic and get-together. The affair was a big success this year, and there were more than 300 exhibitors from over the state who came in for the informal gathering. Over $700 in prizes were distributed in various events.

Visitors in film row were Youngclass and Latta, of Perry, where they have the Roxy and the Grand, Mr. Hoadley, of Garden Grove, Mr. Hales of Madrid and Morris and Wolcott, of Eldora and Eagle Grove.

Miss Leona Mathews, who for seven or eight years has been one of the standbys of the staff of A. H. Blank Enterprises, has entered into another field of the picture industry. Miss Mathews has been serving as booker for the independent houses of the Blank chain. This week she goes to the Film Board of Trade office to act as secretary and treasurer, succeeding Mrs. Mary Benjamin, who had served on the Board for a number of years. Miss Lytell, who came from one of the southern Board of Trade offices to take over the work at the Des Moines office while a successor was lined up for Mrs. Benjamin, has been the temporary incumbent.

Mr. Thornton has bought the Montrose Theatre, at Montrose, Iowa. He bought the theatre from Harry Mitchnick, who is well known over the state from his years of association with the Orpheum Theatre in Des Moines.

Edwin Shroeder is the new owner of the Midway Theatre at Mt. Pelier. The files do not disclose the name of the previous owner.

Stern Brothers have bought the Strand Theatre at Fort Dodge, Iowa, from J. B. Julius.

Harry Brader, conductor of the Rialto Theatre orchestra at Omaha, was injured with bad cuts and bruises in an auto accident at Milford, Iowa, when the car in which he was riding with his wife and daughter turned over. The injuries were not serious, however, and the party resumed their journey next day to Omaha, where they were returning after a trip to the Minnesota lakes.

Carl Krumrei, manager for the Omaha office of the National Theatre Supply Company, was also injured while traveling in Iowa territory. He collided with another car and, while his car met with little injury, the other car was pretty well wrecked, while the occupants of the car suffered some serious injury.

A. H. Blank and his wife and two sons returned this week from several months spent abroad, where they have been enjoying a pleasure trip. A. H. Blank, largest Iowa exhibitor, affiliated with the Publix-A. H. Blank chain, and an executive of First National, stated some time back that he might go into the producing game himself.

J. M. Erdman, of the Crest Theatre at Creston, recently purchased this theatre from Roy E. Benson. Mr. Erdman had the Lyric Theatre at Harlin, Iowa.

The Isis Theatre at New Market, Iowa, will reopen this fall. The theatre has been closed due to lack of patronage.

The theatre at Farnhamville changed hands at recent date. J. J. Robertson bought from C. H. Worsley.

August 31 is the opening date of the new Ritz Theatre at Chariton, Iowa. Delays in the building of the theatre have set the opening date at a later time than was at first intended.

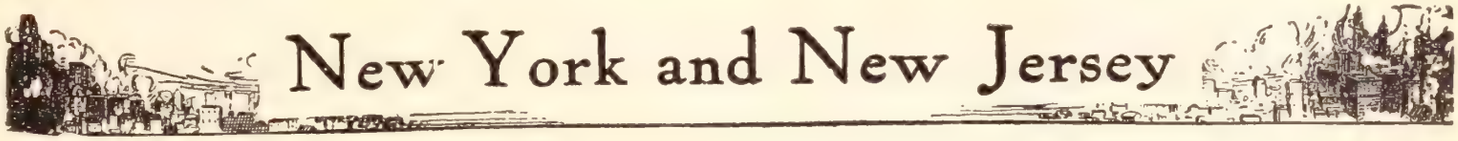
The Princess, which is the new theatre at Sanborn, Iowa, was opened last week. The theatre is equipped with all the best and latest.

The Movie Theatre, at Elgin, Iowa, has been closed for a time while complete changes were made in the theatre. The house was redecorated and extensive repairing done. William F. Miller is the owner of the Elgin house.

Ed Shroeder, who bought the Majestic Theatre at Letts, Iowa, bought the house from May Ellen Gipple.

Houses temporarily closed for hot weather season, or for a period of repair, are the Empress Theatre at Rowan, The Legion Theatre at Hull, the Mason's Theatre at Modale. All will be reopened this fall.

Theo. Larson, of Gowrie, Iowa, sold the theatre to Nelson and Carr, who took immediate possession.



New York and New Jersey

FRANK H. LOVEJOY, Pathe-DeMille salesman out of the New York branch, died suddenly last Monday morning following an attack of acute indigestion. Funeral services will be held Thursday, 3 P. M., and interment will be made at Hillside Cemetery, Lyndhurst, N. J. Mr. Lovejoy was 54 years of age when death came and was considered one of Pathe's old-timers, having served the Pathe exchange for a period of nine years, under Managers Edw. Abeles, Harry Lyons, Chas. Stombaugh and the present branch manager, William Raynor. A widow and a 14-year-old son survive the deceased.

Further evidence of false alarms in theatre construction is said to be in the Long Island cities of Hicksville, Amityville and Glen Cove, where only the foundations of proposed structures bear mute testimony to the optimism of several builders. In each case, it is said, work ceased through lack of proper financing or eventual lack of faith that opposition could be successfully bucked.

S. Levine (said to be no relation to the flyer) will manage Rachmiel & Rinsler's new Congress Theatre when that house opens September 1.

Al or Andy (take your choice) Sawtell—jovial, rotund exchangeman of non-theatrical fame out of the Pathe-DeMille New York office, has returned from a two months' sojourn in Paris and among the erstwhile battlefields of France. Al or Andy is more rotund than ever, further bearing out France's reputation as the home of nourishing liquid and solid food. Mr. Sawtell brought back with him several French souvenirs—very, very French, say we. They may be seen at his office during inspection hours from 7 A. M. to 7 P. M.

A. L. Greene will continue as manager of the Manor Theatre, Brooklyn, since that house recently passed into control of the Loew circuit.

Meyer Solomon's sister passed away the early part of this week.

After being closed for the Summer, the S. & S. Halsey Theatre, Halsey Street near Broadway, Brooklyn, will open for business September 3.

A new theatre is said to be under construction at Gerritsen Beach, Brooklyn, and a New Jersey man by name of Katz is reported to be behind the project.

Rumor has it that the Capitol Theatre, M-G-M's Broadway first-run house, will have a change of npsresentation policy in the near future, changing from the more or less dignified style of stage presentation to the introduction of a jazz orchestra on stage, etc.

If you wish to study "types," look over the crowd which lines the sidewalks from the corner of Seventh Avenue and 49th Street to the box office of the Rivoli Theatre during the morning showings of "Underworld."

The Motion Picture Salesmen, Inc., will resume their bi-monthly meetings at the Hotel Manger, September 17, when the organization will appoint a new chairman on matters pertaining to entertainment.

Last week's issue of this publication carried a story to the effect that fully thirty to thirty-five thousand seats would be added to Brooklyn territory when approximately sixteen new houses opened during the coming season. Some of the smaller theatres will undoubtedly feel the effect of this.

Ownership of the Star Theatre, Lyndhurst, L. I., has recently reverted to its former proprietress, Miss Geddetti.

The Wakefield Theatre, a former Chrisedge house and now operated by Bolte Bros., will reopen after having undergone some improvements. Bolte Bros. also operate the Laconia, Burke and B. & B. Theatres.

In the front news section of this issue there is a box devoted to a rumored report that at last there seems to be the prospect of peace among the theatre forces of New York's lower East Side.

After considerable redecorating and renovation, the Bronx-Plaza Theatre, 187 Washington Avenue, will be reopened by Messrs. Grobe and Knobel during Labor Day week.



Baltimore



THE Red Wing Theatre, here reopened to the public, Thursday, August 25, under the management of Howard Gaertner, who has operated it with his brother George for a number of years.

While closed, extensive alterations and improvements were made in it, including a new balcony in the center of which is the projection room. The seating capacity has been increased, the stage has been enlarged, new lighting equipment has been installed and the interior has been redecorated.

M. J. O'Toole, treasurer of the Avalon Theatre Company, has gone on a motor trip through the Adirondacks during his vacation.

Arthur B. Price, who operates the Aurora and Avalon theatres, here, has returned from a five week sojourn at Bagley, Md., with his wife and four children. He will take them with him when he goes to Atlantic City to see the beauty pageant.

Julius Goodman, proprietor of the Ideal Theatre, Hampden, spent a few days in Covington, Va., recently with his sister, his wife and son Billy. On the way home he had a hard time pulling through the mud 8 miles this side of Hot Springs and he arrived one morning at about 4 o'clock.

George Weaver has succeeded Lee Whittle as one of the doormen on the house staff of the Rivoli here.

Harry Van Hoven, publicist for Whitehurst Theatrical Interests here, made a hurried trip to Chicago, Saturday, August 27, remaining for several days.

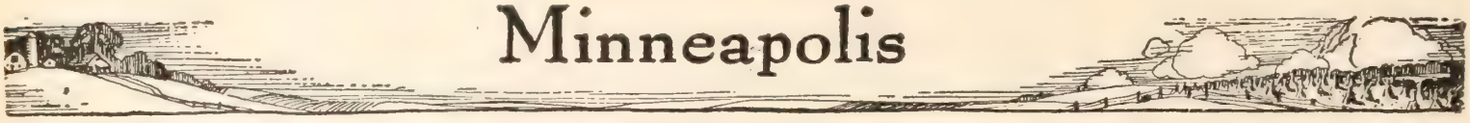
Dorothy Eilerman, on the staff at the Garden Theatre, is acting as assistant bookkeeper in the Garden office during the absence of Mary Pascor, who is on vacation.

Roger Kemp, Garden Roof manager, acted as manager of the New Theatre for John T. Moore while the latter was absent after his altercation with the bandit who attempted to rob the playhouse.

Louis Schneider, manager of the Bridge Theatre, here, has returned from a long motor trip which he took on his vacation to Chicago, through Indiana and back by way of New York.

The Rialto theatre, here, reopened to the public Friday, August 26, under the management of Samuel Back. While closed for about eight weeks, the Rialto was entirely remodeled and redecorated. A new custom is being tried out there now of serving coffee in the lounge between shows for the patrons.

The lobby has been rearranged with the ticket booth in the center. A room for women smokers has been arranged. New chairs, draperies, screen, lighting effects have been installed and new electric sign has been erected on the sides of the marquee.



Minneapolis

THE new Pantages policy was inaugurated this week in Minneapolis by the elimination of vaudeville and the booking of the Fox road show "What Price Glory" for a two weeks' run. A presentation act, which is purely color for the film, is the only vaudeville act. Admission has been raised to seventy-five cents.

It is rumored that E. C. Bostick, who has managed the Pantages in Minneapolis for the last year, is scheduled to leave the city soon to take an important position in the Pan organization.

An office has been opened in Minneapolis by the National Screen Service, sharing the space with the Heywood-Wakefield company, at 353 Loeb Arcade. One or two men will represent the company in the territory, while Jos. Creveling will act as manager. It will be purely a sales office and the trailers will continue to be shipped out of Chicago.

J. H. Grant has resigned from the F. & R. organization with which he has been associated for a number of years and has gone to Racine, Wis., to act as manager of the State Theatre. He will succeed William Houck, who has accepted a position with the Universal chain as manager of the new million dollar "Kenosha" at Kenosha, Wis. Grant was recently manager of the St. Claire, and F. & R. Theatre in St. Paul.

The McCarthy brothers, of Moorhead, N. D., have bought a building on Center Avenue, and will convert it into a modern theatre with a seating capacity of 800.

Lanesboro, Minn., is to have motion pictures. They will be shown at the Harmony Opera House by C. L. Bier.

The new State Theatre, at Ironton, Minn., is one of the most attractive houses in the northern part of the state. It was opened quite recently.

The Gem Theatre and the McVille Opera House, at McVille, N. D., have been leased to Fletch Despain, who is making extensive repairs ready for the fall season. New equipment has already been installed.

The motion picture theatre at Springfield, S. D., has been sold to Clio Henderson by Fred Dykman.

The Alhambra Theatre Company has leased a building in Garrison, N. D., and is converting it into a theatre which is expected to be ready to open about September 1st.



Detroit

ONE of Detroit's oldest houses, the Peoples Theatre, at Montcalm and Hastings Streets, reopened August 14 after being closed since June.

David Palfreyman, manager of the local Film Board of Trade, has returned from Muskoka Lakes, where he spent two weeks in an enjoyable manner.

Alex Schreiber is on the job again after sojourning several weeks at Atlantic City. He is running the Oakman Boulevard, Dawn and New Plaza.

J. Berkowitz, proprietor of Graphic exchanges, visited in this city all last week.

Mr. and Mrs. William Hurlbut (Favorite Film Co.) were in New York last week, combining business with pleasure.

Vernon Locey, who operates the Temple at Howell, stopped in at the Wolverine last week to call on General Manager Richey, of the M. P. T. O.

Joe O'Donnell, Detroit manager for Graphic Exchanges, and Joe Greenway, salesman, went to Grand Rapids over the week-end, screening pictures for George Spaeth at the Temple.

Another new exchange has opened here. The latest is named Crescent Pictures Exchange, and Dan Dolan will preside as manager. Office quarters are located in Room 412, New Film Exchange Building.

Invitations are already being extended various owners to attend the coming M. P. T. O. convention at Jackson, October 11 and 12. It is understood that W. S. McLaren and the Jackson bunch have prepared elaborate ceremonies and several surprises are in store for the visitors.

The Film Baseball Club completed its season with a nice record and the members have started to consider their plans for next year. Among the film boys who play regularly on the team are Freddie Dickson, Wade Allen, Vince Colby, Leo McElway, Joe O'Brien and William Landis.



Florida

MANAGER STEWART, Grand Theatre, Croft City, visited exchanges last week.

Manager C. P. Lester, of Universal exchange, is in and about Miami territory this week.

Malcolm Estes, who has been associated with E. J. Sparks Enterprises for several years, recently took over management of the Edwards and Sarasota theatres, two Universal houses in Sarasota.

Harry Simpson, Universal salesman, is in West Coast territory this week.

Manager Kennedy, Athens and Dreka theatres, Deland, called on Universal exchange Tuesday.

Newton Treece, manager, Lyric, Gainesville, was in Jacksonville Monday on business.

Walter Lloyd, Publix city manager at Daytona, visited the Publix district office last week.

Frank Burns, of the Ark Amusement Company, Orlando, and Lincoln Theatre, Bradentown, called at exchanges last week.

Manager Ralph Jacobson, Lincoln Theatre, Palatka, was another recent visitor.

Frank Dowler, Publix district manager, returned last week from Sanford.

Manager Guy Kenimer, of the Florida Theatre, Jacksonville, and Mrs. Kenimer, are in Atlanta this week.

Manager C. B. Ellis, of the local FBO exchange, is travelling down state this week.

Clearly Reflected at the box-office

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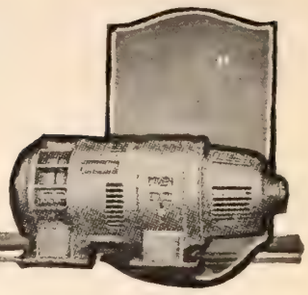
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Projection

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Inquiries and Comments

How Hot Does a Resistance Become?

IT is surprising how much of an argument such a simple thing as a resistance can provoke among persons who are really inclined to argue.

Just the other day the writer was privileged to "listen in" on a very heated discussion which revolved continuously—and, for a time, it seemed as if it would be endlessly—around the amount of heat which any respectable resistance unit should give off when it was supposed to be operating in a normal fashion.

The parties to this hot affair were the chief electrician of a theatre on the one side, and the representative of a well-known resistance manufacturer on the other. The argument finally ended in a deadlock since neither party was able to convince the other of the logic of his reasoning.

The bone of contention proved to be a bank of circular plate dimmers, driven by a motor, for regularly raising and lowering the current through three separate circuits of incandescent lamps. The total load involved was some 13,000 odd watts and the dimmer contractor arms were operated in such a manner as to make a complete cycle once every two minutes.

This latter has no bearing whatever on the principal argument, but it may serve to make the general set-up a little clearer to those on the side-lines.

The resistance units were of the well-known pancake type, being madeup of a cast iron, cupped shaped plate, on the front side of which were mounted the contact points, and on the other, the resistance elements imbedded in a vitreous enamel. The principle of the entire design was to insure great ruggedness with minimum size, for the entire motor driven equipment did not occupy a space greater than 3 ft. x 4 ft. x 2 ft.

Too Hot for Comfort

The theatre electrician claimed that the units were too hot for comfort and that he was in constant fear that the elements, if left to operate under those conditions, would quickly "go West"—or south—or wherever overworked resistance coils go when they finally curl up their toes and leave a "dark" house behind them.

The manufacturer's representative, on the other hand, was equally insistent that the resistance elements were quite all right and were operating in a perfectly normal manner and, indeed, far from "going West," they would, if anything, gradually work their way eastward since the entire mechanism was designed to have a proper factor of safety in the matter of over heating.

The basis of the electrician's argument was the surface temperature of the plates and he claimed that when said plates became too hot to touch comfortably, it was a positive sign that everything was far from being "jake." It seemed as though his previous experience with resistance centered mainly around another equipment which he had handled some years ago and which, for approximately the same amount of power, had been about three times as large. This equipment, it developed later, was of the open coil type, having its resistor elements freely exposed to the air.

He failed to see why one device should run so much better than another and explained it by saying that he believed the smaller equipment was generating an undue amount of heat and, therefore, was operating in a dangerous manner.

Surface Temperature and Radiation

The factory man patiently tried to explain that the true reason lay in the fact that the large unit had considerably greater radiating surface and furthermore was air cooled so that its framework and supporting mechanism would, naturally, be less likely to store up heat.

Most important of all, he pointed out that it was quite probable that the resistor elements were of such size and length that they were operating at a very low temperature and that what heat was generated was quickly dissipated into the air and not into the framework.

Everything considered, the operating temperature, undoubtedly, was much below what was required for safety, so that the size of the apparatus was greater than need be.

The smaller equipment, on the other hand, was generating no more heat but was operating at a higher surface in this condition, as long as the resistor elements were not heated above a safe value (approximately 400° C. Max.).

Since these resistor elements were entirely enclosed in a vitreous substance, which in itself is a poor heat conductor and thus stored it up, it was only natural that they would, in turn, be heated to a still higher temperature. The safe operating value, however, was in no danger of being exceeded and the mechanical construction of the equipment was such as to give no cause for alarm whatever.

The matter of the total heat given off by any resistance unit when in operation is easily settled and leaves no room for argument. The rate at which heat is emitted measured in watts will be equal to the square of the current multiplied by the resistance in ohms, or

$$P = I \times I \times R$$

In the case of two resistances where each is designed to take care of the same load, the heat given off by the both will be exactly the same no matter what the relative sizes of the units may be. In other words, it makes no difference whether one unit is twice as large as the other; if the load on each is the same the heat loss will also be the same.

This brings to mind the much discussed question concerning the amount of heat emitted by an incandescent lamp. The answer is simple—all of the electrical energy consumed by the lamp is converted into heat so that a 100 watt lamp will emit exactly 100 watts of heat; a 200 watt lamp, 200 watts, etc.

Of the 100 electrical watts put into the lamp, about 92 watts will never even reach the visible light stage but will be changed into heat waves and infra-red (also heat waves which are too long to be visible). The other 8 watts will be emitted in the form of visible light but each time these light rays strike an object and are reflected a certain percentage is lost and changed into heat so that eventually all of even these 8 watts of light are converted into heat.

Connect to Separate Circuit

One thing brought out by the factory man in his explanation was the necessity, in a bank of pancake resistance, of connecting each plate individually to its full rated load without overloading the plate by even a couple hundred watts. A bank of three plates, for example, connected in parallel to the entire load would incur the danger of one or two plates "hogging" the current, or at least taking more than their proper amount, with the result that early burnout of the unit would come.

It is for this reason that each plate is marked individually with the load rating for which it was designed and, furthermore, separate terminals are provided on each plate to permit of each being connected separately to its exact rated load.

Projectionists are cautioned, therefore, to follow the manufacturer's instructions in this respect and be careful not to attempt multiple hook-ups with such resistance banks.

Four Theatres Under Way in New England

Exterior work on the new Goldstein Brothers theatre in Chicopee, Mass., is completed and interior work started this week.

George Nelson Jacobs of Boston has completed plans for a new theatre to be built on Main Street, Fitchburg, Mass., for the Kenmore Realty Co. Bennett Rockman, of Newton, Mass., will be in general charge. The theatre will cost $300,000 exclusive of equipment.

Foundations have been completed and walls started on the new theatre on State Street, Springfield, Mass., for the Goldstein Brothers circuit, from plans by Architects Blackall, Clapp & Whittemore, of Boston.

Plans are being drawn by Architect Thomas Lamb, of New York City, for the Poli Memorial theatre in Springfield, Mass., which is to cost in excess of $1,000,000. An office building will be erected in conjunction with the project, to be ten stories high.

Salt Lake Business Man Plan New Theatre

Steps leading toward the erection of a beautiful new theatre on Main Street, Salt Lake City, have been taken by a group of prominent business men, according to report made public recently. The plan, it is stated, is to build the structure for use as one of the chain of playhouses used in presenting the Orpheum circuit attractions.

The site considered, it is announced, is on the west side of Main Street, between First and Second South Streets. The structure, which would be designed in L shape, would have a frontage on both Main and First South Sstreets, if constructed at this location, which has attracted attention for some time of several men of importance in the amusement world here, including motion picture magnates. A combination of men interested in amusement enterprises with indicated support from Salt Lake business men, has advanced the theatre building proposal toward definite form.

Brooks Elected 17th Time by Troy Operators

For the seventeenth time in as many years, Harry M. Brooks, former member of the New York State Asembly, was last week re-elected as president of the moving picture machine operators' union in Troy at the annual meeting. Alphonso LeMay was also re-elected as financial secretary for the seventeenth year. Others chosen were Felix Mangione, vice-president; Senaca M. Shaffer, treasurer; Louis Rimm, recording secretary. The board of trustees will consist of Michael McGrath, Dan Corcoran and Arthur Edge. The annual outing will be held some time in September. The operators will be represented this winter in the bowling league.

Fall Meet Committee of S. M. P. E. Listed

THE Committee of Arrangements for the Fall Meeting of the Society of Motion Picture Engineers, Whiteface Inn, Lake Placid, New York, September 26th to 29th, is as follows: Mrs. J. H. Theiss, H. T. Cowling, Louis Cuzzens, P. A. McGuire and J. I. Crabtree, Chairman.

Mr. Crabtree announces that twenty-one papers have already been listed on the tentative program and the completed list with the names of papers to be read and authors will be given out in about two weeks.

The addition of Mrs. J. H. Theiss, wife of J. H. Theiss, E. I. Du Pont-De-Nemours Co., to the Committee is an interesting novelty which will undoubtedly make the social side of the meeting very much more attractive from every standpoint.

Work Rapidly Progressing on Publix's Alabama

Work is rapidly progressing on Publix's new "Alabama." It is reported that the house will install a Wurlitzer pipe-organ, approximately the same instrument as now being used in the Chicago Theatre. It is quite evident from construction thus far completed that Publix intends the Alabama to be one of its finest units, and Birmingham is expectantly awaiting the announcements preceding the opening.

Two More New Theatres for Downtown Brooklyn

Two new theatres will soon be added to Brooklyn's downtown section when William Fox's new house is completed and another smaller theatre known as the Montmartre gets under way the early part of September.

The Fox project is a large one and will be included among those houses which will be under the supervision of S. L. "Roxy" Rothafel.

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Several Shifts Among Theatres in Pacific-Northwest

SEVERAL changes in theatre ownership, management, policy and price have been made in the Pacific Northwest territory recently, according to news emanating from reliable sources in Seattle, Washington.

The Hollywood Theatre, one of Seattle's newer suburban houses, was sold last week by Si Danz to a Mr. Clapp of California, who plans to operate the theatre.

The Yesler Theatre, another Seattle neighborhood playhouse, was bought by N. Levin from Mr. and Mrs. S. Z. Williams this week. The Williams will continue to operate the Good Luck Theatre, and the South Park Theatre will remain under Mr. Levin's direction.

The Hollywood Theatre at Ellensberg, Washington, was taken over last week by Harry Ulsh, who acquired the house at an exceptionally advantageous figure. The house has been temporarily closed for renovating.

F. C. Weskil of Sand Point, Idaho, last week let the contract for his new 1,000 seat house in that city. It is expected that the theatre will be ready for opening early in December.

Construction will also begin soon on Calvin Heilig's new $150,000 theatre in the Oregon territory. The house will seat 1700 and will be ready for opening late in the fall.

The United Artists and Fifth Avenue Theatres in Seattle, owned and operated by West Coast Theatres, last week raised their Sunday evening admission prices to 60 cents, as against the former 50 cents admission that has been in effect all during the summer season.

Ensley Theatre Latest Addition to Wilby-Alabama Chain

ONE of the latest addtions to the R. B. Wilby chain of theatres in Alabama, the new beautiful $100,000 Ensley Theatre, Ensley, Ala., will open on the evening of Monday, August 29, at 7:30 o'clock.

D. O. Whilldin, the architect, has carried out the popular Spanish-Moorish idea in the design and an attractive tower, which can be seen for blocks away, stands at the corner of the structure.

The interior of the theatre is treated in many distinctive designs and, like the exterior, is Spanish to a large extent. Gold and green are the predominating colors.

One of the most attractive parts of the theatre is the inside foyer, where there is an unusually pretty fountain with goldfish. Rest rooms for both men and women are conveniently located near th auditorium and a drinking fountain of bright tiles is to be found near the foyer.

A Robert Morton organ of the latest type is a special feature of the equipment and an organist famous for her broadcasting from one of the largest radio stations in the country will be at the console. Chairs from the Heywood-Wakefield Company are large and comfortable, while the red and gold Spanish carpeting adds much charm to the appearance of the auditorium.

A. V. Summers, formerly with the Jefferson Theatre in Birmingham, has been chosen as manager of the house, according to Dick Kennedy, resident manager of the Wilby theatres in Birmingham.



Joseph Aller, Production Manager of the West Coast plant Consolidated Laboratories.

Power Studios in Charge of Denver Job

Contracts covering the complete remodeling of the America Theatre in Denver, Col., have been signed by the Robert E. Power Studios. This house is one of the many being run throughout the country under the direction of Universal Pictures Corporation. Work will begin at once, and the house will close down for one week, opening about August 21st.

The present design of the interior is Adams mixed with Empire, and the plan is to alter the house, adhering strictly to the Empire Period. Alterations will be made not only to the auditorium but to the foyers, outside lobby, and marquee, as well. New lighting fixtures will be installed, and the stage will be re-equipped completely. When finished the interior will be entirely changed.

The Robert E. Power Studios are in charge of the complete alterations and, while working on the America Theatre in Denver, they will also have crews of men working on the alterations of the Orpheum Theatre in Salt Lake City, and the decorating of the new Bachechi Theatre in Albuquerque, New Mexico.

Work will be started soon on the decorating of the new theatre under construction at Twenty-third and Central Avenue, Los Angeles. The interior of this building is almost ready and the Robert E. Power Studios will begin work there within the next few days.

Consolidated Maintains 24-Hour Service on Coast

One of the most important branches of the laboratory business is the developing of negative and the making of the first prints. This is one that requires the most specialized equipment and the most expert craftsmen to handle it successfully.

Joseph Aller, production manager of Consolidated Film Laboratories' West Coast plant, says: "These 'dailies' or 'rushes' are the first evidence of each step in the making of a picture, and are anxiously awaited by directors, camera men and producers, and everyone connected with production, in order that they judge as to what has been accomplished, check on their picture apparatus, the lighting and action, and proceed with their next scene. Due to the immense hourly or daily cost of all elements of production, the need for speed is most obvious. Consolidated has met this by maintaining a 24-hour-a-day service."

Cutler-Hammer Mfg. Moves Cleveland Office

The Cutler-Hammer Mfg. Company, of Milwaukee, Wis., manufacturers of electric controlling devices, announce that their Cleveland Office has been moved from the Guardian Trust Building to the Guarantee Title Building, Suite 1905. The new office has approximately three times the space of the old with increased facilities, made necessary by the large and growing business.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 26
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	6378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	6291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5900 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Mallev-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 26
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Bliun-Bellamy-Baxter Allison	Paramount	5455 feet	May 27

Feature	Star	Distributed by	Length	Reviewed
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Silent Avenger, The	Thunder (Dog)	Lumas	5900 feet	
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-B. Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	6000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6 reels	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.		
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor The	R. Schildkraut	Pathe-De Mille		
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National		
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M	5957 fete	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
	Mendez	F. B. O.		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	Julv 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Service For Ladies	Adolphe Menjou	Paramount	6 reels	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Soft Cushions	Douglas MacLean	Paramount	7000 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5400 feet	
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7 reels	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount	7453 feet	
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 8
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing.	Paramount		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26

Feature	Star	Distributed by	Length	Reviewed
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Drop Kick, The	R. Barthelmess - A. Vaughan-B. Kent	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767! eet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Foreign Devils	Tim McCoy	M-G-M		
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany		
Girl From Rio, The	Carmel Myers	Lumas	5900 feet	
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen,	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Woman to Another	F. Vidor-Von Elty	Paramount		
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Red Raiders	K. Maynard-A. Drew	First National		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas	6000 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
We're All Gamblers	Meighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O.		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	A. Menjoy-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C Rogers	United Artists		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Once and Forever	Patsy Ruth Miller	Tiffany		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Ranger of the North	Ranger (Dog)	F. B. O.		
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4205 feet	Aug. 19
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G		
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Avenger, The	Bob Custer	F. B. O		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Branded	Bob Custer	F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
Buck Privates	de Putti-McGregor	Universa		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		

Feature	Star	Distributed by	Length	Reviewed
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney	Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gorilla, The	C. Murray-F. Kelsey	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Gun Gospel	K. Maynard	First National		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home Made	Johnny Hines	First National		
Honeymoon Hate		Paramount		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
I'll Tell the World	Colleen Moore	First National		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Louisiana	Billie Dove	First National		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Crazy	Mulhall-Mackaill	First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
Noah's Ark (road show)	Special Cast	Warner Bros.		
No Place to Go	M. Astor-L. Hughes	First National		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division	6700 feet	
Red Hair	Clara Bow	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of Old Spain, A	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart		
Show Boat		Universal		
Silver Valley	Tom Mix	Fox		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
South Sea Love		F. B. O.		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thanks For the Buggy Ride	Laura La Plante	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Very Confidential	Madge Bellamy	Fox		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Batter Up	George Davis	Sept. 11	2 reels	
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Capers of a Camera	Hodge-Podge	July 17	1 reel	
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	
Dummies	Larry Semon		2 reels	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
Fox Tales		Sept. 25	2 reels	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2

Title	Star	Rel. Date	Length	Reviewed
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Big Boy	Aug. 28	2 reels	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Aug. 28	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	
Up In Arms	Dorothy Devore			Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra, The	Variety		1 reel	
America Today	Variety		1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Fool and His Honey	Tyles Brooks		2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
Mum's the Word			2 reels	Sept. 2
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Silk Legs		July 31	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling		2 reels	
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Kisses	Roach Stars	Aug. 28	2 reels	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1.	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Custard's Last Stand		Bray	r 2eels	
Derelects of the Sea	Novelty	Bray June 30.	1 reel	
Deuce, The	McDougall Kids	Bray June 1.	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
Fresh and a Devil		Bray		
God Made This Day For Me (Guest Jewel)		Aug. 1.	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19.	1 reel	
H s Ticklish Predicament		Bray		

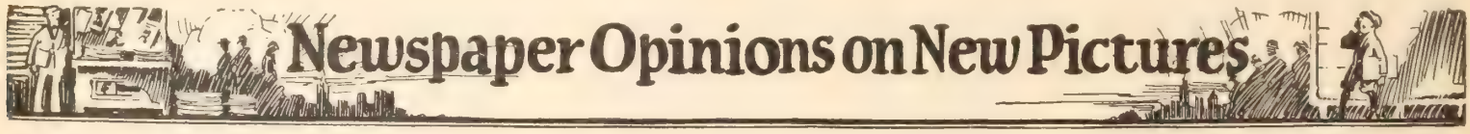
Title	Star	Rel.	Date	Length	Reviewed
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty		June	1 reel	July 22
Lost in a Pullman		Bray		2 reels	
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sky Walkers	Novelty		June	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	
Water, Water Everywhere		Bray	June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Footing the Bill	Color Classic			1 reel	
Greenwhich Village Romance, A	Color Classic			1 reel	
King of Sports	Color Clasyic		Sept 1	1 reel	
Love in the Jungle	Color Classic			1 reel	
Man Who Married the Moon	Color Classic			1 reel	
Me and My Pal	Color Classic			1 reel	
Memories	Color Classic		Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy		July 25	1 reel	July 15
Barrymore Tommy (Mustang)	Fred Gilman		June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"		Oct. 3	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson		Aug. 15	10 episodes	
Buster Come On	Trimble and Dog		Sept. 14	2 reels	
Buster's Frame-Up	Trimble and Dog		June 6	2 reels	May 20
Buster's Handicap	Trimble and Dog		Aug. 1	2 reels	July 15
Buster's Initiation	Trimble and Dog		July 4	2 reels	June 24
Cows Is Cows (Mustang)	Corbett & Holmes		July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty		Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin		Sept. 24	2 reels	Sept. 2
Daze of the West (Mustang)	Fred Gilman		Sept. 3	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	June 3
Do or Diet	Charles Puffy		June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman		Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor		June 15	2 reels	May 27
George Steps Out			Sept. 28	2 reels	
Great Guns	Oswald Cartoon			1 reel	
Gun Justice (Mustang)	Fred Gilman		July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards		Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Honest and Truly	Charles Puffy		Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman		Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy		July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair		June 22	2 reels	June 3
Keeping in Trim			Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb		Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		Oct. 3	1 reel	
Monkey Shines	Ben Hall		Sept. 25	1 reel	
My Mistake	Charles King		June 29	2 reels	June 10
Newlyweds' Surprise	Snookums		Oct. 3	2 reels	
Newlyweds' Troubles	Snookums		Sept. 5	2 reels	Aug. 19
Oh Taxi!	Sid Saylor		Aug. 10	2 reels	July 22
Oh Teacher!	Oswald Cartoon		Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor		July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman		Oct. 8	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb		Aug. 6	2 reels	July 15
Penny Ante	Harry Mann		June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman		July 16	2 reels	June 24
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett		June 11	2 reels	May 20
Plain Jane			Aug. 17	2 reels	
Please Don't			Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman		July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"		June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes		June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House		Oct. 1	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb		July 17	2 reels	July 1
Run for His Money, A	Arthur Lake		Aug. 21	1 reel	
Rushing Business			Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver			2 reels	June 17
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood		Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Silent Partner, The (Mustang-Edmund Cobb)			Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards		July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley		July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor		Aug. 3	2 reels	July 15
Society Breaks			Oct. 5	2 reels	
Sodas and Shebas	Arthur Lake		Sept. 12	2 reels	
Son of America, A	George K. Arthur		Aug. 8	1 reel	
Square Shooter, The (Mustang)	Fred Gilman		Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley		June 1	2 reels	May 13
Surprised Honey	Neely Edwards		Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey		July 17	1 reel	July 1
That's No Excuse	Charles King		June 8	2 reels	May 20
Too Much Sleep	"The Gumps"		Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty			2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon		Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy		July 4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King		July 13	2 reels	June 24
Whispering Smith Rides (Serial)	Wallace MacDonald		June 6	10 episodes	
Winning Five, The	Lewis-Gulliver		Sept. 26	2 reels	



"Camille" — First National, Riviera Theatre, Omaha

News-Bee: "For sheer breath-taking beauty and superb performance, give me Norma Talmadge in 'Camille.' Not only is picture supreme triumph of adorable Norma's colorful screen career, but her Camille probably is lovliest ever brought to stage or screen. Holds rapt attention and interest of whole audience during every moment that she is in picture. A gorgeous and exquisite beauty, with talent convincing and satisfying. Delightful and praiseworthy attraction. Do not fail to see it."

"Camille"—First National, Ambassador Theatre, St. Louis

Times: "The role of 'Camille' is not new to stage or screen, but modern incarnation and beautiful through medium of Norma Talmadge is perhaps most exotic and beautiful that public has yet been able to enjoy. Fred Niblo has given technical treatment that fully maintains high artistic standards, which he established in 'Ben Hur,' and that greatly enhances splendid performance of star. Norma Talmadge has never appeared to greater histrionic advantage. Widely divergent emotions which identified 'The Lady of the Camellias' portrayed with sincerity of interpretation that has been unsurpassed by any 'Camille' in theatrical history."

Star: "With 'Camille' as her vehicle, Norma Talmadge reaches pinnacle of her career as emotive actress. Has brought to screen one of finest portrayal of an all-sacrificing love that has ever been filmed. Should satisfy most critical. Gilbert Roland bids fair to take his place as one of great lovers of screen."

"Whit Pants Willie"—First National, Carlton Theatre, Philadelphia

Record: "Johnny Hines outstrips former successes. Hilarious from beginning to end, nicely produced and comedian keeps running steady streams of really good humor without let-down. Good cast supports."

Inquirer: "Laughs that gurgle with introductory sub-title and never end until fade-out accompany antics of Johnny Hines in 'White Pants Willie.' Film absorbing throughout."

Evening Ledger: "Johnny Hines, that popular comedian, will please not only faithful following that is essentially his aown, but casual movie goer with his latest film. For it is breezy comedy. Naturally entire burden of film rests on Johnny Hines' shoulders, and he carries off honors easily and deftly. He never becomes tiring—as do some other comedians."

Evening Bulletin: "Johnny Hines provides plenty of fast comedy and mirth-provoking stunts suitable for entertainment during hot summer days."

Public Ledger: "This scintillating farce is one rollicking laugh after another."

"The Poor Nut"—First National, Oriental Theatre, Chicago

Daily News: "As good as play, and that's good. The joy, cleanliness and humor of piece made play popular and do same for movie."

Herald-Examiner: "Mulhall a scream as 'poor nut.' Riotous farce, unwinding to accompaniment of gurgles and guffaws. All told, this is one of most amusing and nutty little stereopticons on market, completely successful translation from stage to screen. Go and have good time."

"The Patent Leather Kid"—Globe Theatre, New York City

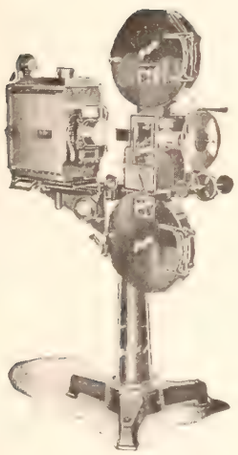
Evening Journal: "Barthelmess makes comeback picture great entertainment. Well made, story splendidly developed, and its telling absorbingly human. Happy ending beautifully done without usual maudlin sentiment. Barthelmess, in several of the sequences, does outstanding work. Comedy and grimness and thrils. You'll get kick out of this one. It's worth seeing."

Graphic: "The old Barthelmess of 'Tol'able David' and 'Broken blossoms' came back on screen and scored cinema knockout. Utterly different in type from earlier characters which brought Barthelmess fame, this newest film shows him once more in best form, real actor; who can make flesh and blood being out of a film portrait. Santell built up around sterling performance of star an atmosphere and sustained interest with intense action to last close-up. Molly O'Day handled difficult character like veteran performer. To be recommended on street dotted with shell-peppered celluloid."

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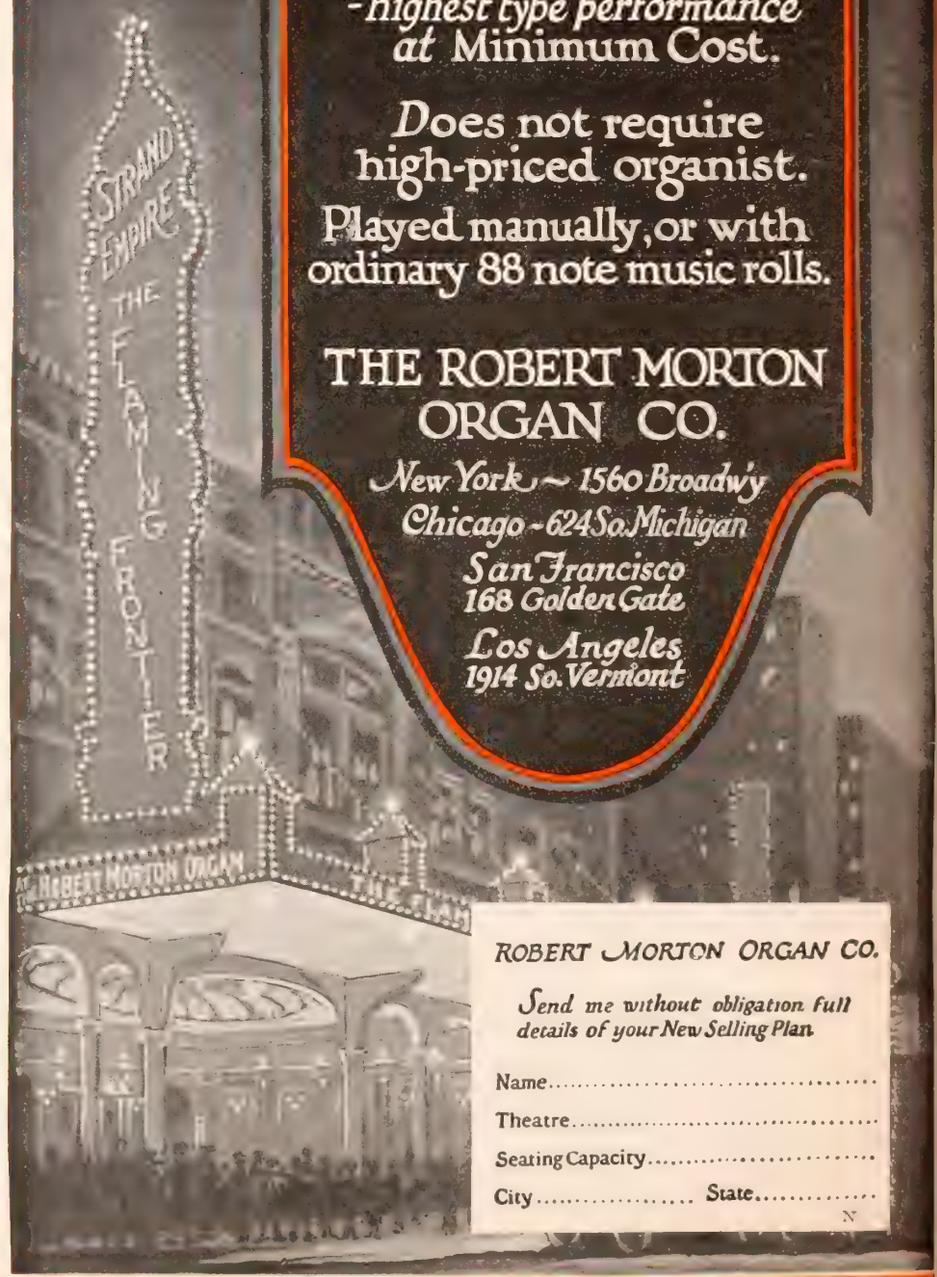
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September 16, 1927

Motion Picture News

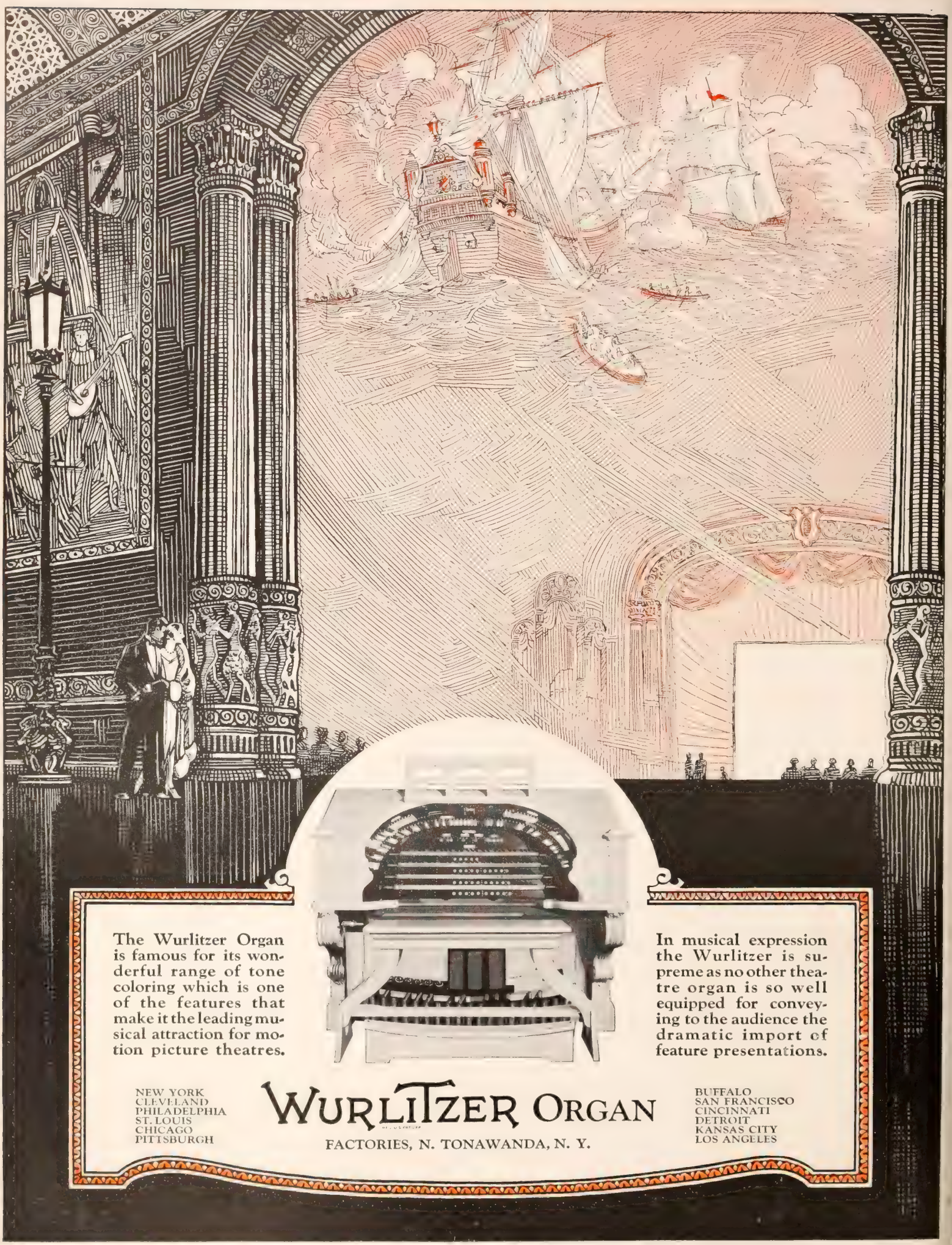


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stars

—but what kind are they?



harold LLOYD

¶ It means nothing for a company to have a lot of stars. The question is: Who are they? What kind of stars are they? Young folks 17 to 30 years of age compose 70% of motion picture audiences. Restless, up-to-date young folks. The class most affected by these changing times. ¶ Thumbs down, cries this youthful hard-boiled public, on the doll-faced heroines and too heroic heroes of yesterday. Up with breezy Harold Lloyd, saucy Clara Bow, regular-guy Richard Dix, virile Emil Jannings, slam-bang Beery-Hatton, sophisticated Adolphe Menjou. Spotlight for modern stars sparkling with color, honesty, fun, action. Spotlight, in other words, for Paramount stars, and curtain for the has-beens and never-wases! ¶ Cold facts—box office figures, fan mail totals, exhibitor reports—prove the superiority of Paramount's list. Surround this stellar galaxy with the industry's shrewdest showman brains, the finest resources, national advertising hitting 70,000,000 readers—and try and tie it!



clara BOW



BEERY *and* HATTON



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stars—but what

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RICHARD DIX. Real, fighting he-man. And they love him! "Quarterback," "Vanishing American," "Knockout Reilly." And now the slashing two-fisted roustabout of "Shanghai Bound." Then "The Gay Defender," and more.



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POLA NEGRI. Empress of emotions. "Barbed Wire" reveals the new Negri. Photoplay hails her second for 1927-8, "Woman on Trial" as "a glorious, extraordinarily fine picture." All-star casts and directors. Real stories. A super-Negri.

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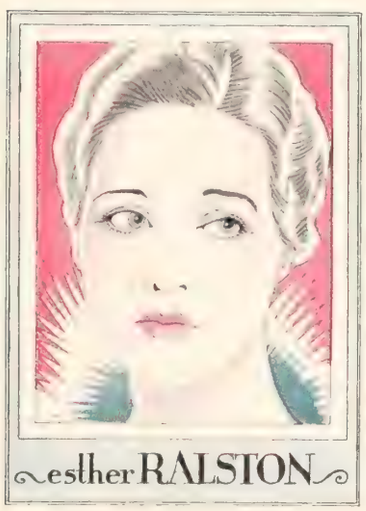
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MARIE PREVOST, *incomparable interpreter of sophisticated femininity, has one of the greatest roles of her career in "On to Reno"*

Here is an amazing story by Joseph Jackson, a smart sophisticated comedy drama centering about the great "divorce mill" at Reno.

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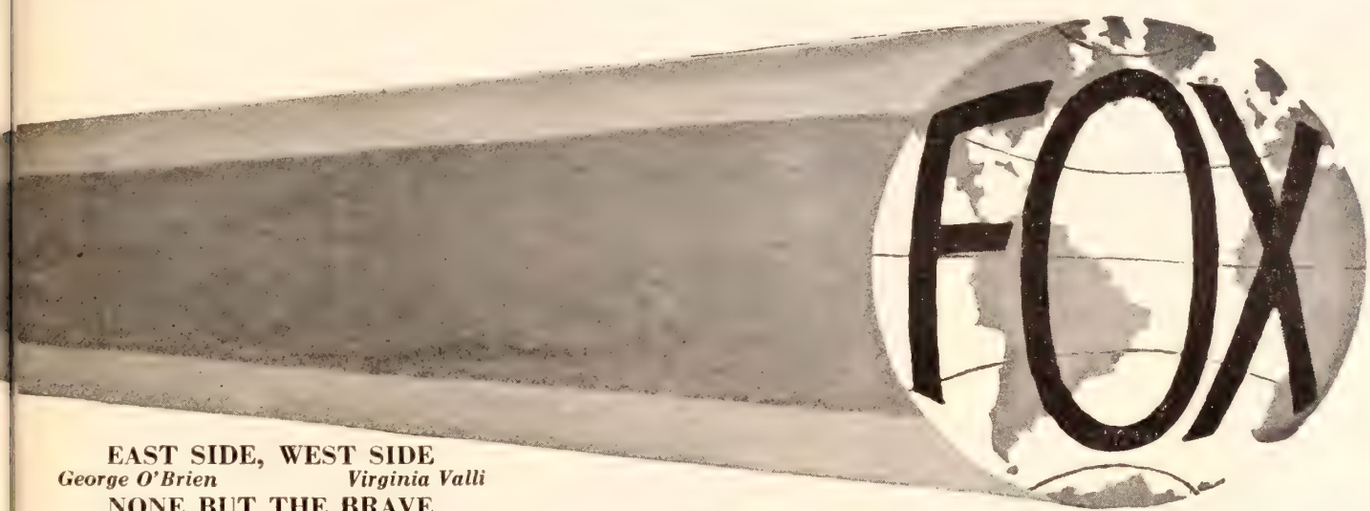
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Madge Bellamy *Edmund Lowe*

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Madge Bellamy

LUNA PARK
Victor McLaglen *Greta Nissen*
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Madge Bellamy

WIDOW-IN-LAW
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Earle Foxe

SUGAR DADDIES
Mary Duncan

THE GAY RETREAT
Sammy Cohen *Ted McNamara*

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Olive Borden

PUBLICITY MADNESS
Lois Moran *Edmund Lowe*

HIGH SCHOOL HERO
Sally Phipps

VERY CONFIDENTIAL
Madge Bellamy *Mary Duncan*

and in addition

WHAT PRICE GLORY
Victor McLaglen, Edmund Lowe, Dolores Del Rio

PROFITS *with* FOX

EPIC! ADVENTURE BIGNESS!
SPECIAL!
ROMANCE! FOR CLASS HOUSES!

KEN MAYNARD

in "The RED RAIDERS"

Presented by · · · CHARLES R. ROGERS
From the story by · · MARION JACKSON
Directed by · · · ALBERT ROGELL
Supervised by · · · HARRY J. BROWN

First National Pictures

Look for Another TRIUMPH *for*
FIRST NATIONAL'S SHOWMAN'S GROUP
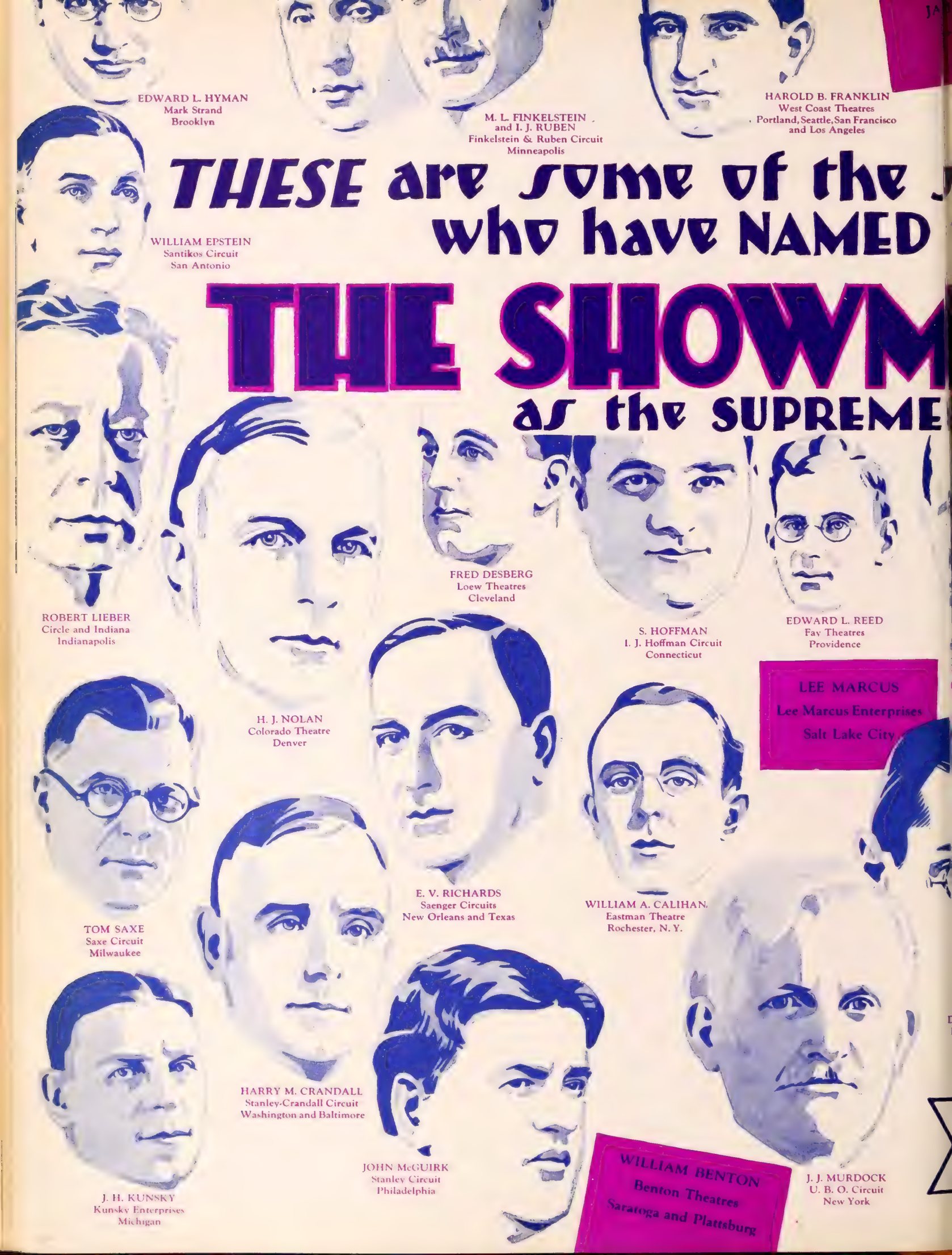
The Verdict is in —

FIRST NATIONAL

WINS

the Contest for 1927-'28 Leadership

(Story on following page


EDWARD L. HYMAN
Mark Strand
Brooklyn
M. L. FINKELSTEIN
and I. J. RUBEN
Finkelstein & Ruben Circuit
Minneapolis
HAROLD B. FRANKLIN
West Coast Theatres
Portland, Seattle, San Francisco
and Los Angeles
THESE are some of the
who have NAMED
WILLIAM EPSTEIN
Santikos Circuit
San Antonio
THE SHOWM
as the SUPREME
ROBERT LIEBER
Circle and Indiana
Indianapolis
FRED DESBERG
Loew Theatres
Cleveland
S. HOFFMAN
I. J. Hoffman Circuit
Connecticut
EDWARD L. REED
Fay Theatres
Providence
LEE MARCUS
Lee Marcus Enterprises
Salt Lake City
H. J. NOLAN
Colorado Theatre
Denver
TOM SAXE
Saxe Circuit
Milwaukee
E. V. RICHARDS
Saenger Circuits
New Orleans and Texas
WILLIAM A. CALIHAN
Eastman Theatre
Rochester, N. Y.
HARRY M. CRANDALL
Stanley-Crandall Circuit
Washington and Baltimore
J. H. KUNSKY
Kunsky Enterprises
Michigan
JOHN McGUIRK
Stanley Circuit
Philadelphia
WILLIAM BENTON
Benton Theatres
Saratoga and Plattsburg
J. J. MURDOCK
U. B. O. Circuit
New York



WALTER HAYS
Strand
Albany



A. C. HAYMAN
Strand and Cataract
Niagara Falls

I. LIBSON
Libson Circuits
Cincinnati and Louisville

ures of JUDGES
AN'S GROUP
ALUE for 1927-'28





S. JACOBSON
Lafayett Theatre
Buffalo

TOM BOLAND
Griffith Theatres
Oklahoma



JACOB FABIAN
Stanley-Fabian Circuit
New Jersey



OHNSON
heatre
le



J. B. CLARK
Rowland & Clark
Pennsylvania

Yessir!—it's all over now!

The Master Minds have Made up their Minds!

For weeks they sat in judgment—

Listening—Checking—Comparing . . .

They HAD to—because on each man's verdict depended the prosperity, not of a single theatre, but of a score!

Now at last they've decided—

And their decision GOES for this whole industry.

No more Doubts—

No more Arguments—

FIRST NATIONAL WINS *for* 1927-'28 *because*



JOSEPH PLUNKETT
Mark Strand
New York



J. D. EAGAN
Wilmer and Vincent
Pennsylvania and Virginia

The Industry's Headliners are SHOWMAN'S GROUP Signers!

—that SETTLES it!

TONY GABLIK

PICKED by the PICK of the Buying Brains of the Industry

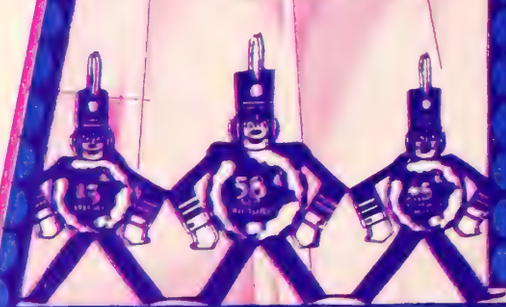
because

they knew they HAD to have these Fan-Favored STARS

NORMA TALMADGE
COLLEEN MOORE
CONSTANCE TALMADGE
RICHARD BARTHELMESS
MILTON SILLS
BILLIE DOVE
HARRY LANGDON
JOHNNY HINES
KEN MAYNARD

and

Jack Mulhall
Dorothy Mackaill
Mary Astor
Lloyd Hughes
Ben Lyon
Charlie Murray
George Sidney
Doris Kenyon
Lewis Stone
Anna Q. Nilson
Virginia Lee Corbin
Maria Corda



because

they knew their theatres would KEEP their leadership with these OVERWHELMING PRODUCTIONS

CAMILLE
13 Weeks on Broadway!—Extended runs at advance admission in key cities!—The most famous love classic of the century.

LILAC TIME
Your previous Colleen Moore profits will be carfare compared to the gross from this sensational Broadway success, directed by George Fitzmaurice.

THE PATENT LEATHER KID
New York ran wild at opening of Broadway special engagement, at $2.20 top.

HAROLD BELL WRIGHT'S "THE SHEPHERD OF THE HILLS"
You KNOW what this one is bound to do.

THE MIRACLE
Max Reinhardt's stupendous spectacle. The greatest buy in years and world's-record holder of all theatrical attractions.

THE PRIVATE LIFE OF HELEN OF TROY
The best-selling novel of the decade brought to the screen.

WILL ROGERS IN "A TEXAS STEER"
One of the most famous farces of the American stage. The perfect role for America's most famous humorist.

THE GORILLA
Greatest Broadway comedy melodrama hit since "The Bat."

An Adaptation of
THE BARKER
Broadway's Wow of 1927.

LOUISIANA
Bigness unknown in any previous historical special.

AND 48 MORE LIKE 'EM

Never before has your choice of season's product been so important—because Never before has any product so far outclassed all others as does

FIRST NATIONAL'S SHOWMAN'S GROUP

Motion Picture News

Volume XXXVI NEW YORK CITY, SEPTEMBER 16, 1927 No. 11

Marcus Loew

The Industry United in Sorrow Over His Passing

By William A. Johnston

EVERY so often this turbulent industry is unified. Today, as I write this, the common mind is one of sorrow over the passing of Marcus Loew. There are no exceptions.

The newspapers seem unanimous in their recognition of him as a figure of world-wide importance. And so he was. And so he will be remembered.

But we are thinking of him as a man, a sterling, lovable man. And so we will remember him.

He was universally liked.

And no prominent man can leave behind him a greater heritage than this.

WHENEVER some one man had to preside over a meeting of the clans of the industry, the choice was Marcus Loew.

He was always cool and candid; sturdily fair; without pose; genuinely unassuming; real; always the same whether you met him on the street or in his magnificent home, Pembroke.

He was a kindly man.

Nothing pleased him more than to play the host at Pembroke; to as many as cared to come; and this he did with the same heartiness and unostentation that characterized him when his home was a modest apartment in New York City.

THERE is a great romance in his career, the newspapers point out.

But it is not merely the romance of the motion picture. It is the romance of wonderful personal achievement; the story of a penniless New York boy who battled his way to great wealth and renown and achieved both without loss of his own character or the affection of others.

He had the sturdiness of the pioneer, the decision of the soldier.

He could say yes and no and mean what he said.

He demanded and gave fairness.

He fought at times against very heavy odds. But he never wavered, never lost his head. He builded well and solidly even when the lightning threatened. His courage was highly exceptional, most admirable.

It is sad that the toll of such men must be taken in early life. It is regrettable that he could not have seen more of that which he builded.

But his work will go on and the memory of him will live for many years.



In this corner we have Jack White, director-in-chief of Educational Studios who was married last week to Pauline Starke whose photo is shown in the opposite corner



Al Christie and George W. Weeks aboard the Ile de France on which Christie sailed to confer with Eddie Sutherland and Monte Brice on the new version of "Tillie's Punctured Romance," a Paramount release



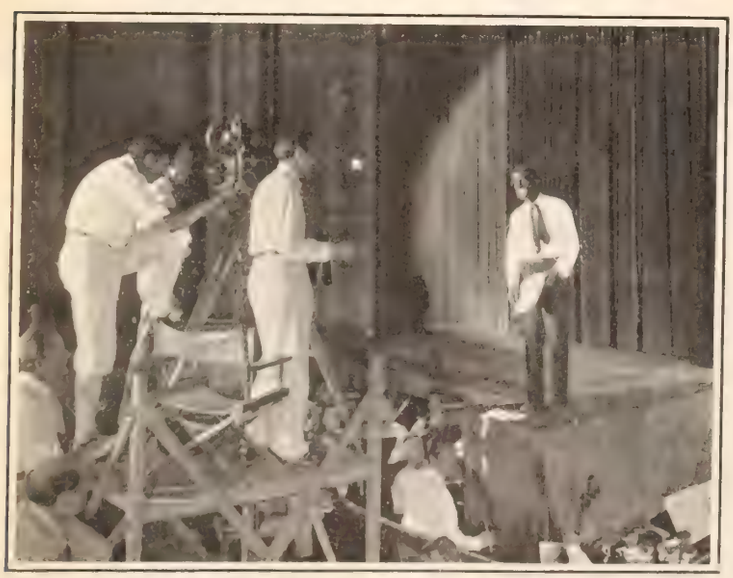
Over here is Pauline Stark, now Mrs. Jack White. His picture is over there in the first column. Miss Starke is now at work under Robert Z. Leonard's direction in M-G-M's "Little Bit of Broadway"



The Hypnotist demonstrates. Lon Chaney instructs director-author Tod Browning and Polly Moran in concentration in preparation for M-G-M's productio of "The Hypnotist"



One of the most attractive and promising young ladies on the Metro-Goldwyn-Mayer lot is Louise Lorraine, who at present is playing with Tim McCoy in his latest starring vehicle, "The Frontiersman"



Mammy has a rehearsal. Al Jolson going through a scene with Director Crosland in Warner Bros., "The Jazz Singer." Hal Mohr is at the piano



Alley atmosphere, with Shirley Mason and Paul Panzer doing their stuff in "Sally in Our Alley," a Columbia production

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

NEWSPAPERMEN will not soon forget Marcus Loew. They know, perhaps better than many others, how human he was; how approachable; how democratic at all times; and what a refreshing sense of humor he exercised even in trying situations.

The measure of a man is very clearly shown in his dealings with the press. Mr. Loew put up no false barriers around himself; it was always possible to see him on a news story; or, for that matter, to discuss any subject in which he was interested, without the necessity for a formal appointment. He gave his views frankly and without fear and a fine sense of justice tempered everything that he said and did.

Though it is not generally known, Mr. Loew was at one time a newspaperman himself; the publisher of a small paper in his early days. This experience was no doubt reflected, in his later great career, when he came to power in the film world.

The men of the trade press estimate pretty accurately the bigness or the smallness of film folk. They do not share the illusions in which some of these personages envelop themselves. The newspaperman is trained to deal in facts; not in illusions.

Mr. Loew, newspapermen know, was one of the few really big men in the industry; and by all who knew him was well-beloved.

* * *

ELIZABETH LONERGAN, American representative of *Kinematograph Weekly* and staff correspondent of MOTION PICTURE NEWS, returned this week on the Homeric from England, where she has been studying film conditions and consulting with *Kine Weekly* and *Picturegoer*. During her stay abroad, Miss Lonergan contributed several reviews of films and articles on the British studios to the NEWS.

* * *

THE evidence in favor of the "Back-to-the-Movies" idea continues to pile up at a great rate. "What Price Glory" grossed more than $400,000 at the Roxy in three weeks, establishing several different kinds of records—on its merits as a picture, properly presented.

Out in Minneapolis, the Pantages theatre played a straight picture policy recently for the first time in its history when it showed "What Price Glory." The theatre broke all its records for a week's gross box-office intake, the figure being slightly over $16,400, and the film was held over for a second week of fine business.

* * *

IN St. Louis, the week ending September 2, there was a forceful demonstration of the same thing. The alibi of poor industrial conditions, unemployment, unfavorable weather or counter-attractions, was not needed when such pictures as "Beau Geste," "What Price Glory," "Metropolis" and "The Fighting Eagle" held the screen.

General business conditions in St. Louis have changed but little in recent weeks. There have been no business booms, no general revival of industry and no sudden increase in population. Hence, the big business generally done in the city first-runs the week of Sept. 2 was due primarily to the fact that for the first time in many moons the picture was given the opportunity to do its stuff—and it did, without being snowed under by presentations, bands and revues.

More St. Louisans went to the downtown first-runs that week than in any similar period in the city's history.

* * *

AT Loew's State, in St. Louis that week, "The Big Parade," which had already played two extended runs in the city at advanced prices, grossed upwards of $42,000 for the week at popular admission scale. It was held over—the third time a picture has been held over in the three years' history of the house.

Estimates of the total attendance at the State for the week ranged up to 115,000 persons. If this figure is correct, it was the greatest week enjoyed by any theatre in St. Louis, topping the 113,000 week set at the Ambassador theatre by Paul Whiteman and his band last Christmas week.

* * *

THE Ambassador Theatre, St. Louis, also enjoyed a very wonderful week's business because the feature picture "Beau Geste" was given an opportunity to demonstrate its worth. There was a stage offering but it didn't handicap the picture because it had real merit. Final figures are not yet available but it would not be surprising if the final reports show that only the Whiteman record topped "Beau Geste."

At the Grand Opera House, "What Price Glory" was playing its third St. Louis engagement and it packed 'em at every show, every day in the week. What becomes of the idea that costly presentations, noisy band shows, etc., are needed to put over good pictures?

Prior to coming of motion pictures—musical revues of that time were in their very ascendency—St. Louis had fewer than a dozen theatres, while today there are about 107 theatres doing business in the community.

At the St. Louis Theatre, "Metropolis" got off to a flying start with big business on Saturday and Sunday and while the crowds tapered off the latter part of the engagement, on the whole the week was above average for this house. In recent months, the Missouri had been converted into a jazz palace, stage shows being played up in preference to feature pictures.

Just across the street, the Grand Central, St. Louis's first high class picture house, has been dark since early in the Summer. Some observers in the Missouri city attribute the closing to a policy of too much jazz and not enough picture.

* * *

WILLIAM A. JOHNSTON'S exclusive interview with Sam Katz, published in last week's issue, defined pretty clearly the Publix policy in several directions, notably the plans for unit partnership operation of secondary theatres.

In this connection it is understood that a deal is under way by which the Publix Class B and C theatres in the Southeast will be managed by local chain executives, though still remaining Publix houses.

* * *

IN the summer of 1926 Publix Theatres Corporation and Saenger Theatres, Inc., of New Orleans, announced the formation of an affiliation for further theatre developments in the South in which Publix and Saenger would be jointly and equally interested. Under the plan no theatres then being operated by either company was to be included in Publix-Saenger activities, but the New Saenger Theatre in New Orleans, which opened in February, 1927, was included in the deal and became the de luxe Publix house in that city.



John Westwood of Princeton and John Stambaugh, collegiate winners of First National contracts in "The Drop Kick"



Nipping a ride. A new pastime suggested for youngsters. Al Wilson, Universal stunt aviator does a quick change from an auto to an aeroplane. Try it sometime



Harold Lloyd's smile is prompted by New York's fairer weather after much rain. The comedian and his technical staff on their way to Coney to shoot scenes for his next for Paramount



Dorothy Gulliver, Universal featured player parked in a precarious spot for a mid-afternoon nap



William Demarest exploiting his idea of feminine attire for men, with Audrey Ferris persuading him it's all wet. They are Warner players



Patsy Ruth Miller enjoyed her acquaplaning at Catalina, where with Glenn Tryon she was making "The Flying Nut" for Universal



Dorothy Sebastian learns her riding for her strenuous role in the M-G-M western "Wyoming" on an electrical horse. It is better padded than the real animal

Pictures and People–*Continued*

It will be recalled that a few months after the formation of Publix-Saenger Theatres Corporation that company gained a strong foothold in North Carolina through the formation of another subsidiary company—Publix-Saenger Theatres of North Carolina—through the acquisition of 50 per cent interest in Piedmont Theatres, Inc., a chain of theatres owned by R. B. Wilby, H. F. Kincey and their associates. The chain consisted of some twelve theatres at the time, and others have been added since the affiliation was perfected.

At the time Publix and Saenger entered into the original affiliation with plans to push developments in theatre acquisition and expansion in the South no mention was made of the possibility of the class B and C Publix houses passing under the operating administration of the Saengers. However, it is known that a deal to accomplish this was set in motion many months ago with E. V. Richards, General Manager of Saenger Theatres, Inc., taking the initiative.

What adds strength to the report that Publix-Saenger Theatres Corporation will gain operating control of the Publix houses in their territory is the fact that those B and C houses have not, on the whole, yielded a profit commensurate with the investment they represent. It is generally conceded that a well organized local theatres operating group would have considerable advantage in this connection.

The foundation has been laid for the deal whether it is eventually consummated or not. Through their affiliation with Mr. Wilby and Mr. Kincey and their several associates in North Carolina the Publix-Saenger Theatres of North Carolina already own 50 per cent interest in an excellent group of theatres. Their successful operation of those houses from their headquarters in Greensboro, N. C., offers further evidence of the advisability of having a local executive familiar with the territory in charge of actual administration.

It would be a simple and logical move to shift all Class B and C houses in Louisiana, Alabama, Mississippi, North and South Carolina to the Saenger and Saenger affiliations. And there is a persistent report to the effect that the Saengers would make the deal with Publix for such a handling and then in turn delegate operating authority to their subsidiaries. In Georgia, it is said, Arthur Lucas might enter into agreement to take over the Publix B and C houses through an affiliation with the Publix-Saenger Theatres Corporation. Mr. Lucas already heads Community Theatres Corporation, which owns and operates five suburban theatres in Atlanta and several houses in southern Georgia. Also he is now engaged in building a new theatre in Macon, Georgia, Publix's only opposition theatre. One of his important holdings is the Lucas Theatre in Savannah, Ga.

Florida will probably not come into the deal inasmuch as E. J. Sparks Enterprises has already perfected a deal by which the majority of the Publix B and C houses in that state were pooled with Sparks holdings and all placed under the supervision of Mr. Sparks. That deal was made several months ago and is already operative.

THE Hollywood Committee on Rumors is not quite so active this week, but it sends in a report to the effect that production supervisors are planning to organize, the object being, so it is said, to keep wages of supervisors up and prevent the wolf from approaching their several doors.

We had not realized that the supervisors' situation was so acute; in fact, we still don't realize it.

* * *

HAL ROACH is a vigorous champion of the short subject. At a luncheon the other day he declared two-reel comedies to be the solution to the presentation problem, which is becoming serious in many sections.

Picture theatres are beginning to find at the start of the new season that there is a shortage of talent for presentation purposes. There is a lack of variety—and this Mr. Roach believes can be supplied best of all by good short subjects.

Mr. Roach came straight to the point on the financial side of short subject production. "We find it impossible to obtain a return that compares with sums expended on feature pictures of far less entertainment value—just because they are in two reels. What has length to do with entertainment?" he asked.

The answer is, of course, nothing in itself. We believe firmly that a picture theatre is primarily a place in which to show pictures. That being the case, the short subject should be given its proper and rightful place on the program as a creator of variety.

* * *

A FEW words about ourselves: *Motion Picture News* has a world-wide audience. It is read in sixty foreign countries and territories, and for many years has been recognized as the authoritative American trade paper. These are:

Alaska, Argentina, Australia, Austria, Belgium, Borneo, Brazil, British West Indies, Bulgaria, Canada, Canal Zone, Chile, China, Costa Rica, Cuba, Czecho-Slovakia, Denmark, Dominican Republic, Egypt, England, Esthonia, Finland, France, Germany, Greece, Guam, Guatemala, Hawaii, Holland, Hungary, India, Ireland, Italy, Japan, Java, Jugo-Slovakia, Korea, Mexico, Nicaragua, Norway, New Zealand, Panama, Peru, Philippine Islands, Porto Rico, Poland, Roumania, Russia, Scotland, Africa, Straits Settlements, Sweden, Switzerland, Spain, Tasmania, Turkey, Uruguay, Venezuela, Newfoundland, Netherlands.

The *News* is quoted very widely in newspapers in this country—and the same thing is true abroad. For example, "Progres," newspaper of Bordeaux, France, recently referred to *The News* as being one of the three best edited of trade papers, the others being "Lichbildbuhne," Berlin, and "Cinema," Brussels.

Through its reciprocal news arrangement with "Kinematograph Weekly," the leading British trade paper, *The News* maintains close contact with trade developments in Europe.

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Wage Troubles Near End in Many Cities

Settlement of Chicago Strike Finds Theatres Again Playing to Capacity

WITH the settlement of the wage controversy which darkened practically every motion picture house in Chicago, word comes from many different points that labor conditions are again threatened to get back to normalcy. The Chicago settlement came following a conference in the office of Mayor William Hale Thompson. Under the terms of the compromise settlement stage hands receive increases of from seven to eight per cent and operators withdrew their request for increases for apprentices. Operators are assured fulfillment of existing contracts. Since the settlement the theatres have been playing to standing room.

After Famous Players-Canadian Corporation had secured an interim injunction restraining the operators and stage hands of Toronto theatres from joining with the musicians in case of a local strike in which about one thousand men would have been involved, both sides got together Tuesday and signed a three-year agreement.

A threatened walk-out of stage hands, musicians and operators at the leading Harrisburg motion picture theatres was averted after an all-day session on September 2 at which the managers and the employes reached an agreement.

The conference of September 2 took up most of the day and in the final show down the scale of wages was boosted.

Minneapolis this week narrowly escaped a strike of motion picture machine operators which almost closed its 58 theatres and threw 7,000 persons out of work. The strike was averted at the last minute.

The operators gained wage increases ranging from 7 to 15 per cent as a result of this conference.

A brief period of open shop conditions in five Houston theatres was ended August 21 after a one-day operation of machines by non-union operators. The controversy between Will Horwitz, theatre manager, and union operators was terminated at a conference Saturday night. At this conference, Mr. Horwitz agreed to a 5 per cent wage increase.

A jurisdictional fight between licensed engineers and union electricians as to which organization should have charge of the operation of cooling systems in the leading theatres of St. Louis has caused the engineers to pass out handbills announcing that no licensed engineers are employed in operating the cooling systems in the St. Louis, Grand Opera House, Missouri, Ambassador and Loew's State theatres.

In all probability the differences that have been existing between the motio npicture machine operators' union in Albany, N. Y., and the exhibitors of that city, will be smoothed out this week. Exhibitors admit this, following two or three meetings that were held last week.

A strike of motion picture operators' union threatened to close the theatres at Sioux City, Iowa, last week but a last minute agreement was reached between the theatre men and the Sioux City theatres. The agreement was reached a few hours before the operators were due to walk out. The new scale of wages with a total of ninety-five cents an hour was claimed by both sides to be a victory.

Forty-seven Baltimore moving picture theatres are now running without operators affiliated with the Federation of Labor and they have signed contracts with the Motion Picture Managers' and Operators' Union No. 1, an independent organization not affiliated with labor.

Changes in Ohio Dep't of Education

Vernon M. Riegel has resigned as head of the Department of Education of the State of Ohio and has been succeeded by John L. Clifton. Mr. Riegel now heads the Ohio office of the visual education department of Fox Films with headquarters in Columbus. He is concerned only with non-theatrical films, his chief interest being to make visual education a part of the prescribed public school curriculum. Mr. Clifton was previously connected with the Ohio State University in Columbus. No other changes in the personnel of the censor board has been made.

Labor Arrangements Halt Proposed Loew-Publix Presentations Combine

BECAUSE of certain labor arrangements which made the deal impracticable, the Publix-Loew presentations combine, which recently was announced by the companies, has definitely been called off. The companies learned that labor regulations would conflict with the plans for sending the Publix de luxe stage shows into some of the larger Loew houses.

Arrangements as they exist between the chains at the present time will be continued, it is said, with each organization booking its attraction independently. Louis Sidney is in charge of presentation bookings for Loew and Jimmy Cowan serves in a similar capacity for Publix.

It is said that Publix is now ready to open its units in New Haven instead of at the Paramount Theatre in New York City. This is to allow time for polishing up of the attractions before they are displayed in New York.

Legislators Commend Chain Manager

THE Alabama House of Representatives took an unusual measure when by unanimous vote it adopted a resolution last week thanking the Montgomery Enterprises and Hoxie Farley, the local manager at Montgomery, for the splendid entertainment provided the legislators in the way of motion pictures during their long stay in Montgomery.

The resolution commended manager Farley for the many courtesies shown them and congratulated the company on the high-class entertainment, the courtesies and service furnished the people of Montgomery in the several motion picture theatres controlled by the company.

Albany Grants Charters to New Companies

Companies incorporating in the motion picture business in New York state during the past week included the following: Rennel Operating Co., Inc., capitalization not specified, Louis Frisch, Hyman Rachmill, Louis Nelson, Brooklyn; Basil Brothers Holding Corporation, Buffalo, capitalization not specified, Constantine J. Basil, Nicholas J. Basil, Theophiles J. Basil, Buffalo.

Vinles Productions, Inc., $100,000, Joseph P. Bickerton, Sidney R. Fleisher, Milton L. Maier, New York City; Equity Theatres Corporation, capitalization not specified, Floyd J. Carter, Thomas H. Watson, Frank Gersten, New York city; St. Louis Garrick Operating Corp., $20,000, Henry L. Lederman, I. M. Lichtigman, Annette Selenkow, New York city.

Ten Percent, Inc., $10,000, Thomas E. Jackson, Morton Miller, Pauline Zeller, New York City; Insular Amusement Corporation, $7,000, Morris Leff, Henry Liman, Sadie Hammerling, New York city; Slovak Producing Corporation, $20,000, Jenie Jacobs, Mercedes deAcosta, Norma O'Connor, New York City.

3,995 French Theatres Tout-Cinema Estimates

According to a report to the Department of Commerce from Trade Commissioner Geo. R. Canty, Paris, in Metropolitan France there are registered 3,995 motion picture theatres, according to the Tout-Cinema 1927. Of this number 180 are located in Paris, and 3,815 are in the provinces. Of these picture theatres, 24 of the Parisian theatres have more than 1,500 seats, 40 have from 1,000 to 1,500 seats, 81 have from 500 to 1,000 seats, 29 have from 300 to 500 seats, and 6 have less than 300. Seventy of the provincial theatres have more than 1,500 seats, 235 have from 1,000 to 1,500 seats, 1,127 have from 500 to 1,000 seats, 1,174 have from 300 to 500 seats, and 1,209 have less than 300 seats.

B. & K. Take Belasco At Quincy, Ill.

Balaban & Katz have taken over the Belasco Theatre, Quincy, Ill., formerly operated by William H. Sohm.

Marcus Loew Dies Suddenly In Sleep at Glen Cove Estate

Head of Vast Theatre and Film Interest Long Ill, But End Comes Unexpectedly---Amusement World Grieves

MARCUS LOEW, president of Loew's Incorporated, died at 6:30 Monday morning, September 5, at his home in Glen Cove, Long Island. The heart attack to which he succumbed while sleeping was sudden and unexpected, for, though in ill health for some time, the late motion picture and theatrical leader improved because of his complete retirement from active business. The deceased is survived by Caroline, his wife, and Arthur M. and David, his sons.

Mr. Loew had been in practical retirement for the last three years. In 1924 he abandoned active exercise of his authorities in the affairs of his corporation. Nicholas M. Schenck, executive vice-president, has been the virtual head of both Loew's Incorporated and Metro-Goldwyn-Mayer, which were organized and headed by Mr. Loew until 1924, when failing health caused him to relinquish his active participation in business affairs. Mr. Schenck will continue the administration.

For nearly a month before his death Mr. Loew had been vacationing at Mr. Schenck's home in Saratoga. Last Sunday he returned to Pembroke, his Glen Cove estate, aboard his yacht, "The Caroline." The entire Loew family was present at the time, as they had all gathered at Glen Cove for the first week-end after Mr. Loew's return from the Saratoga sojourn.

The funeral services were held at 11 a.m. Thursday, the procession starting at 11:30 from Pembroke to Maimonides Cemetery, Cypress Hills, L. I., the burial place of his parents, Herman L. and Ida (Lewenstein) Loew, and the last resting place of Marcus Loew. The Rev. Dr. Aaron Eisman, of 1310 Poe Ave., Bronx, officiated.

The pallbearers were: David Warfield, Nicholas M. Schenck, David Bernstein, Adolph Zukor, Joseph Michaels, John Golden, Lee Shubert, Charles M. Schwab, William Randolph Hearst, Edward A. Schiller, Will H. Hays, Aaron Jones, Arthur Brisbane, E. F. Albee.

Honorary pallbearers were Louis B. Mayer, Joseph M. Schenck, Irving Thalberg, Sidney Kent, Sam Katz, Felix Feist, Leopold Friedman, C. C. Moskowitz, Joseph R. Vogel, Maurice Blumenthal, Richard Rowland, J. J. Murdock, B. S. Moss, A. L. Erlanger, J. Robert Rubin, Edward Bowes, Daniel E. Pomeroy, William Hamlin Childs, William C. Durant, William L. Phillips, William Braden, Messmore Kendall, Carl Laemmle, Sime Silverman, R. H. Cochran, William Fox, E. W. Hammons, Joseph P. Kennedy, J. Homer Platten, Albert Warner, G. M. Baynes, Charles H. Christie, Cecil B. DeMille, D. W. Griffith, J. J. McGuirk, Samuel Spring, H. D. Buckley, Courtland Smith, J. I. Schnitzer, Mark Hyman, Morris Kohn.



Marcus Loew

In respect to the memory of Marcus Loew nearly every motion picture theatre in the United States remained closed until 2 p.m., on Thursday, at which time the funeral services for Mr. Loew were concluded. This action followed a meeting of the board of directors of the Motion Picture Producers and Distributors of America, Inc., the organization headed by Will H. Hays. As a further token of respect the orchestras and organs in theatres played "Lead, Kindly Light," which had been Mr. Loew's favorite hymn, at the first performance Thursday afternoon.

Motion picture studios and film exchanges in the United States and Canada observed the occasion by ceasing all operations for five minutes beginning at 2 p.m., New York Daylight Saving Time, on Thursday. At the meeting of the Hays organization, at which arrangements were made for these observances, a set of resolutions were adopted expressing the grief of the board members at the loss of Marcus Loew.

The affairs of Loew's, Inc., and Metro-Goldwyn-Mayer, representing the principal interests of the late Marcus Loew, will continue without interruption under the administration of Nicholas M. Schenck, who has had active charge of both companies since 1924, when Mr. Loew went into practical retirement owing to failing health.

No accurate estimate of Mr. Loew's wealth is obtainable at this time, but his personal fortune runs into many millions. His principal interests are represented in Loew's Incorporated, which owns a large chain of theatres, and in Metro-Goldwyn-Mayer Pictures Corporation. In 1924 he purchased "Pembroke," one of the show places of Long Island, at an announced price of $1,000,000.

All holdings of the family will be represented in the corporation by his two sons, Arthur M. Loew, vice-president, active in the Foreign Department of Metro-Goldwyn-Mayer; and David Loew, vice-president, active in the management of the theatres and real estate operations.

The affairs of both these corporations will continue without interruption under Nicholas M. Schenck, who has had active charge of their administration since 1924.

The death of Marcus Loew marked the passing of one of the most beloved personalities in the theatrical world. It has been common understanding that he was a man who had made his own way to his position of vast wealth without having lost that common touch of kindliness towards all. It is doubtful if the passing of any individual of the entertainment world has caused such genuine grief or has evoked as many condolences and tributes from mourners, to whom the name of Loew was either a symbol of a good time or a good friend.

Among those who paid tribute to his memory were:

NICHOLAS M. SCHENCK.—It is futile to describe the grief of all of our associates and myself at the loss of that great, lovable person. His memory will linger long in our hearts and in the annals of the amusement business.

ADOLPH ZUKOR.—I went to Glen Cove to see Mr. Loew yesterday. I knew he was a sick man, but he did not seem near death. When I heard the news today, it was a terrible shock. He and I have been close friends for thirty years. We have practically grown up in the business together

Pay Tribute to Memory of Marcus Loew

and have been associated in many enterprises. All I can say now is that I feel his loss more than that of any man in the world.

LEE SHUBERT.—Marcus Loew was a wonderful character, beloved by every one who came in contact with him. It was always a pleasure to do business with him on account of his honesty and integrity. His death will be felt by the entire theatrical world in which he won for himself an enviable standing. His success was all the more remarkable in that he started from the very bottom. Personally I feel his loss perhaps more than any of his business colleagues because I had been associated with him since his start in the show business. Marcus was a truly great man in every sense of the word.

E. F. ALBEE.—I was shocked and grieved at the sudden passing away of my friend, Marcus Loew. I paid a visit to his home two weeks ago yesterday, and while he was not very rugged, he seemed in good spirits and was about to take a trip to Saratoga on board his yacht. I don't know of any one outside of his immediate partners who was more familiar with his wonderful rise in the theatrical profession than myself. He booked his first two houses in the Keith-Albee office. Every one respected him. He was a keen business man; loved home life and his family; was a fair opponent in business. I considered him one of the finest examples of clean business principles in the theatrical world. He will be greatly missed not only in the show business but by his legion of friends.

MAJOR EDWARD BOWES.—A great soul has passed away.

WILLIAM de LIGNEMARE, general manager for Anne Nichols, who proposed Mr. Loew for the Legion of Honor.—When I talked with him about the Legion of Honor recognition planned for him, Mr. Loew insisted that there were others in the motion picture industry who deserved it more than he, and even mentioned their names to me as if to prove he was right.

JOHN C. McDOWELL, Secretary, Theatrical Protective Union, No. 1.—We are astounded at the news of Mr. Loew's death. It is certainly regrettable to learn of the passing of this man with whom, as an employer, we have always enjoyed the most harmonious relations.

SAMUEL L. ROTHAFEL.—I have lost a dear friend. He was a genius and a great organizer. The industry has suffered an irreparable loss. What more can I say?

B. S. MOSS.—The motion picture industry has lost a pathfinder who blazed the trail by his progressiveness, his fearlessness and his integrity. I personally have lost a great friend.

ARTHUR HAMMERSTEIN.—He was one of my best friends and had been a great friend of my father. I know Mr. Loew had been very ill for the last three or four years, but his death comes as a great shock.

SIDNEY R. KENT.—The loss of his leadership to the great business he helped build and guide to eminence cannot be estimated. The loss of his sweet and generous friendship to the countless number who knew and loved him, cannot be replaced.

JESSE L. LASKY.—In the death of Marcus Loew the industry has lost one of its builders. It is with real sorrow that I heard of his passing. Those who were associated with him have lost a real friend.

EMIL S. SHAUER.—Marcus Loew was one of the few men I could really say I loved. In his death the motion picture industry has lost a great genius who so ably led in the work of organizing and making possible high-grade entertainment for hundreds of millions of the world's population. His passing at the zenith of his career is not only a great personal loss, but will come as a shock to those whose playtime hours have been made lighter and better by the able leadership of one of the industry's great pioneers.

SAM KATZ.—The business world and the entire motion picture industry has lost one of its most powerfully constructive leaders in the death of Marcus Loew. The influence of his dominant personality has been felt in every branch of the business. He was one of the pioneers, and from the first to the last a man to respect and admire. His death comes as a personal loss to me as to all his steadfast friends.

JOSEPH PLUNKETT, managing director Mark Strand theatre.—In the passing of Marcus Loew I have lost a very dear friend and the industry has lost a great leader. My heartfelt sympathy goes out to his family.

R. F. WOODHULL.—It was my pleasure to know Marcus Loew during the afternoon and evening of his life and to notice with admiration that during these two periods of his career he was abundantly blessed with an accumulation of well-deserved friendships. To say that I regret the passing of Marcus Loew seems a meager expression of my feelings.

E. B. HATRICK.—In the death of Marcus Loew, the film industry loses a pioneer and an outstanding figure, but the world suffers an even greater loss—a lovable character whose main object in life was to help someone.

E. V. RICHARDS, JR.—Marcus Loew was a big man with a big heart, a rare combination of big business. What a loss to all of us!

AL LICHTMAN, HARRY D. BUCKLEY and ARTHUR W. KELLY, United Artists executive committee of three.—"The motion picture industry attained prominence through the life struggles of a handful of men. Marcus Loew, perhaps the greatest of them, has passed, and we join in silent tribute with every member of the industry for which he did so much.

WILLIAM FOX.—I deeply regret the passing of Marcus Loew, for whom I have regard and affection. He was one of the real pioneers in motion pictures, and his death makes a big gap in those ranks. His place in pictures is assured for all time, but he will be missed as long as memory runs.

JOSEPH M. SCHENCK.—It is a great personal loss to me and a great loss to the entire picture industry and the public. He was one of the most important personalities in our country and the most human man I ever met.

Following are the resolutions adopted at a special meeting of the board of directors of the Hays organization this week:

WHEREAS, The members of the Board of Directors of Motion Picture Producers and Distributors of America, Inc., are deeply grieved at the death of one of the ablest, most respected and best loved pioneers and leaders in the motion picture industry, Marcus Loew, and

WHEREAS, As President of his corporations and a member of the Board of Directors of Motion Picture Producers and Distributors of America, Inc., he has by his splendid talents, sound judgment and that rare and admirable attribute—eternal humanness—succeeded pre-eminently in a field which reckons in terms of service as well as in accumulation of worldly goods, and

WHEREAS, By his charity to all men, in thought and in deed, he built for himself in the hearts of his associates a position of honor which time will not eclipse, and

WHEREAS, His example, his foresight, his ideals and his accomplishments remain a heritage to those who follow in the industry he loved and served;

NOW THEREFORE BE IT RESOLVED, That the Board of Directors of Motion Picture Producers and Distributors of America, Inc., in special meeting convened, does hereby express its profound regret at the passing of this great leader, who was a tru friend to all men, whose deeds are a lasting monument and whose career will be an inspiration forever, and

BE IT FURTHER RESOLVED, That these preambles and resolutions bs spread upon the records of the Association and copies thereof sent to the family of our friend.

Triumphed Over Great Obstacles

An indomitable will and a capacity for hard work were the characteristics which equipped Marcus Loew for the remarkable accomplishments which crowned his spectacular career. His personal modesty, geniality and strict adherence to the rule of "live and let live" were qualities which won for him the love of his friends and acquaintances and the high esteem of his fellow men.

The son of Jewish immigrants, Marcus Loew was born May 7, 1870, at Avenue B and Fifth Street, New York. He embarked upon the career which ultimately was to carry him to a position of eminence in the amusement world when he was nine years old. Discouragements numerous and severe enough to have broken the spirit of one not so generously endowed with the will to work and succeed marked his early efforts to struggle up from poverty and obscurity.

He began to make his own way by earning money while still attending school. His profits were counted in the pennies he earned selling newspapers on the streets of the East Side. When he was nine years old necessity forced him to devote full time to business. The first job was with a map-coloring firm at a wage of 35 cents a day. Then he and a few fellow workers went on strike for 40 cents—and all of them lost their jobs.

Thrown out of work and finding jobs scarce, Marcus and another boy organized a printing business. They acquired an old hand press and printed cards, later expanding the business to the publication of a paper, The East Side Advertiser. Work-

Loew Battled His Way Up From Poverty

ing furiously as reporter, editor and advertising solicitor of the paper, he made a valiant effort to succeed, but difficulties arose and he and his partner were forced to sell out.

Then he took a job with a wholesale furrier, remaining at this work until he was eighteen and had acquired a thorough knowledge of that business. With a modest capital, put aside from his earnings, he launched out for himself. Things went well until there came a collapse of the fur business, and Loew's firm was forced into bankruptcy with liabilities of about $1,800. Though not legally responsible for the debts, as the company had gone through bankruptcy, Marcus took a job as a fur salesman with other companies and saved up enough to repay all the creditors of his company.

Again he started his own business and was making progress when the general depression of 1895 struck fatal blows at companies similar to his own. He was one of a few furriers to survive the storm, but it was not an encouraging survival, for he wound up his affairs with about $7 left to show for the faith, hope and hard work he had put into this enterprise.

Then Loew engaged in a jobbing business, dealing in velveteen capes, at that time coming into wide demand. This business developed gradually and soundly into a prosperous organization.

In 1894 he married Caroline Rosenheim, who with their two sons, David and Arthur, both executives in his organization, survive him.

His business affairs seemed settled for life, when a chance acquaintance with David Warfield, the actor, was instrumental in bringing Marcus Loew into the amusement business he has served so well.

Meeting With David Warfield

Both Warfield and Loew were investing in apartment house properties, and Marcus gave the actor advice and assistance in the management of his affairs which enabled Warfield to turn one of his properties from a losing to a paying proposition. The business association and friendship thus formed was to last throughout the years that have followed. The meeting of these two took place in 1899.

A short time later Adolph Zukor was launching a penny arcade in Union Square, and Warfield, who had amassed a modest fortune through his success on the stage in the role of "The Music Master," was enthusiastic about Zukor's enterprise. He induced Loew to enter with him into an association with Zukor and his partners. The business flourished and in 1904 Loew and Warfield withdrew to form a stock company to operate a chain of arcades.

The first of these peep shows was established at Twenty-third Street and Eighth Avenue, New York. Others were opened in New York and Cincinnati.

Loew's genius for organization was showing itself in a spectacular manner now, and his keen sense for adapting his business to changing conditions and new demands was displayed when he arrived at a quick decision to make use of motion pictures, just coming into prominence in the amusement world, in his arcades.

He set up his first projection machine in Cincinnati, and then brought the picture idea to New York, opening a picture show on an upper floor above one of his arcades.

He acquired his first real theatre when the old Cozy Corner, a former burlesque house in Brooklyn, was taken over. Loew remodeled the Cozy Corner and reopened it as the Royal Theatre. Though many regarded the move as a rash adventure—believing that picture shows could not be operated on such a scale—Marcus Loew instituted a picture program and with an admission scale of 10 cents top turned a profit of $60,000 on the first year.

Develops Combination Program

He elaborated the picture showings with acts consisting of recitations and songs. It is said that his first engagement of a performer to appear in between picture showings was the result of one of his characteristically delicate ways of performing a charity. According to the story David Warfield had sent to see Loew an actor acquaintance who was in need, thinking that Marcus might find some employment for him. At the time there was nothing he could offer, so Loew told the man he was hired to give recitations as an added act to the picture programs. This novelty was something of a success and it was extended. From that beginning Loew developed his policy of combined vaudeville and picture entertainments as a popular attraction.

In 1908 he acquired Blaney's Lincoln Square and a short time later the old Harlem Casino. Thus was laid the foundation for the chain of theatres now operated by Loew's Inc., now directly controlling about a hundred houses and holding an interest in many others in New York, Boston, Buffalo, Washington, St. Louis, several cities in Ohio, the South and on the West Coast, and in foreign countries as well.

The expansion of theatre interests as a natural consequence directed Loew's attention to the source of supply for pictures. He was buying pictures at a wholesale rate and the dependence of the many theatres, representing a huge investment, upon films of suitable drawing power became a consideration of prime importance to the continued success and progress of his company.

Merges Large Picture Interests

Loew bought the Metro Film Corporation in 1920. Perhaps his first important decision as a producer came in connection with the filming of "The Four Horsemen of the Apocalypse" from the novel by Ibanez. It was a subject requiring an ambitious mounting and therefore a costly operation as production went in those days. Many believed the public had had too much war as an actual experience in their lives to be interested in a motion picture dealing with war. Loew provided the funds for the filming of the picture, and while he did not hazard all, the investment was large and much depended upon the success of the picture.

"The Four Horsemen," it is a matter of history, immediately established itself as a popular success and set new box office records, ultimately piling up one of the big gross figures achieved by film spectacles. In addition it brought to the fore Rex Ingram, its director; June Mathis, scenarist, and Rudolph Valentino. Then followed other elaborate film productions, "The Prisoner of Zenda," "Scaramouche," and others.

In 1924 Loew merged Metro and the Goldwyn Pictures Corporation, bringing into the amalgamation the Louis B. Mayer Company and thus effecting the biggest production merger in the history of the industry up to that time.

The expansion policy he set for his theatre and production organization was consistently carried out over a period of several years. More and more elaborate theatres were built by Loew, and he acquired large houses built by others. In 1921 he built Loew's State Theatre on Broadway, a huge theatre and office building. In 1923 he acquired the Lexington Opera House, built by Oscar Hammerstein with the original intention of presenting opera there.

In 1924 Mr. Loew's health failed, and he turned over the active administration of the various companies he headed to Nicholas M. Schenck, for a long time associated with him in business.

Mr. Loew purchased "Pembroke," one of the show places of Long Island, at Glen Cove, for an announced price of $1,000,000. "Pembroke" was the estate of the late Captain Joseph R. De Lamar. The greatest flight of imagination scarcely could have pictured to the youthful Marcus Loew, living in poverty and struggling to keep up with necessity, the possession of "Pembroke" as one of the rewards for the effort he was to put forth in his endeavor to make a success in life.

This magnificent estate includes such luxuries as Japanese and Italian gardens, spacious conservatories, indoor swimming pools, shooting galleries, gymnasiums and a theatre capable of accommodating 150 persons.

Organizations Commanded by Loew

Among the companies, besides Loew's Inc., under his command were the Peoples Vaudeville Company, International Vaudeville Company, Loew's Theatrical Company, Loew's Amusement Company, Marcus Loew, Inc., Greeley Square Amusement Company, William Morris, Inc., Bedford Theatrical Company, Gem Amusement Company, Twentieth Century Amusement Company, New York and Fall River Amusement Company, Advance Amusement Company, Fort George Amusement Company, Hamanova Producing Company, Columbia Amusement Company and Moving Picture Company of Massachusetts, Mascot Amusement Company, Delancey Amusement Company, Natoma Amusement Company, Loew's Boston Theatres, Inc., Loew's Buffalo Theatres, Inc., Loew's Inc., of Delaware, Loew's N. and K. Corporation of Tennessee, Loew's New Rochelle and Syracuse Corporations, of New York and a number of New York City organizations, including Loew's Booking Agency, Marcus Loew Realty Corporation, Loew's Borough Park Theatre Corporation, Loew's Eighty-sixth Street Corporation, Loew's Lexington Theatre, Inc., and Loew's Star Attractions Bureau.

Nolan Articles Interest Critics

Sherwood Writes Second Extended Comment; Bahn, of Syracuse, Agrees With Author; Critic Pans Press Agents

WARREN NOLAN'S article, "God Bless the Movie Critics!" continue to stir up comment, some adverse, same favorable, in newspapers and letters from critics themselves.

Robert E. Sherwood, editor of *Life* and well-known film critic, devoted his entire article in the *New York Evening Post* for the second time to a reply to Mr. Nolan. This article is syndicated to many important newspapers throughout the country, by the Bell Syndicate.

Chester B. Bahn, dramatic critic of The Syracuse *Herald*, discussed the Nolan views at length in his issue of September 4.

And Gerald F. Doyle, photoplay editor of The Memphis (Tenn.) *Evening Appeal*, wrote a sizzling letter, in which he scored several things, including press agents.

The letter from Mr. Doyle to MOTION PICTURE NEWS follows in part:

Critic Pans Press Agents

"Of all the mess of press agents who pour in on me their flood of inane and often illiterate blah, Warren Nolan has hitherto seemed to write usually with some sense and discretion.

"Where does he get the idea that a by-line will take the place of ten or fifteen dollars pay? Personally, I am so disgusted at times with having to write about movies that almost I would pay to hide my identity.

"Sure, a critic may bawl out a press agent 'making thrice his salary,' if there are any press agents in such lucky positions. Mr. Nolan, of course, is getting big money. In this town, however, there is only one man of whom I know who has ever made a dollar more than I get. In Denver, where I happen to be acquainted with conditions also, an ordinary reporter drew as much as the ordinary press agent.

"Who gives a damn if Douglas Fairbanks remembers his first name? I have met many movie stars and, with the exception of about three, I could not to this day relate their Kleiged names to their faces. Generally speaking, I never care to see another movie star. Most of them are good fellows, it's true, but I prefer to do my drinking with cotton men, lumber men, aviators and bootleggers.

"Mr. Nolan has given me a hunch. As soon as I can, I will have a sign: 'Wednesday is the day for press agents. It won't be long now.'

"Sure, I go to lunch with press agents, theatre managers, musicians, and, when I am able to, with charming secretaries. But I also go to lunch with anybody I am able to find who knows how to use a knife and fork. I hate to eat alone. Most newspaper men that I know have the same happy contempt for a dollar that I have and the 'free' insinuation, implication or declaration only riles them.

"Mr. Nolan's instance of H. L. Mencken demanding a ticket to the Valentino funeral is nothing extraordinary. The spectacle it afforded must have furnished any critic with material galore, over which he could lick his chops with glee.

"What, I ask you, has a critic get to do with the drawing power of a picture? That is the business of the writers for your and other trade publications.

"For the most part, the movies get exactly the treatment they need. It is mostly helter-shelter, hodge podge, low-brow, scrappy, unintelligent and even illiterate. Truth to tell, so are the movies. Even some of the productions of the high-brow Chaplin, the ponderous Lubitsch, the film-eating von Stroheim, would not rate very high in a Binet intelligence test.

"Only the other day, a press agent came into my office. Said he: 'I've got a great stunt for you boys. Get your newsboys together, get a band, and march them downtown to our show and we will let them in for nothing.' Yes, a great stunt! We could have sent our boys to see the show and it would have cost us less than even the price of the band—to say nothing of the worry and of the time.

"Someday, I hope to write for Mr. Mencken a little piece entitled, 'Press Agent Follies.' It will consist of little anecdotes and extracts from blurbs. It could be mighty long. I ran out of fur-lined cuspidors a long while ago, but I would like to have one for nearly every press agent I hear from. Each deserves it for his gall in sending in matter about his pictures which even an advertising manager would hesitate to publish for paid rates for fear he would run afoul of the Postal Law, dealing with conspiracy to use the mails to defraud.

"I would far rather buy my own tickets and thus be relieved from the strain of holding back from committing mayhem and assault when I am reminded that the show which I have failed to laud to the skies I came to see on a free ticket.

"The more I see of the movie business the more I am convinced that the sooner it goes broke and is taken over by newspaper publishers the better."

Syracuse Critic Approves

In his comment for The Syracuse *Herald*, Mr. Bahn wrote:

"In the MOTION PICTURE NEWS my good friend, Warren Nolan, sometime newspaperman and cinema critic asks a very pertinent question:

"'What single effort has been made in the past 15 years to erect any structure of sound, fair motion picture criticism, and to attract to that work clear-thinking, cultured literary men who are on a mental level with those occupied in criticising other art forms?'

"The answer is—but it is really too obvious. From time to time, in this department, I have had some things to say about the lowly state of criticism, with specific reference to the hinterland. Mr. Nolan's article, 'God Bless the Movie Critics!' convinces easily that the same situation, nay even worse, exists in the metropolis.

"'In New York City motion picture critics have been made from dried-up editorial writers, wistful young ladies fresh from the reams of advice given to the love-lorn, sports' wrtiers, ex-actresses, police court reporters, sons of English noblemen and 18-year-old cub reporters.'

"Verily, a stinging indictment of those who pass upon the cinema for the presumed benefit of millions of theater patrons, and whose names are heralded far and wide by the trade advertising.

"Mr. Nolan's text is 'Something Ought to Be Done.' And it should.

"If the drama, with its restricted clientele, is entitled to serious critical consideration, the cinema, with its universal appeal, is much more so. I believe that managing editors who toss the movie critic's job to Tom, Dick or Mary, and let it go at that, are darn poor newspapermen, something like 10 years behind the procession.

"But the heart of the problem, I believe, is the definition of just what should constitute cinema criticism. Once we establish the standard, we may cut our critical cloth to fit the pattern.

Reporting vs. Criticism

"Personally, I feel that a picture, in a newspaper at least, should be reported rather than criticized. That is, the reporting angle should be stressed always. The critic, of course, has a double duty, first to see the picture through the eyes of the audience, and secondly to apply his own analytical measuring rod to it and note the result. Obviously, the latter verdict will be as intelligent and honest as the critic—no more, no less.

"It is equally logical, I believe, that the critic's real university is not some collegiate institution, but actually the cinema playhouse and, if convenient, the cinema workshop. Mr. Nolan says, 'A man who is to be made critic should be sent to Hollywood for six months to infest the studios and learn how pictures are made, so that in criticism he will not demand effects that he should know are presently impossible achievement.' Agreed, but I doubt if that hope will ever become an actuality. And Mr. Nolan, as an erstwhile working newspaperman, knows why.

"I have said before, and I say again, that the acid test of a picture is whether it supplies entertainment for its intended public. If its elements are skilfully manipulated to that end, it is a good picture in its own particular field, and all the talk in the world about rhythm, tempo, visual flow, and other catch words of the high brows cannot alter the fact. For the rest—to quote Mr. Nolan—'reviews should be written brightly, entertainingly, and with the thought in mind that they must read easily.'

"There is, to be sure, much more that might be said, and perhaps at some later time I will say it. For the present, however, let me express the fervent wish that Mr. Nolan and MOTION PICTURE NEWS have Started Something."

In and Out of Town

SAM SAX, Gotham president, leaves next week for the coast to be on hand when "Blondes by Choice," the third of a series of twelve Gotham productions for the current season, gets under way.

LON YOUNG, director of publicity and advertising for Gotham will leave at the end of next week for Bermuda with Mrs. Young. He expects to ge gone about two weeks.

BUDD ROGERS, vice-president of Gotham, returned Tuesday from a brief vacation in Massachusetts. Fishing and golf occupied most of his time during his stay.

AFTER a pleasant stay visiting friends and family in the East, Joe Bonomo, former Universal serial star and lately, a free-lance artist, returned to Hollywood. Before leaving, he signed a contract with Nat Levine, independent producer of Mascot Serials, to appear in a forthcoming serial, "Heroes of the Wild."

LEON SCHLESINGER, of the Pacific Title and Art Studio, has arrived in New York from Hollywood. He is in the East both for business and pleasure and while here will make his headquarters at Warner Bros.

MORRIS SAFIER, head of the Extended Run Department of Warner Bros., is back at his desk in New York after a two weeks' trip to the South, where he visited the company's offices in that territory as far as New Orleans.

CLAUDE H. MACGOWAN, general sales manager in Columbia Pictures Corporation, has returned to the home office after a month's swing around the various branches.

HENRY KING, director of "Stella Dallas," "Tol'able David" and "The Magic Flame," has arrived in New York from Los Angeles to do research work at the Metropolitan Museum of Art on "The Darling of the Gods," Morris Gest's first motion picture, which Mr. King will direct for United Artists release.

W. E. Callaway, Southern Sales Manager for First National Pictures, has returned from a three weeks' trip to New Orleans and other branch offices in the South.

Schenck Takes Oath On Highway Commission

Joseph M. Schenck, motion picture magnate recently appointed to the State Highway Commission by Governor Young, took his oath of office at Sacramento August 25th and left with B. B. Meek, State Director of Public Works, on an inspection tour of Southern California highways.

The new commissioner said that the state ought to be guided by the opinion of thoroughly trained road building experts in determining its future highway undertakings and held that, so far as Northern and Southern California are concerned, "there ought to be no divisional thought in the administration of highway work."

B & K Win Demands for Protection

Are Granted Far-Reaching Concessions Which May Be Applied to Other Circuits

PROTECTION concessions of far-reaching proportions have been granted Balaban & Katz, according to word from Chicago, which will probably serve as a pattern to be applied in many sections of the United States. According to the terms provided there is little chance for the survival of the ten-cent shooting galleries.

Balaban & Katz have been granted just about the protection they sought in the rezoning of the territory about Chicago. The new agreement extends protection covering the entire territory and imposes restrictions ranging from 28 days to one year on subsequent runs, as well as widening the protected area to embrace several counties and in some instances half of the state.

As a part of the agreement first run houses are to get four weeks' protection over class A pre-release houses. The latter in turn would have seven days' clearance over class B houses. Classes C, D and E will follow with successive seven day clearance.

Under the terms of the agreement the ten-cent theatres would not be eligible to play a picture until the fifty-third week after its class E run. The year's clearance is provided for all theatres charging less than 15 cents.

Kansas City's protection war seems to be gradually drifting into a status of self-adjustment. Thus far no contracts have been entered into by theatres in towns outside Kansas City and within sixty miles of the city, which might serve as a barometer in the campaign of first run houses to obtain 30-day protection within sixty miles of Kansas City.

There have been several contracts entered into by suburban houses of Kansas City, Kas., however, and those contracts have included an extension of twenty-eight days' to thirty-five days' protection for the first run theatres, making an increase of seven days in protection. It generally is understood that the first run houses of Kansas City, the Electric being the only large house in question, will submit to a one- or two-week protection on the part of Kansas City, Mo., first run houses.

Several exhibitors in towns near Kansas City thus far have signified their willingness to submit to seven and 14-day protection, the number of days depending upon the distance from Kansas City. Thus far no contracts have been entered into with Kansas City, Mo., suburban houses, but it is believed those contracts will be the same as those of the suburban houses of Kansas City, Kas.

St. Louis Ambassador Sets Record

A NEW one-year high attendance record has been set by the Ambassador Theatre, Seventh and Locust streets, St. Louis, Mo., controlled by Skouras Brothers Enterprises, Inc. The Ambassador was one year old on August 25 and during the preceding twelve months had a total attendance of 2,604,848 persons.

The theatre charges a 65-cent top with a 35-cent maximum charge for the early afternoon matinees. Paul Whiteman and his band is given credit for bringing the most patrons to the Ambassador in any week. In the week following last Christmas a total of 113-223 persons visited the theatre to hear Whiteman's music.

Next to the Whiteman record run the second week that the Ambassador was open was the best. In that week 73,494 persons paid to see "Subway Sadie." Gilda Gray attracted 70,099 patrons in one week, holding third place for the year.

New Class A Theatre for San Francisco

A new Class A theatre and store building is to be erected on Forty-fourth and Noe Streets, San Francisco, according to Alfred P. Fisher, constructural engineer. The structure will be of steel and reinforced concrete, having a seating capacity of 1000 and containing two stores. The cost is estimated at $70,000. Morrow & Morrow, the architects, have completed the plans, and it is expected that the owners will be ready to receive bids for actual construction at an early date.

Ed Smith Named Acting Manager of Tiffany

Ed. J. Smith has been appointed acting general manager of Tiffany Productions by M. H. Hoffman, vice-president. Smith will serve in his new capacity and at the same time will carry on his present duties as general sales manager. He went with Tiffany last December and since that time has built up a nation-wide sales organization with a staff of managers and field men. Exchanges have been established in every principal exchange city in the United States.

Cleveland Men To Build at Galion, Ohio

A group of Cleveland men, headed by Sam F. Deutsch, have incorporated the Galion Amusement Company for the purpose of purchasing the property known as the Galion Maccabee Temple building, located on the northwest corner of the square, at Galion, Ohio.

A three-story brick building will be erected on the site comprising three stores, ten office suites, a lodgeroom and an 800-seat motion picture theatre. Plans for the theatre have already been completed. It will be Spanish in type, and will be provided with complete stage equipment, so that vaudeville or road shows may be shown.

$408,152 Glory Record at New York Roxy

Amazing Total Makes Statisticians Predict $5,000,000 Gross for House for Year

"WHAT PRICE GLORY" completed it three weeks' run at the Roxy Theatre in New York last week with the amazing total of $408,152.45, a record which has not before been approached in a motion picture house. The first week showed a gross of $144,267.30, the second week, $137,893.70, and the third week, $125,991.45.

As a result of this unprecedented attendance, which totaled 492,699 people, statisticians in Wall Street are now predicting a gross of $5,000,000 for the Roxy during the first year of its existence. This is exclusive of admission taxes.

From the period of March 11th to August 19th receipts of the house, exclusive of taxes, totaled $2,351,608, a weekly average in excess of $100,000. It is now figured the weekly average will gross for the year $115,000.

Along with the exceptional business being done by the Roxy, the Fox Film Corp. and Fox Theatres Corp. are expected by Wall Street to show largely increased earnings. It is said Fox will receive $525,000 a year in rentals from the Roxy, which is equal to a little over $1 a share on the 500,000 shares of common stock outstanding.

It is figured that the Fox Theatre Corp., which holds 75 per cent in the Roxy circuit, which controls 51 per cent of the common stock of Roxy Theatres Corp., ultimately will receive approximately $500,000 a year in dividends. This will make the two Fox organizations receive $1,000,000 a year on an investment of $4,000,000.

The weekly expenses of the Roxy are said to run around $50,000, including rental. Interest and depreciation will bring the total to $70,000, which will leave a weekly net profit of $45,000 or $2,400,000 a year.

The gross attendance figures for "What Price Glory" at the Roxy are reported as follows:

Week of Aug. 13.		
Aug. 13	$23,904.75	23,221
Aug. 14	26,255.25	25,036
Aug. 15	18,459.00	25,205
Aug. 17	19,308.65	26,119
Aug. 18	18,029.40	25,837
Aug. 19	18,831.80	25,214
Total	$144,267.30	175,866
Week of Aug. 20.		
Aug. 20	$25,469.25	24,646
Aug. 21	25,630.85	24,559
Aug. 22	16,396.25	22,293
Aug. 23	17,731.20	24,090
Aug. 24	18,115.60	24,444
Aug. 25	17,391.20	23,747
Aug. 26	17,159.35	23,026
Total	$137,893.70	166,805
Week of Aug. 27.		
Aug. 27	$25,708.20	24,771
Aug. 28	26,140.60	24,938
Aug. 29	15,144.75	20,572
Aug. 30	15,377.50	29,506
Aug. 31	16,795.03	22,325
Sept. 1	11,167.85	15,875
Sept. 2	15,659.50	21,043
Total	$125,991.45	150,028
Grand Total	$408,152.45	492,699

Ohio M. P. T. O. Sets Date for Convention

At a meeting of the Board of Trustees of the Motion Picture Theatre Owners of Ohio held August 31st at the Neil House, it was decided to hold the Seventh Annual Convention of the organization in Columbus on November 15th and 16th, 1927.

J. J. Harwood, Cleveland; John A. Schwalm, Hamilton, Sam E. Lind, Zanesville, and W. M. James and P. J. Wood, Columbus, were appointed a committee to handle the details in connection with the convention.

In connection with the convention, a trade exposition will be held at which displays of the very latest in motion picture equipment and accessories will be shown, and as Columbus is a central point, motion picture exhibitors from the entire middle West are to be invited to attend the exposition.

United Artists Announce Erection of Five Additional Houses in Circuit

UNITED ARTISTS THEATRE circuit stockholders have been advised in a supplementary report that the company is erecting five additional houses with partners, to the twelve houses now in operation. The twelve houses have a total seating capacity of 24,117 and the five new ones will have a total capacity of 10,050. In all but two of the twelve houses now in operation the company has a fifty per cent interest.

Included in the present lineup are the Rivoli and Rialto in New York, in which the company purchased a 50 per cent interest from Paramount; two in Hollywood, three in Baltimore, two each in Seattle and Columbus and one in Pittsburgh. The houses under construction are located in Los Angeles, Chicago, Detroit, Columbus and Portland.

In his announcement, Joseph M. Schenck, president of the company, says that by early in 1928 the circuit should embrace seventeen theatres, all in operation. This total will have been achieved in a year and a half.

John Harris Passes Away in Pittsburgh

JOHN HARRIS, SR., 81 years old, and pioneer showman in Pittsburgs, passed away on September 2nd at his home in Crafton, at Pittsburgh suburb. He was founder of the Harris Amusement Company, which controls a big chain of motion picture and other theatres in Western Pennsylvania, Ohio and other states.

Mr. Harris entered the amusement business as a member of the firm of Harris & Willoughby. He later became a playwright and had some success in producing plays. He was associated in the management of the first motion picture house in McKeesport, a suburb of Pittsburgh.

Deceased was the father of the late state Senator John P. Harris and present state Senator Frank J. Harris, and Dennis A. Harris, now president of the Harris Amusement Company, in which all three sons as well as the father had large financial interests.

New England Theatres To Buy Elm Circuit

New England Theatres Operating Co. is negotiating for the purchase of the circuit of the Elm Amusement Co. and it is understood that plans have progressed to such a state that announcement of the transfer may be made at any time. The Elm Amusement Co. owns theatres in North Attleboro, Malboro, Milford, East Boston and elsewhere. The New England Theatres Operating Co. owns one of the largest of the New England circuits.

Universal Opens House in Kenosha

The new Kenosha Theatre, a Universal house in Kenosha, Wisconsin, was formally opened with a brilliant premiere gathering the night of September 1st. The new house represents an investment of $750,000 and was built by the United Studios, Inc., of Chicago. It is conducted by the Milwaukee Theatre Circuit, Inc., a subsidiary to the Universal Chain Theatrical Enterprises, Inc. The Kenosha will operate on a combination policy of pictures and vaudeville with three changes a week.

Wisconsin Exhibitors Elect McWilliams

The Wisconsin exhibitor organization at the convention held in Milwaukee last week again elected F. J. McWilliams as president of the association, with other officers named as follows: A. C. Gutenberg, vice-president; Max Krofta, recording secretary; Ernest Langmack, treasurer, and William Jacobs, sergeant-at-arms. Henry A. Staub was re-elected secretary and business manager.

Fred Niblo Will Direct Colman, Banky

Fred Niblo has been signed by Samuel Goldwyn to direct Ronald Colman and Vilma Banky in their final co-starring film, as yet untitled. Niblo was signed through arrangement with Joseph M. Schenck, president of United Artists.

$30,000 Advance Sale for "Wings" in N. Y.

A. GRIFFITH GREY, head of the Paramount roadshow department, announces an unusually heavy advance sale for "Wings," now in its fourth week at the Criterion Theatre in New York. The advance sale, according to Grey, is $30,115 and the picture is said to have played to capacity since its opening.

According to the Grey announcement the Criterion was completely sold out in advance for the week of September 4th and at the same time there was an advance sale of $9,000 for the week of September 11th. The box-office had sold as far ahead as September 24th. Extended engagements are planned for Chicago, Philadelphia and Boston.

3,000,000 Feet of Film to Australia

For the second time in recent months, more than 3,000,000 feet of positive film were exported to Australia, it is shown by figures just compiled by the Department of Commerce covering motion picture exports in June.

Another outstanding feature of the month's trade was the export of over 2,000,000 feet of positives to Bolivia, and 1,590,000 feet to Spain.

Exports during the month included 17,010,624 feet of positives, valued at $433,698; 4,015,555 feet of raw stock, valued at $121,546; 508,664 feet of negatives, valued at $69,913, and 1,182,407 feet of positives to non-contiguous territories, valued at $18,484, a total of 22,717,250 feet with a value of $643,641.

Tiffany Names Three New Branch Managers

Ed. J. Smith, general sales manager of Tiffany Productions, has appointed three new branch managers in the organization. J. W. MacFarland, former feature manager for Pathe and Universal in Detroit, has been named to head the Tiffany office in Los Angeles.

A. W. Plues, formerly connected with Pathe in Indianapolis and with M. G. M. in the southern division, now has charge of the Indianapolis exchange. H. H. Hurn, formerly Tiffany special representative in the Chicago exchange, has been appointed in charge of the Cincinnati office.

Cast Is Completed For "The Gorilla"

Edward Small, producer of "The Gorilla" for First National, has completed the cast that will support Charlie Murray and Fred Kelsey in that mystery comedy. Tully Marshall and Claude Gillingwater have already been announced. The newcomers are: Dorothy Revier, Walter Pidgeon, Gaston Glass, Brooks Benedict, Syd Crossley and Aggie Herring. Production has already started with Alfred Santell directing.

Mussolini on Movietone

Sheehan Back from Europe With Prominent Names on Fox Contracts

THE return from Europe of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, brought several announcements of the signing of foreign talent to participate in coming Fox programs. The works of several authors were secured for the screen, as were exclusive services of some of them to appear in Hollywood.

Among other things Mr. Sheehan announced that Mussolini, Premier of Italy, had made a special address to the American public through the Fox-Case Mevietone. In fact, Mussolini made two thirty-minute addresses, in which he outlined his political purposes, hopes and achievements. They will be used in connection with a picture to be shown at the Times Square Theatre in New York late this month by the Fox Film Corporation.

Mussolini's talks are in both English and Italian. The Fox-Case Movietone was shown to the Italian Premier in the Fox offices in Rome before an exclusive audience invited by Mussolini and including cabinet ministers, army and naval officials and personal friends.

While in Europe Mr. Sheehan contracted with Henri Bernstein, noted French author, for five original stories for Fox films. The author will arrive in New York shortly and will go directly to Hollywood.

Motion picture rights to three popular European novels were bought by Mr. Sheehan. They are, Herman Bang's "The Four Devils," which will be directed by F. W. Murnau; "Don't Marry," by Bolla Zenes, and "The Richest Man in the World," by Franz Herczog, Hungarian novelist. He also contracted for the music and story rights of "The Dollar Princess," Leo Fall's successful operetta.

Carl Mayer, author of "The Last Laugh," was signed by Mr. Sheehan. His next three plays were secured, as well as his exclusive services in Hollywood, for a period of years. Berthold Viertek, German stage director, will also be under the Fox banner, starting January 1.

Mr. Sheehan said that F. W. Murnau declared to him that the photoplay of the future will be as different as that of to-day as the styles in clothes to-day are from those of the ancient Greeks. Murnau has certain ideas which he believes will lead eventually to a complete metamorphosis in film manufacture.

Fox News Cameramen in N. Y. Convention

STAFF and field cameramen permanently located in the larger cities east of the Mississippi for Fox News have been holding a convention at the home office of the company during the week. They were brought to New York for a general discussion of newsreel policy with Truman H. Talley, director-in-chief; Edmund H. Reek, news editor, and the home office editorial staff.

Among the out-of-town cameramen attending the sessions were: Ray Anderson, St. Louis; Frank King, Buffalo; Larry Ellis, Boston; Charles Clark, Philadelphia; A. B. Cheroton of New York, who is leaving for the Chicago territory to become assistant cameraman under William Storz; Webber Hall, of the New York staff, temporarily assigned to Memphis and New Orleans territories, and field cameramen Robert Jennings and Ray Foster, two eastern contributors to Fox News. Fernando E. Delgado was also present. He has just returned to New York after a two-year trip for Fox News to Spain and Portugal, Cuba, the West Indies and different parts of South America.

Neilan Named to Direct Colleen Moore

John McCormick has made arrangements for Marshall Neilan to direct Colleen Moore in the star's next production for First National. The story, as yet untitled, will be a comedy drama with the action taking place around an exclusive watering place.

Miss Moore is completing a four-months' rest and is eager to start work on her new vehicle. McCormick will produce the picture and will have as his assistant Duncan Cassell, while Ben Silvey will serve as assistant director. The story of the new picture was written by Howard Irving Young and the continuity is being prepared by Gerald Duffy.

Five Paramount Features Ready for Camera

Paramount has arranged a busy production schedule for the immediate future. Four feature productions are now being filmed and eleven others will go before the camera at once.

Five pictures are now ready to get under way. They are, "The Gay Defender," starring Richard Dix; 'The Side Show," a comedy special with W. C. Fields and Chester Conklin; "Red Hair," an Elinor Glyn original to star Clara Bow; a story based on Joseph Conrad's "Victory," which will star George Bancroft, and the next Esther Ralston vehicle, a story of the stage.

Lillian Gilmore Signs Long "U" Contract

Universal has signed Lillian Gilmore to a five year contract following a series of successes in which she has appeared in pictures for that company. She is just 18 years old and has been in pictures only a few months. Her best screen work was in the leading feminine roles opposite Ted Wells in "Straight Shootin' " and Al Wilson in "The Phantom Flyer."

Miss Gilmore is the daughter of Barney Gilmore, famous actor-playwright, and Mrs. Gilmore, one of the noted Shirley sisters of vaudeville and stage fame.

New England Organizes

Will Have Own Theatre Owners Association With Headquarters in Boston

THE Motion Picture Theatre Owners of New England, with regional headquarters in Boston, is now assured. At the request of representative exhibitors of Massachusetts, Maine, New Hampshire, and Vermont, National President R. F. Woodhull of the Motion Picture Theatre Owners of America spent the forepart of the present week in Boston where several conferences were held, during which extensive arrangements were made to develop organization activities in the above states.

In a statement made by Mr. Woodhull on the New England situation, he said:

"After considerable deliberation with some of the leaders in that territory, it was decided to embrace the States of Massachusetts, Maine, New Hampshire, and Vermont in one organization because these states form a solid block in the northeast corner of the country. This organization will be known as the Motion Picture Theatre Owners of New England. Each State, however, will have separate legislative committees to care for necessary work in their respective capitals.

"A special committee of exhibitors was named at the Boston conference to develop ways and means to hold a big mass meeting of Theatre Owners, out of which the main organization will be formed.

The committee is as follows:

Harry Wasserman, Roxbury, Mass.; Stanley Sumner, Cambridge, Mass.; J. Lourie, Boston, Mass.; P. J. Lydonk, South Boston, Mass.; E. H. Horstmann, Worcester, Mass.; O. Ramsdell, Malden, Mass.; Linwood Curtis, Worcester, Mass.; W. B. Littlefield, Hyde Park, Mass.; Charles Moning, Plymouth, Mass.; Nathan Yamins, Fall River, Mass.; David Adams, Concord, New Hampshire; Mr. Ford of Allston, Mass., and Mr. Boas, of Boston, Mass.

Loans English Producers

Dr. Giannini Extends Bank's Activities in Aid of Production Abroad

DR. A. H. GIANNINI, president of the Bowery and East River National Bank of New York, who pioneered the business of banking loans to motion picture producers in America, is now extending the activities of his institution to foreign fields, according to an interview published in the Los Angeles Examiner.

Dr. Giannini, who has always been interested in motion pictures, started making loans to producers eight years ago and since that time declares his banks have loaned totals of from $2,000,000 to $10,000,000 annually for the production of pictures. He says that motion picture producing companies have established themselves among the safest and sanest risks for huge bank loans.

The Dr. Giannini published in the Examiner was, in part, as follows:

"England and other European countries are interested in motion pictures. But the attitude of the English banks today is the same attitude that prevailed among American bankers fifteen years ago. England does not want the English exhibitors to use all American-made pictures and encourages them to enter the field of production. But England bankers are wary of advancing loans to producers.

"The motion picture business today is a legitimate business. The men in command of the industry are men of competency and integrity, and I do not hesitate to extend all the credit accommodations they ask for.

"Only recently I financed a British motion picture, and I am the first American banker to make such a loan. The loan was extended for the financing of a picture to be made in England by the British National Pictures and which will star Syd Chaplin.

"I did this because I believe I am giving the industry its start in England, with the hope that other American bankers will follow suit."

Warners Will Produce Commercial Films

WARNER BROS. have organized a new department to produce commercial pictures of all descriptions for outside organizations. Educational, industrial, commercial and professional films will come under the scope of the department.

These pictures will be made in New York and the new branch of the organization will be under the supervision of Herbert B. Fogel, who has had long experience in the making of short subjects. In addition to black and white subjects pictures will also be produced in natural colors.

Eight Paramount Shorts For September Release

Paramount has eight short subject releases scheduled for September. The program provides four two-reelers and four one-reelers, among the former being three Christie comedies. There are also one Mintz comedy-drama, two Krazy Cat and two Inkwell Imp cartoons.

The first release, September 3, was "French Fried," a Christie, starring Neal Burns. "Koko the Knight," an Inkwell cartoon was released the same day. The Mintz comedy-drama, "A Short Tail" will be released September 10, as will "School Daze," a Krazy Kat cartoon.

September 17 is the release date for 'Crazy to Fly," a Bobby Vernon starring comedy, and "Koko Hops Off," of the Inkwell cartoon series. "A Moony Mariner," starring Billy Dooley, and "Rail Rode," a Crazy Kat cartoon, will be the last release of the month.

Rainbow Completes Six Two-Reelers in Color

RAINBOW PRODUCTIONS has completed a series of six two-reelers in color in record time at the Cosmopolitan Studio in New York and the executives are so pleased with the rushes that they are now considering the advisability of a super-production in eight reels of the picture for Broadway presentation, instead of releasing as the series of two-reelers. The entire series was shot in three weeks.

Lars Moen produced and directed the series, Donald Weston Bartlett as co-producer and Robert Snody as production editor. The pictures were made for the North American Society of Arts, Inc.

Edna Murphy is starred in the pictures, with Mabelle Swor, Walter Tennyson, Louis Dayton, Herbert Fortier, Louise Peters and Myra Brooks in leading roles.

Warner Production Nears Peak on Coast

Warner Bros. have reached the peak of production with fourteen features under way. "The Jazz Singer," starring Al Jolson, is nearing completion, and last scenes are also being shot on "Roulette," starring May McAvoy; "Sailor Izzy Murphy," starring George Jessel, and "The College Widow," starring Dolores Costello. "A Dog of the Regiment," starring Rin-Tin-Tin, is well under way.

Four features recently went into production. They are, May McAvoy's next, "If I Were Single," "The Girl From Chicago," with Myrna Loy and Conrad Nagel; "Good Time Charley," featuring Warner Oland, and "The Silver Slave," starring Irene Rich. Casting started this week on Monte Blue's "The Comeback."

Stories being prepared for production are "The Cliff Dwellers," with Rin-Tin-Tin; "Five and Ten-Cent Annie" for Louise Fazenda and Clyde Cook; "Rebecca O'Brien" for May McAvoy, and the next special for Dolores Costello.

Lloyd Keeps Busy With Fair N. Y. Weather

Harold Lloyd finally got a break in the New York weather and managed to get in several days of work on his newest Paramount comedy over the last week-end and through the week. He shot scenes at Coney Island, Sutton Place, Lincoln Square and the Plaza Hotel. Great crowds surged about the comedian as he was working, but they were not unruly, and Lloyd took occasion to thank New Yorkers for the splendid cooperation they have given him. If the present weather continues Lloyd hopes to complete his New York stay within eight weeks.

Ramon Novarro to Appear as Louis Fourteenth

Ramon Novarro will appear as Louis the Fourteenth in his next starring vehicle for Metro-Goldwyn-Mayer. It will be a lavish production dealing with the life of the greatest of the French Kings during the period before his marriage. The story, as yet untitled, will be an original one.

Eastman Issues Booklet on Film Mutilation

VALUABLE information as to how to prevent mutilation of film and to improve projection has been prepared by the Eastman Kodak Company in an illustrated booklet called, "Film Mutilation and How to Prevent It." This is a handy pocket guide for the operator and should be read by every responsible projectionist.

A postcard rquest addressed to Motion Picture Producers and Distributors of America, Inc., 469 Fifth Ave., New York City, or to the editor of this publication, will bring a copy of the booklet free of charge.

Joe Steed's Ensley House Nearing Completion

Remodelling of the Franklin Theatre, operated by Joe Steed and Warren Andrews, at Ensley, is rapidly nearing completion and the house is expected to be ready to open by Thursday, September 1. Workmen have been placed on the job so as to have shifts covering day and night.

When completed, the Franklin will be one of the most up-to-date houses in the city. A large new stage is being built and elaborate embossed plastering work will set off the whole front of it. A fly loft for handling stage drops will be included. A large balcony is being built and total seating capacity will be much greater than the average suburban house. The lobby will have an arched ceiling illuminated by colored lights and rest rooms will be located on either side.

Bandit Fails to Loot Till of New Theatre, Baltimore

Running through the back of the house with blood streaming from a wound in his head, John T. Moore, manager of the New Theatre, Baltimore, prevented the escape of a lone bandit who had hit him with the butt of a revolver and had attempted to rifle the cash box of the day's receipts. Moore's cry of "Murder!" roused the large audience and many joined in the pursuit of the robber, who was captured at pistol point. Mr. Moore was taken to Mercy Hospital where his wounds were dressed. The organist and operator did their bit to keep the alarmed house quiet, keeping the film and music going as if nothing had happened.

Midwest Will Soon Award Pana Contracts

The Midwest Theatre & Amusement Company will shortly award contracts for the erection of a 1200-seat vaudeville and picture theatre in Pana, Ill. The house, which will cover a site 67 by 120 feet at the junction of two main highways in Pana, was designed by Spindler & Spindler. The house will change its feature pictures three times a week and will also put on several acts of vaudeville. Occasionally road shows will play the new theatre.

New M. P. T. O. A. Bureau

Theatre Auxiliary Department Will Render Aid in Handling of Houses

PRESIDENT WOODHULL and Business Manager O'Toole of the Motion Picture Theatre Owners of America have created a new department to function along service lines to exhibitors. The new bureau known as the Theatre Auxiliary Department will take into account the needs of theatre owners along any line appertaining to the handling of their theatres, except the exploitation and advertising features, which will be handled where needed through the Exploitation Bureau, now in process of development.

Just who will serve as head of the new bureau has not yet been announced. An executive who has served in the industry for many years has been offered the place and is still in conference with President Woodhull and Chairman Joseph W. Walsh, of the Administrative Committee. He will carry on the work of the department from national headquarters at 745 Seventh Avenue, New York City.

This Department will be at the service of all Theatre Owners of the country, whether directly attached to the National organization or not, as it is the purpose of the National office to make organization effort in this relation as comprehensive as possible in caring for the needs of the entire Exhibitor body.

If a theatre owner feels the need of advice in the matter of building, remodelling or otherwise handling the physical phases of locating or furnishing a Theatre and the Motion Picture Theatre Owners of America can be of service in any way it will be freely tendered. Information regarding any theatre accessory will be placed at the disposal of all exhibitors through this Department, which has attached to it, in an advisory way, several of the leading Exhibitors of the country who are entirely familiar with every phase of Theatre Ownership and equipment and are willing to share their knowledge freely with other exhibitors who may be able to profit by it.

Circuit Profits Are Small

Pettijohn Declares Larger Chains Show Only from 4 Per Cent to 9 Per Cent

CHARLES C. PETTIJOHN of the Hays organization, head of the Film Boards of Trade, announced in an address at the annual convention of the Wisconsin exhibitors held in Milwaukee last week that, contrary to the general impression, the large circuits are not reaping extensive profits on their investments. He declared that profits ranged only from about 4 per cent to 9 per cent.

It was while emphasizing the need for adjustment of operating conditions that Mr. Pettijohn made his statement. He said that overhead and various other expenses which vary from time to time ate extensively into the profits. Elaborate settings, which increase overhead, are demanded by theatre patrons, according to the speaker.

Close to one hundred theatre owers, managers and secretaries were in attendance at the meeting at which Pettijohn urged better organization among exhibitors. While the speaker said organization had improved during the past few years, there was still much room for increased co-operation to meet successfully the many new problems that were constantly arising.

In the course of his address Pettijohn said that in late years exhibitors have been realizing that it is to their advantage to study the type of pictures the public desires. If the exhibitors study the demand closely and communicate the results to the producers the result will be for much better harmony throughout the industry.

Continuing, Pettijohn said that theatres staging vaudeville acts in connection with a motion picture, particularly those in smaller cities and towns, should be careful in staging and booking only good acts if they wish to attract full houses.

In connection with this, Pettijohn said, it is perfectly all right for the theatres to book vaudeville acts, but they should not feature over the picture. He pointed out that vaudeville should be offered as an added attraction which the house is to donate to keep patronage.

"Patent Leather Kid" in Chicago Fight Week

WITH the Dempsey-Tunney fight set for Chicago, September 22nd, "The Patent Leather Kid" will be opened for an indefinite run in that city at the Woods Theatre on September 19th. It is figured the fight fans who will flock to Chicago at that time will be liberal patrons of the fight picture.

The Chicago opening will be the first big city engagement to follow the run now at the Globe Theatre, New York. The same prices are to be charged, $2.20 top evenings and $1.65 top matinees. The presentation at the Woods will be similar to that prepared by Joseph Plunkett for the New York run.

First National will dispatch special exploitation men to Chicago within a few days to launch an aggressive exploitation campaign, which will be backed by heavy newspaper advertising.

King Vidor Will Direct Marion Davies

Metro-Goldwyn-Mayer announces that King Vidor will direct Marion Davies in "The Patsy," her next starring vehicle. As a stage play "The Patsy" scored in New York two seasons ago. Vidor has just completed his new M-G-M special, "The Crowd."

Millions for Blue Laws

Huge Fund to Be Raised for Legislation at Next Session of Congress

"BLUE" legislation will be forced into a prominent place at the next session of Congress, it is disclosed, with the openinf of a drive by the Lord's Day Alliance for funds with which to finance their campaign.

No limit has been fixed for the amount to be raised, but it is no secret that the organization is hopeful of getting a fund well over $1,000,000, to be used for the "education" of Congress in the need for a Sunday-closing law for the District of Columbia, to be used as a model for similar legislation in States now having no such laws.

Well satisfied with the results achieved last year, when the Lankford bill was forced through the sub-committee of the District of Columbia Committee of the House of Representatives by the efforts of Southern democratic members, officers of the reform organizations are freely predicting that during the coming session such legislation will not only get through the committee, but through the House as well, with every prospect that it will be passed by the Senate before the Congress comes to an end on March 4, 1929.

In order to bring the weight of millions of persons to bear upon Congress, the Lord's Day Alliance is seeking affiliation with other reform organizations, such as the Methodist Episcopal Board of Temperance, the Anti-Saloon League and the Federation of Churches.

The plea for funds is based on the assertion that lax Sunday observance is responsible for present lawlessness, and that a large percentage of our criminals are little more than children; anything that tends to draw the people away from church on Sunday is condemned as being conducive to crime.

It is likely that the reformers will accompany their Congressional efforts with a demand upon the heads of the Army and Navy that military and naval establishments throughout the country shall be required to comply with the Sunday laws of the States in which they are located. The success of such a demand, it is felt, would be a real victory for the reformers, who could cite it as administration approval of their efforts.



Fred C. Dahnken

Jensen to Pilot Leo in Flight from Coast

Metro-Goldwyn-Mayer have selected Martin Jensen as pilot of the airplane that will transport Leo, the M-G-M lion, across the continent. Jensen piloted the "Aloha" across the Pacific to win second place in the recent Dole air race to Hawaii. The air pilot who returned from Honolulu to Los Angeles arrived in Hollywood last Friday night, when he was signed.

The Mahoney Aircraft Corporation is constructing a special "ship" in San Diego for the coming flight from Los Angeles to New York. It is figured this non-stop flight will take not more than twenty-four hours.

Paramount Newsreel Names New Cameraman

Paramount Newsreel has appointed William F. Gerecke, well-known news cameraman to the staff. He has been assigned to cover stories in and around New York. This gives Emanuel Cohen, editor of the Paramount News, ten cameramen working out of New York.

Gerecke for many years did free lance work and contributed many camera stories to the various newsreels. He was previously photographer of commercial reels produced by the United States Rubber Company.

Stern Bros. Have Long List of Comedies

Stern Brothers have announced a supply of two-reelers on hand which are included in release dates through December. Prints are already in the exchanges and available for previewing.

The product consists of one Universal Junior Jewel series of twelve two-reelers, and four Stern Brothers series of thirteen two-reelers each. All of the new comedies are based on popular newspaper comic strips.

Beery and Hatton Will Kid Society

Wallace Beery and Raymond Hatton will been seen next in "We're in Society Now." in which they will satirize New York's 400. They have kidded war, the navy, aviation, mountaineering and the heroes of the fire department and they will now take a crack at the ultra-fashionable of Fifth Avenue. Production will be started as soon as they complete "Now We're in the Air," on which they are now at work.

Fred Dahnken Dies In Salt Lake City

FRED C. DAHNKEN, owner of the American Theatre of Salt Lake City, and millionaire theatrical and real estate man, died at a local hospital there, Aug. 28th, as a result of burns about the body and limbs, which were received when he was trapped by flames in the basement of his residence.

Mr. Dahnken became affiliated with the show business in Salt Lake when he purchased the American Theatre from Mrs. W. H. Swanson in 1923, which he has since operated in connection with the Egyptian theatre of Boise and the Lindhurst of Brooklyn.

Previous to that he was with the Turner and Dahnken chain of show houses, interest in which he sold in the same year for more than a million dollars. He recently leased the Salt Lake house to P. O. Silvagni, but still owns the building.

Booth Enterprises Open Greenville Theatre

Monday, August 29, marked the opening of a new theatre, Greenville, Tenn., the Palace, which represents another link in the chain of houses operated in this section by Booth Enterprises, Inc., of which E. A. Booth is the head.

The new theatre, located on Depot Street, is singularly attractive in its tasteful simplicity. Finished in Tiffany blend, the lobby is especially pleasing with its white tile floor and wall mirrors. Rose, gold and black constitute the color motif throughout the house. Large drop lights from the ceiling and brackets on the walls are shaded in gold with rose background. The walls are done in Russian renaissance with art panels in subdued shades, and an effect of spaciousness is conveyed by a 30-foot ceiling.

Wicker furniture, upholstered in the color scheme shades of rose, gold and black, adds greatly to the coziness of the foyer. A. C. Rankin decorated the house.

Columbia Signs Players for New Features

Columbia Pictures has signed a quartet of players to appear in leading roles in forthcoming productions. Dorothy Sebastian and Gibson Gowland will be seen in support of Conway Tearle in the company's next special, "Isle of Forgotten Women," which will be directed by George B. Seitz.

Pauline Garon and Alice Calhoun have been signed to play featured roles in two features that will go into production shortly, the titles of which have not yet been announced.

"Victory," Conrad Novel, Bancroft's First Vehicle

"Victory," the novel by Joseph Conrad, will serve as George Bancroft's initial starring vehicle under his new contract recently entered into with Paramount and not "You Can't Win," as announced last week. John Goodrich is writing the adaptation of the Conrad work which will be directed by Josef von Sternberg. No feminine lead has been chosen for the film which goes into production some time in September.

Movietone Accompanies "Seventh Heaven"

ROXY will show Movietone in a new way with the first showing at popular prices of the Fox feature, "7th Heaven," which opens at the Roxy Theatre, September 10th. Movietone will furnish an orchestral and choral accompaniment for the showing of the picture.

The scoring of the feature was ararnged by S. L. Rothafel, "Roxy," with the assistance of Erno Rapee and his musical staff at the Roxy. The Movietone orchestra is made up of members of the Roxy Symphony Orchestra and the chorus also is taken from the theatre.

First National Starts Four Features

First National started photography on four new features at the Burbank studios last week. Colleen Moore got under way in an original screen story written by Howard Irving Young and as yet untitled. Marshall Neilan is directing.

George Fitzmaurice started the direction of "Louisiana," an adaptation from the stage play, "The Barber of New Orleans." Billie Dove is starred. The new Harry Langdon picture, about which no details have been divulged, started August 29th.

The fourth picture that went into production during the week was "Man Crazy," from the Saturday Evening Post story, "Clarissa of the Post Road." Jack Mulhall and Dorothy Mackaill are featured.

Will Consult East'rn Heads About Story Material

According to an announcement from the studio, Edward J. Montagne, Universal scenario editor-in-chief, is departing on September 1st for New York to consult Eastern officials regarding the exhibitors' desires and to personally acquaint himself with the suggestions for certain types of stories made by Universal's salesmen throughout the world.

According to Montagne, it is possible that General Manager Henry Henigson will accompany him on this trip and take part in all these conferences.

While in the east, Montagne and Henigson will definitely conclude the negotiations with playwrights and novelists to supply material for next year's Universal program.

Wide Variety on Pathe Weekly Program

Pathe has a wide variety of short subjects for release the week of September 18. Included in the program are: "Should a Mason Tell?", the first Henry and Polly comedy; "Smith's Pony," a Mack Sennett two-reeler; a Will Rogers travel film; Topics of the Day, an Aesop's Film Fable, "Tackles and Touchdowns," a Grantland Rice sportreel; the fourth chapter of the Pathe serial, "Hawk of the Hills," starring Allene Ray and Walter Miller, and two issues of Pathe News.



John William Toone

Educational Treasurer Dead in N. Y.

John William Toone, treasurer of Educational Film Exchanges, Inc., and Educational Pictures, Inc., passed away September 1st at the Polyclinic Hospital in New York City, where he had been confined two weeks ago. He had been in failing health since early in the Summer.

Mr. Toone had been treasurer of Educational for the past seven years. He entered the motion picture business with Famous Players-Lasky and was with that company for three years before becoming affiliated with Educational. Deceased was a native of Halifax, Yorkshire, England, and was in his fifty-sixth year at the time of his death. He is survived by a widow, who, before their marriage, was Sybil Hall, two sisters, Mrs. W. Dallimore and Mrs. Emma Rose, and one brother, Edward Toone, living in Yorkshire, England.

Funeral services were held at the family residence, 740 West End Avenue, New York City, September 3rd, with Rev. Dr. Arthur Judge of St. Matthew's Episcopal Church.

All-Woman Cast For Arctic Picture

Capt. F. E. Kleinschmidt, Arctic explorer and producer of Northland pictures, is now titling and editing a feature with an all-woman cast. The film was made in territory adjacent to the Bering Sea and is designed for state rights release beginning Sept. 15th. Kleinschmidt spent six months on it.

William De Mille Will Direct "Rip"

William De Mille has been requested by his brother, Cecil, to direct the immortal American epic, "Rip Van Winkle," which will be produced at the De Mille Studios for Pathe Exchange, Inc. Clara Beranger is at work on the adaptation of the story, which will go into production shortly with Rudolph Schildkraut in the role of "Rip."

"Big Boy" on Educational October Schedule

"Big Boy" is back on the release schedule of Educational Film Exchanges for the month of October, after an absence of several months caused by illness. He will be welcomed back with the first of the new "Big Boy" comedies, titled, "She's A Boy."

There are five two-reel comedies and eight one-reelers for October. Larry Semon's first release will be "The Stunt Man." The Lloyd Hamilton subject for October will be "New Wrinkles." "Seeing Stars," featuring George Davis, is the Mermaid comedy for the month, while Dorothy Devore will be seen in "Kilties."

Pat Sullivan offers three cartoon subjects. There will be two Cameo comedies, "Eats for Two," with Phil Dunham and Al Thompson, and "Shooting Wild," with Jack Lloyd in the principal role. Three novelty subjects complete the program—a Lyman H. Howe's Hodge-Podge, "Here and There in Travel Land"; a reel of Robert C. Bruce Outdoor Sketches containing two subjects titled, "Burning Timber and Rough Country," and a Walter Futter Curiosities release, "For Men Only."

Griffith Adds to Cast for "Drums of Love"

A number of principals have been added to the cast of "Drums of Love," which David W. Griffith will produce for United Artists. The newcomers to the cast are: Charles Hill Mailes, Eugenie Besserer, Sydney De Grey, Barbara Debozoky, William Austin, Rosemary Cooper and Joyce Coad. Mary Philbin, Don Alvarado and Tully Marshall had been previously announced.

"Drums of Love" was originally announced under the tentative title of "A Romance of Old Spain," an original story by Gerritt Lloyd.

Eight Companies Working at F. B. O. Studios

William Le Baron, vice-president in charge of production for F B O, makes the announcement that eight companies are now at work or will be within the next few days.

At the present time work is in progress on "Wizard of the Saddle," starring Buzz Barton; "Driftin' Sands," with Bob Steele; "The Desert Pirate," starring Tom Tyler, and "Coney Island," a Ralph Ince production.

Robert De Lacy is preparing for the production of "Red Riders of Canada," Leo Meehan is completing preliminary work on "Freckles," and Edward Luddy is preparing for "Her Summer Hero," glorifying the coast life guard.

Paramount Will Start Sequel to "Wings"

Paramount is to make a sequel to "Wings" under the title of "The Legion of the Condemned." Work on the production is scheduled to start September 15th. The story is by John Monk Saunders, author of "Wings" and William Wellman will again direct. Gary Cooper is to be starred in the new production.

Exhibitors Service Bureau



Big time exploitation supported the showing of "Rookies" (M-G-M) at Loew's theatre, Reading, Pa. The campaign, handled by Manager H. W. Forste, and Erle Homan, publicity director of the theatre, had as its leading feature a demonstration by an Anti-Aircraft Searchlight Co. of the U. S. Army. Photos above show the army truck with searchlight on display in front of theatre, and one of the window displays resulting from merchant tie-ups.

Stages Mail Campaign at Minimum Cost

Letters Exploiting "Tillie the Toiler" Printed by Business College—Addressed to Waco Stenographers

ADDRESSING letters tto 750 stenographers in local business concerns, proved a highly profitable form of exploitation for the presentation of "Tillie the Toiler" at the Hippodrome theatre in Waco, Texas. The campaign, planned and executed by Manager J. P. Harrison, of the Hippodrome, was carried out at a minimum cost.

The production cost of the 750 letters, planted on the stenographers' desks fully one week prior to the showing of the picture, cost $7 and a dozen passes. The $7 was paid to a local department store, which quoted the theatre man a special price on the paper, a high grade of correspondence paper, and the local business college got the 12 passes for addressing the envelopes and printing the letters.

Using a good grade of paper, Harrison got out 750 letters which he planted on stenographers' desks fully one week prior to the showing of picture—all at a cost of $7. One of the largest department stores quoted Harrison a special price on the paper and envelopes ($7.00) and the local business college got 12 passes for addressing the envelopes and printing the letters.

The business college has 350 students, and by the time the first fifty sheets were run off on the printing machine, the entire student body knew that "Tillie the Toiler" was coming to the Public Hippodrome. The students not only talked about the picture among themselves, but told their many friends as well.

The copy of the letter follows:

"Dear Matt:

"I sure need some help—quick. Can't you get me a job over in your office?

"The boss was gazing into my eyes yesterday and paid a man ten dollars he owed him and it won't be long now.

"I got the dear little Hoyt to take me out to that road house the other night because I knew Pennington Fish would be there and if the little 'Insignificant' had only stayed out of the picture a few more minutes I would have hooked Fish with all his money. It would have been wedding bells and the lap of luxury for me.

"Fish thinks I'm an heiress and I can't let him know I am just a poor innocent working girl trying to get along and with us girls having to have two pairs of garters now, one pair to hold up our stockings and the other to hold up traffic, expenses are terrible.

"Well, I'll see you Thursday at the Hipp—you know Marion Davies is my favorite and she'll be there doing her latest.

"Yours for more liberty,
"TILLIE—THE TOILER."

When Harrison told the newspaper editor about a letter contest, he fell for it in a hurry. A box on the front page invited stenographers to look on the Classified page to see how they could get free tickets to see "Tillie the Toiler."

All the stenos had to do was to write a letter to "Classified Editor" and tell how (within the last six months) a Want Ad in the Employment Columns of this newspaper aided them in finding a position as stenographer or secretary.

The newspaper tie-up cost the theatre 25 passes but the publicity derived was well worth the expenditure.

Haberdasher and Jeweler in "Popular Athlete" Tieup

A new version of the "most-popular-athlete contest," which has been used so successfully this spring in connection with the showing of "The Collegians," was worked out by Tom Blair, manager of the Rialto Theatre in Tonkawa, Okla. He took a full page in the Tonkawa News to tell his fellow townsmen that he, together with a local jewelry store and the Hart Schaffner and Marx dealer, were seeking to determine the most popular athlete in the three Tonkawa schools. The theatre was giving a silver loving cup, the jeweler a watch, and the haberdasher, a $35 suit of clothes to the winning athlete.

To make sure that the contest was well taken care of in the News, one of the judges was a member of the staff and the other two were faculty men from the schools. The jewelry store displayed the silver loving cup during part of the time and the contest was running against a background of lobby cards, "Collegians" pennants and tie-up cards, and the rest of the time the men's furnishing store used it in a window display of collegiate clothes. Here, too, pennants and cards plugged the Rialto and "The Collegians" series playing there.

Plan Increases Business for Opening Matinees

Manager T. R. Earl put over a stunt that is bound to increase the attendances at opening matinees. It was first tried when "The Unknown" was the feature film attraction at the Imperial Theatre, Asheville, N. C.

A number of merchants in the tie-up, give out passes with every purchase made. However, the passes are only good when accompanied with a paid admission—and at the opening matinee only.

The stores in the tie-up display one-sheet mats both inside and outside their places of business—giving forth information about the passes, how they can be procured and how and when they can be used

Brown Effects Profitable Tie-up In Raleigh

George E. Brown, manager of the State theatre, Raleigh, N. C., seems to carry a rabbit's foot in effecting tie-ups with dominant advertising mediums. His forte seems to be principally street car systems, his latest acquisition in this line being the Carolina Power & Light Co., of the Capitol city.

When Brown was in Memphis, he had his theatre's advertising placarded on the front dashes of that city and a visitor in Raleigh nowadays would think there was only one theatre in Brown's vicinity. With the use of some sound selling talk and three passes, Brown sold the idea to the street car company advertising the State theatre and thereby increased the revenue of the street car company. The argument went over and the State now has exclusive rights to the front and rear dashes of the entire city system of street cars and at no cost except cost of printing the cards.

In addition to selling the pictures which it is wished to emphasize, Brown uses the street cards to carry messages about the cooling system of his theatre.



Boy Scouts of Beaumont, Texas, who headed a parade staged there as exploitation for "The Gorilla Hunt" (F. B. O.) at the Liberty theatre. The exploitation was arranged by Manager F. W. Putnam, who entertained the Scouts at a special invitation performance

Displays Ice Cakes Tinted in Patriotic Hues

A display of red, white and blue ice in the lobby of the Victoria Theatre, Harrisburg, Pa., was a patriotic and seasonable method of exploiting "Alaskan Adventures," which was shown in that theatre, the week of July Fourth, as a companion feature with the Paramount Juniors in "Rolled Stockings."

Manager Lee Levy, of the Victoria, in cooperation with C. Floyd Hopkins, chief of the Wilmer & Vincent theatres of Harrisburg and Reading, was responsible for the unique stunt. Half a dozen 300-pound cakes of ice were used, specially made by the ammonia process by the Harrisburg Ice and Coal Company.

Wise-Crack Contest Introduces "Painting the Town" Engagement

A NEWSPAPER tie-up based on a wise-crack contest opened a lively and effective campaign for the showing of "Painting the Town" at the Alhambra theatre in Milwaukee. Four days previous to the opening the Milwaukee Leader announced prizes of 100 theatre tickets for the best lists of "wise cracks" turned in, and with all the smart sophomores and juniors, to say nothing of the seniors and freshmen vacationing at home from college, the latest thing in collegiate language was dished up for the edification of Milwaukee. The contest excited great interest, as evidenced by the heavy mail which flowed into the wise-crack editor.

Other stunts elaborated the drive. Pretty girls clad in scarlet stood at prominent street corners handing out peanuts in paper bags on which was printed the line "Nutty but Nice!" Also there was a mail campaign. Five thousand post cards were sent to names on the Alhambra's mailing list from Chicago. These read: "Dear Old Thing, Greetings from the bid city. Yesterday was a high spot in my vacation when I saw Glenn Tryon in a swell comedy, 'Painting the Town.' This Tryon is a real number, strong on looks and acting and the picture is something to rave about. I found out it is to play at the Alhambra, Milwaukee, Starting July 23rd. Wish you were here. Scotty."

Fifty paint stores displayed rainbow colored window cards on "Painting the Town" in their windows, and ten candy stores featured "Peanut Sundaes" during the run of the picture. Ten other shops drew special attention to their peanut and other nut candies.



Striking cutout which featured the frontal display at the Coliseum theatre, Seattle, for First National's "Three Hours."

Titian Blondes Guests at "Redheads Preferred" Show

One of the effective exploitation stunts put over by the manager of the Hippodrome Theatre in Oakland, California, during the engagements of "Redheads Preferred" was a Red Head Week. All during the showing of the picture red headed girls were admitted free. A most imposing array of titian-haired young ladies pounced upon the theatre for the free show.

This was preceded by the usual amount of newspaper advertisements and distribution of heralds.

Key City Reports

New York City

THAT many come to New York City to spend their holidays and that all Manhattanites do not scurry off to resorts was well demonstrated this last Labor Day week-end. In addition to these possible handicaps there was stormy weather during the middle of the week but with Saturday, Sunday and Monday just the kind of days to take people away. Despite all this the week was a good one, several houses keeping up to the high mark and one setting a record.

"What Price Glory" at the Roxy ended its three week run in a veritable blaze of glory, grossing over $400,000 during its stay. This record will probably stand for some time.

"Underworld," which graduated from the Paramount to the Rivoli made the latter house blink its eyes at the close of the week. **Over $40,000 was taken in,** breaking the house record.

Clara Bow's popularity made "Hula" a money picture at the Paramount in spite of the fact that general trade comment was not particularly flattering to the picture. But the box office indicated that Miss Bow has "IT" alright. "Hula" looks to be sure fire from this standpoint.

It looks as though "Mockery" with Lon Chaney was somewhat forced through its second week at the Capitol even though Chaney has a big following in this city. **"Ben Hur" is in** and will probably make up the discrepancy to some extent.

"Wings" and "The Patent Leather Kid" continue at a fast pace, both houses being sold out for several weeks. **"The Way of All Flesh" is still holding up** at the Rialto but will probably be taken out in a couple of weeks. **The good-bye sign is up on the Astor front where the big letters spelled, "The Big Parade"** for so long a time. Sept. 10 is the tentative release date.

"Smile Brother Smile" at the Strand did a nice business and comment on the picture was most favorable, and **the little Cameo theatre demonstrated that "Chang" is still popular** despite its long run at the Rivoli.

"The Garden of Allah," Rex Ingram's latest, opened last Friday at the 600 seat Embassy. **It is probably good for twenty weeks** for several reasons. One is that it a typically beautiful Ingram effort. **"Les Miserables" continues to do well** at the Central; **likewise "The King of Kings"** at the Gaiety **and "Old San Francisco"** at Warners. **"Seventh Heaven" still plugs along** at the Harris.

Detroit

TWO outstanding films, "Beau Geste" and "The Magic Flame," drew enormous attendance here this week. The first, playing at the Adams, was screened before packed houses every evening during the initial showings. Because Ronald Colman and Vilma Banky are a great draw in this city "The Magic Flame" did just as well. Both attractions are being held over.

"Hula," with Clara Bow made a good record on the Capitol screen, while the Michigan gross of **"Adam and Evil" was fair. But the State pulled in better money than either** of these shows **with "The Desired Woman"** and a Loew's vaudeville program.

Tabulations after a final week with "Old Ironsides" pleased Alton Warner, the New-Detroit manager, as much as any other road film he has billed. **Three weeks of excellent business** characterized its run.

The Miles photoplay, **"White Pants Willie," was fair enough to bring in ordinary money** and during the greater portion of the week the Colonial, presenting **"Cheating Cheaters," rated highly.**

Atlanta

GOOD theater weather swelled Atlanta box-offices on the whole last week.

The Howard walked away with the champion box-office gross with Clara Bow in "Hula." The "it" girl displayed more of her characteristic element than ever in her new production and drew the crowds each day.

Olive Borden in "The Secret Studio" followed close second in popularity at Keith's Georgia.

Loew's Grand had an average good week with "Mockery," Lon Chaney's latest. Although not the box-office winner, "Mockery" gathered in the laudatory passages from Atlanta critics' pens.

Dolores Costello played to an average house at the Capitol in "The Heart of Maryland," a picturesque civil war story.

The Metropolitan opened its "Greater Movie Season" with Corrinne Griffith in **"Three Hours," and enjoyed an unusually good week.**

"Judgment of the Hills," showing at the Rialto the first part of the week, proved a well liked bill, but "Snowbound" playing the latter half **failed to come up to the average.**

"Code of the Range," "When a Dog Loves" and "Strange Rider" shared equally in an average good box-office for the Tudor.

Baltimore

EVEN though **"The Big Parade" has been shown in Baltimore twice before at the Auditorium, a legitimate house, at road show prices, during its first week at Loew's Valencia at popular prices, beginning Monday, August 29, the business done during each of the entire six days was tremendous.**

Roscoe "Fatty" Arbuckle's reception at Loew's Century was very good but he did not do the business expected by the house management.

"Soft Cushions," was the feature attraction on the same bill with Arbuckle, with Douglas MacLean in the starring role.

"The Magic Garden," from Gene Stratton Porter's novel, went over very good at Keith's Hippodrome with five acts of family vaudeville on the same bill.

Very good business was done also at Whitehurst's New Theater where "The Country Doctor was the feature film attraction.

For its second week at Warners' Metropolitan "The Missing Link," starring Syd Chaplin did very good business. The Whitehurst's Garden Theater came along with pretty good business with **"A Hero on Horseback"** starring Hoot Gibson. Five acts of family vaudeville were given also on the program at that house.

"Old Ironsides" cannot be considered a good drawing card in Baltimore. It was shown for two weeks at Ford's Theater and during its second week, it only went over fairly well but the management held it for a third week. Fords is a legitimate house with prices for the picture ranging from 50 cents to $1.50 for nights and 50 cents to $1 for matinees.

"Lonesome Ladies" with Lewis Stone, Anna Q. Nilsson and Jane Winton went over only fairly well at the Rivoli.

Cleveland

EXCEPTIONALLY good business was reported all along Euclid Ave. last week, due, in large part, to the exceptionally good pictures which were on parade. **"Hula" seemed to head the list of attractions if judged by the box office.** It did a rushing business all week at the Allen. **"Ben Hur" held up well during its third and last week** at the Stillman where it was offered with the original tread mill chariot race as shown in New York. **"Moon of Isreal" opened rather slow at the Cameo but grew steadily** all week, bringing the receipts up to where it justified being held over a second week. **The State did better than average business with "Dearie"** which proved to be just an average picture. **"Soft Cushions" was a big success at Keith's Palace** where it kept the capacity audiences in roars of laughter. **"The Secret Studio" made an average record** at Keith's East 105th St. where it played all week, **and did better than average at Reade's Hippodrome** where it was presented for the first half of the week only. **"Vanity" finished the week at the Hippodrome with satisfactory box office results. The Park did very well with a second showing of "The Better 'Ole." The Circle played a repeat engagement of "The Callahan's and the Murphys" and did well** with it, considering it had played more than four weeks during its downtown showing. Neighborhood houses report a gradual improvement in business. Nothing startling, but a consistent improvement which promises a good season. Two legitimate theatres were offering competition. "The Desert Song" was at the Hanna and "The Ghost Train" at the Ohio.

Ottawa

ONE fine feature on the screens of Ottawa, Ontario, during the week of August 29 was **"Twelve Miles Out," starring John Gilbert and Joan Crawford.** This was at the Regent Theatre and both the flappers and the red-blooded young men liked it a-plenty. There were some censorship cuts in this film but the picture wasn't riddled.

"Man Power," with Richard Dix, opened to very heavy business at B. F. Keith's

Theatre and patronage stayed high all week because of the impression that it made on Keith customers.

Manager Don Stapleton of the Centre Theatre opened the football season by presenting "College Days" for the first half. There were quite a few who said they wished they had seen this one but it was only on for the three days. **"Stolen Pleasures" held fair attention** during the last half.

The threshold of the Imperial Theatre wasn't worn much by patrons during the presentation of "Heaven on Earth," a war story. The people just did not go.

The Francais was also quiet even though Manager J. T. Moxley offered a variety of bills. On Monday and Tuesday there was a double-feature program with **"The Lily"** and **"Exit Smiling."** The next two days it was **"Just Another Blonde,"** while on Friday and Saturday Manager Moxley tried **"The Death Trap." The latter worked a little better** than the others mentioned.

"Beware of Widows" was a title which caught the eye at the Eden Theatre, Hull, and **good patronage resulted.** It was a very fair week.

There were practically no counter-attractions in Ottawa during the week, the exhibitors having things pretty much their own way.

Albany

IT rained nearly every day last week in Albany, Troy and Schenectady, with the result that the motion picture theatres in these three cities did exceptionally well. The weather had more to do with the business than the picture shown, with the possible exception of **"The Rough Riders"** at the Mark Strand in Albany. This theatre made more money last week than any of the others in town, playing to good crowds both afternoon and evening, although it took considerable in the way of exploitation and parades to attract attention. **At the Leland, there was just about what might be termed fair business with "Snowbound." At the Mark Ritz, "For the Love of Mike" ran to good crowds** throughout the week.

In Troy, **"Barbed Wire"** at the Troy theatre, **split the week with "Alias The Lone Wolf."** This was regarded as being rather unusual in view of the fact that "Barbed Wire" did a very satisfactory business a week or so before in Albany. **At the Lincoln theatre, "The Stolen Bride" failed to attract much attention.**

In Schenectady, "Camille" played to excellent business at the State theatre, holding up well throughout the entire week. All the first run houses in these three cities are using big features this week.

Milwaukee

THIS was State Fair week in Milwaukee, and consequently this was a week of good business for the down town theatres. It was generally felt that business was due to slump because of the come-back summer staged early in the week, but the Fair visitors saved the week.

Dorothy Gish was a popular drawing card in "Madame Pompadour" at the Alhambra and her re-appearance on the screen was greeted with enthusiasm. **W. C. Fields in "Running Wild" was a strong attraction at the Wisconsin** and brought in good business. **"Barbed Wire" at the Merrill played to excellent houses. "The Heart of Maryland" was very well received by** audiences at the Orpheum. The Strand playing **"Hardboiled Haggerty" enjoyed unusually good business** throughout the week. The Garden has been closed for a few days following the change in ownership, during which Milwaukee's first Vitaphone is being installed.

Business in the outlying theatres was fair, not as good as that of the downtown houses. **"Man Power"** at the Milwaukee **drew good** houses. **"Rolled Stockings" brought in good business** at the Oriental **and "Framed" played to fair houses** at the Modjeska. **"Twelve Miles Out" did fairly good** business at the Tower. The re-issued **"Shadows" proved popular** with patrons of the Venetian.

Boston

IF down town exhibitors expected to feel a falling off in box office receipts with the reopening of several of the legitimate theatres, they were agreeably disappointed, for the current week's business has been the best late summer week reported in years.

Owners who have theatres under construction and who had not expected such an outpouring of theatre audiences as have been the rule, are rushing construction work to early completion in order to cash in.

The Metropolitan started a big week's business Monday and patronage increased until by mid-week the house was well filled. **"We're All Gamblers" was the feature, playing to heavy business** all week. "Tokio Blues," was John Murray Anderson's Japanese presentation.

Loew's State continues to play to record breaking business for late summer.

"Adam & Evil" is the feature, establishing a new August-September record. The Parisian Redheads supply the presentation.

Added to the feast of good films which are being shown, **Loew's Orpheum is showing "After Midnight" to new high record marks** for summer time entertainment.

At Loew's Orpheum **"The Callahans and the Murphys" is proving a big drawing card,** possibly through the publicity which has been the result of many discussions of the feature.

"Dearie" and "Circus Ace" at the twin houses, the Modern and Beacon, **report a good week's business. At the Fenway "Moon of Israel"** which moved there from the Metropolitan, **is playing to the largest audiences in several weeks.**

"The Lone Eagle" is drawing good houses to the Keith-Albee Boston, **while "Painting the Town"** at the Lancaster, **"Twelve Miles Out"** at the Capitol and the Bowdoin Square, **"Man Power"** at the Exeter, **"The Great Mail Robbery"** at the Scollay Square Olympia **report steady business throughout** the week. **"Not For Publication" established a new record for the August-September week at the University.**

Seattle

WEST Coast's Greater Movie Season hapened in Seattle this week, and local picture business reached a new high total gross that bids fair to establish a record for all time.

Reaching the highest gross, due principally to capacity, was the Fifth Avenue Theatre which held up to its usual $20,000 business and played to large houses all week. Lon Chaney's "Mockery" was the film attraction, but in audience opinion this was far from being a satisfactory Chaney vehicle. The show was put over, however, by dynamic Eddie Peabody in his **"One-Man Vaudeville Show"** novelty and Fanchon-Marco's "Bugs Idea" on the stage.

Another tremendous box office success was "What Price Glory" which played at the Pantages Theatre at regular 50c admission prices for the first time in the history of the film. The film played to absolute capacity houses and goes into the second week with no signs of a let-up in attendance.

At Bob Bender's Columbia Theatre "Beau Geste" played its first local engagement at popular prices and attracted capacity houses for the entire week. The film was somewhat shortened from its previous road show form.

At John Hamrick's Blue Mouse Theatre, the fall season was opened with "The Missing Link" and a complete list of four new Vitaphone acts. **The picture did a capacity business** at every performance, aided by a personal appearance on the opening night by Monte Blue, Warner Brothers star. The Vitaphone subjects were weak.

"Camille" was the stellar attraction at the United Artists Theatre (formerly the Coliseum) which inaugurated its new policy this week. **Norma Talmadge's popularity was responsible for large houses, but opinion was divided on the picture. Business was good enough, however, to warrant a second week.** Manager Perutz, incidentally, has made some decided improvements in the appearance of his house and his presentations in the one short week that he has been in this city.

The weakest of the new season's attractions was "Three's a Crowd" at the Liberty Theatre, but which played to better than average houses anyway. This house has just returned to its former popular price policy, and business has shown a constant improvement already. One week is all for this film.

At the Embassy Theatre, Joe Danz offered "New York" and did a very pleasing business, aided by a stage show that was very well received.

The circus, in town for three days, was little competition for these pictures, and the week will long be remembered for its very large business.

Minneapolis

"CAMILLE" did a fine second week's business at the Strand theatre, although not quite good enough to warrant a third week. Two weeks at the Strand, though, means that the picture is certainly a box-office success. **Pantages did another splendid week with "What Price Glory,"** but like "Camille" it was not thought advisable to hold it over for a third week. However, "What Price Glory" did such a tremendous fortnight's business that Pantages officials seemed highly elated over the house's new policy of an occasional "straight picture" week. **Lon Chaney in "Mockey" didn't set any records at the State, but the receipts were up to average.** The State program was supplemented by the Six original Brown Brothers and Senator Ford on the Vitaphone, and by an elaborate F. & R. ballet, in "The Slave Mart." **Ben Lyon went over well at the Lyric in "For the Love of Mike" and Syd Chaplin continued to be a riot in "The Better 'Ole,"** which moved from the State to the Grand. **The Hennepin-Orpheum crowds took a great liking to "The Country Doctor,"** and even

went out of their way to applaud the film, which is something unusual. **Buck Jones proved popular at the Seventh street theatre in "Whispering Sage."** The Loring, Lagoon, Rialto and Lyndale—neighborhood houses—**found business uniformly good, with such pictures as "Tillie the Toiler," "Rough House Rosie"** and **"Finger Prints." The Rialto revived "The Merry Widow" to good houses.** The week was featured by exceptionally fine weather and by an almost complete absence of counter-attractions.

St. Louis

ST. LOUISIANS during the week closing on Friday, September 2, demonstrated forcefully, if not effectively, that real motion pictures do not have to take second place to any other form of entertainment.

Four or five high class motion pictures were on the screens of the leading theatres of St. Louis and combined they did a tremendous business—perhaps the greatest aggregate week in the history of St. Louis film theatres. The showing of the pictures is considered remarkable in view of the keen competition of horse racing and a couple of tracks of dogs.

At Loew's State that remarkable film "The Big Parade" was the attraction and it grossed (unofficially) more than $42,000. The final figures are not yet available but upwards of 100,000 cash patrons passed through the theatre's entrance during the seven-day run. One unofficial estimate placed the grand total attendance at 115,000 for the week. It was held over.

Just a few blocks from Loew's State at Skouras Brothers' Ambassador **"Beau Geste" had a deservedly fine week.** The record for this theatre is held by Paul Whiteman and his band when 113,223 persons paid during the week, which opened on Christmas Day. "Beau Geste" did not attain the popularity of Whiteman and his players, but its business was the best the Ambassador has had for many, many weeks.

"Metropolis" which was on the screen at Skouras Brothers' Missouri Theatre at Grand Boulevard and Lucas avenue, **played to remarkable business** on Saturday and Sunday, August 27 and 28, but failed to hold up **but on the whole the week was much above the average for this house.** "Metropolis" is a great picture from a technical point of view, but generally speaking held little interest for the average patron of the Missouri. In recent months this house has featured band shows of the jazz type and its general patronage is made up largely of the younger element.

"What Price Glory" in its third St. Louis run at the Grand Opera House stood 'em up all week.

Tampa

IT looks as though the "It" girl, Clara Bow, is taking the lead with Tampa fans, judging by the business done with her latest picture, "Hula." Of course there were a number of other features on the bill, provided by Manager Carroll. To relieve the Sunday crowds a midnight matinee was given Saturday night and the stunt clicked. **The following three days registered very good. "After Midnight" was the feature.**

The Strand opened the week with "Sin Cargo" and it pulled one of the largest Sundays of the summer, with a good Monday following. **"The Night Bride,"** used three days, **did very good and "Hard Boiled Haggerty" kept 'em coming** for the last two.

The Franklin played in hard luck having a mis-out on Sunday. **"Arizona Nights"** was advertised and it brought the crowds for Thompson and his horse "Silver" **are sure-fire cards here. An emergency show had to be put on** and many turned away and the day's receipts were badly off. **"The Swell Head"** and **"The Cyclone Cowboy"** were used the last four days, two days each, and they did nicely.

Central Pennsylvania

FAIR weather, cooler than is usual for late August and early September, together with attractions with an especially popular appeal, made business exceptionally good for this time of year in the principal downtown theatres in Harrisburg.

Clara Bow appeared at the Victoria all Week in "Hula,' and Manager Lee Levy reports the box office made a killing.

Scarcely less successful were the appearances of Lew Cody in "Adam and Evil," in Loew's Regent, **and "The Stolen Bride,"** with Billie Love and Lloyd Hughes, at the Colonial. All three of these plays seem to possess those qualifications of light entertainment which appeal strongly to summer audiences.

At the Russell Theatre, Harrisburg's newest neighborhood house, 1 o'clock matinees have been resumed with continuous performances until 11 o'clock. The principal attraction there was a revival of **"The Thief of Bagdad," with Douglas Fairbanks, which has lost none of its popularity,** judging from the way the cash register clicked in the box office.

The State, which is part vaudeville, had Rin Tin Tin in "Tracked by the Police," as its chief picture attraction in the first three days, and the last half of the week the film presentation was Douglas McLean in **"Soft Cushions." There was no falling off** in the good business the State has been doing all summer.

Tom Mix followers enjoyed "Outlaws of Red River," at the New Rialto, which entered upon its final month under Manager Hechard, who has taken over the Broad. In the latter theatre the main picture was **"Flaming Fury."**

Salt Lake City

EARLY Fall seems to be in evidence in Salt Lake and the picture theatres of the downtown district are enjoying a splendid improvement in business. The several heavy rain storms during the past week have done their share toward encouraging patrons inside the theatres.

Very good bills have been the rule throughout the city. **"Metropolis" was shown at the Paramount Empress with splendid results.** A stage attraction was also offered at this house, billed as "Paul's Juvenile Symphonators," which act seems to be very popular here.

Thomas Meighan and Marlette Millner in **"We're All Gamblers" was a tremendous drawing card at the Victory** with capacity houses being the result.

"Is Zat So?" proved to be a comedy attraction which was generally received with laughter and favorable comment.

Mae Busch and Marceline Day in **"Fools of Fashion" drew full houses** to the Gem throughout the week with big box office results being reported.

The American Theatre here reopened with **"The Cat and The Canary." Results exceeded expectations** it is announced.

"The Callahans and the Murphys" was shown as a second run at the Rialto Theatre where packed houses were had each night.

Exploitation has been rather exceptionally heavy recently on all big pictures.

New Orleans

WITH excellent productions at all downtown houses, New Orleans Theatres experienced one of the largest weeks of business in years.

Loew's State theatre set a record in theatre attendance during the week. **The combination of Norma Shearer on the screen in "After Midnight"** and a company of midget actors on the stage half of the bill **was responsible, according to Rodney D. Toups, managing** director. But the photoplay alone was enough to crowd 'em in.

Next in order comes the new Saenger Theatre. Lon Chaney in "Mockery" was the screen attraction, while a new Idea Publix show was given on the stage. The acts were weak and with Chaney so well liked in this city it is no wonder this beautiful playhouse shared in the profits.

The smaller houses too, came in for large patronage. **"Metropolis" in its second week at the Strand, piled them in** just as it did the first week. **"The Heart of Maryland" did well** at the Liberty and received excellent comments. **"The Callahans and Murphys"** was featured at the Trianon despite a storm of protests when it was shown at the New Saenger. Crowds seemed to like it very much.

"The Romantic Age" with George O'Brien and Alberta Vaughn, coupled with six big acts, **was a big drawing card** at the Orpheum. The acts were weak and the film sent them home satisfied.

Zane Grey's "Drums of the Desert" gave good satisfaction at the Saenger Crescent Theatre, where it shared honors with a snappy musical show.

"Man Power," with Richard Dix and Mary Brian, **had its local premiere** at the new Saenger, **but it didn't seem to matter** judging the way they flocked to see it at the Globe Theatre. This house equaled its biggest week with this picture.

The Lyceum played Eddie Cantor in **"Special Delivery,"** and **reported a fair patronage.**

Neighborhood theatre managers report business better than usual.

The weather has been ideal for the past few weeks and this can partly be credited with the large amount of business done.

Kansas City

THERE was very little difference in the attendance of this week and that of last week at first run theatres of Kansas City. Business, considering the fact that the weather was much warmer, was good.

"The Rough Riders" at the Royal played its second week to good crowds, while Pola Negri in "Barbed Wire" at the Newman played to a good week's attendance. "The Blood Ship" at the Liberty **held up fairly well,** although it was slightly below last week's business.

"What Price Glory" marked the anniversary week at the Pantages and business was good, even better than last week. **"The First Auto,"** with Barney Oldfield and Patsy Ruth Miller in a Vitaphone production at the Globe **drew large crowds all week,** much money having been spent in exploitation and advertising. **"Three's A Crowd" at the Mainstreet played to normal crowds.**

San Francisco

AS the past week was the boosting of the "Greater Movie Season Week," the additional advertising, etc., helped to greatly increase the box office receipts in the theatres, in spite of the fact that weather conditions drew many to the outlying districts and the beach in San Francisco.

"The Big Parade," was kept over for a fifth week at the California Theatre as the box office reports continued large. Every attendance record of motion pictures in this city, since the year 1917 or any time, in fact, has been broken in San Francisco by this picture, because in three weeks alone over 160,000 attended the California Theatre and many were turned away.

"Beau Geste," was shown at the St. Francis Theatre for a second week and it was crowded. Lon Chaney, in **"Mockery,"** shown at the Loews Warfield Theatre, **crowded that house most of the time,** but the Fanchon & Marco act was considered poor, and this injured box office reports.

In the Granada Theatre, "Hula" drew a fair, but not too large a crowd. The stage presentation was considered good. **Frank Lacey of the Cameo Theatre showed a Griffith's Week,** as he called it, by having **"Dream Street," "One Exciting Night" and the "White Rose"** on the screen, which attracted many.

"Broadway Nights" together with the wonderful mental telepathy stunt of Joseph Mendez, known as Mercedes, filled the Golden Gate Theatre, every performance. The Pantages Theatre did well with "Cameo Kirby" and the act of vaudeville. The Wigwam, a residential house, **did very well with "Silver Comes Through"** and Nat Holt's musical comedy. **The Casino Theatre reported good business with "For Alimony Only" and "Old Shoes."**

Oklahoma City

"HULA" went over well with the Criterion audiences last week on the strength of Clara Bow. **"The Missing Link" did an average business** at the Empress. **"The Covered Wagon" played a return engagement** at the Liberty this week, and altho the comments were all good, still the **business was not as good as was expected. "Soft Cushions" did well** the first part of the week at the Capitol. But **"Dearie"** the last **was rather disappointing.**

Los Angeles

PATRONS are rushing to see **"Seventh Heaven"** at Carthay Circle as word is going around that the present attraction will soon give way to "Loves of Carmen."

"King of Kings" with a prologue of two hundred people on the stage at Grauman's Chinese **showed a small gain** in box office receipts.

The Metropolitan showed Richard Dix in **"Shanghai Bound" and had a very good week** as a result. "Moonlit Waters," Fanchon & Marco presentation, was particularly good.

"Swim, Girl, Swim" was a splendid box office picture at Loew's State last week.

The large crowds told the story of the successful showing of the "Magic Flame" at the Million Dollar in its second week.

"The Big Parade" has just seven more days to run at the Criterion. It has been drawing heavy attendance at each performance since it opened there for its second run in Los Angeles. **Three of the other theatres screening second run pictures did satisfactory business. "Metropolis"** was played at Grauman's Egyptian, **"Underworld"** at the Uptown **and "The Way of All Flesh"** at the Rialto.

San Diego

INAUGURATING "Greater Movie Season," fostered by the West Coast Theatres, Inc., Manager H. L. Hartman of the local houses in the company's chain, secured considerable publicity for **"Firemen, Save My Child,"** at the New California. **The picture drew full houses** during its week's run.

At the Balboa "The Covered Wagon," on a return showing in this city, did an excellent business, following the Menjou film, **"Service for Ladies,"** which had filled the house at every show.

Pantages Theatre, a vaudeville house, **found "The Big Parade" a good drawing card** as the film feature of a recent weekly program.

The Plaza, showing "The Missing Link," as the film feature of the week beginning August 20, **had packed houses as the result of the installation of the Vitaphone.**

"The Heart of Maryland," shown at the Superba, proved a specially good attraction for the matinees, according to the house manager. It also enjoyed a good evening patronage, as does almost any picture which carries an impersonation of Abraham Lincoln in its cast.

Belle Bennett's interpretation of **"Mother," has drawn well** at the Mission during its week's showing.

Ottawa

THE exhibitors of Ottawa, Ontario, had the annual Ottawa Fair to contend with during the week of August 22 and, as the exposition drew 275,000 paid admissions during the six days, the theatres were glad to get what they got.

The outstanding screen feature of the week was "The British Clipper" at B. F. Keith's Theatre, **this being an Anglicized form of "The Yankee Clipper."** The picture was an immediate hit with all classes of patrons and should go well anywhere.

Another picture that aroused wide attention was "Firemen, Save My Child" at the Regent Theatre, and the Beery-Hatton team pleased everybody as of yore.

The Centre Theatre did some smart business with "Lonesome Ladies," with Anna Q. Nilsson and Lewis Stone, during the first half, a large percentage of the crowd wearing skirts. **"Let It Rain," during the last three days registered steady patronage.**

"Hills of Kentucky" started off at the Imperial Theatre with a dog show and parade, with good, bad and indifferent dogs because of the presence of Rin-Tin-Tin in the picture. **Business was fair after the first splurge.**

The Francais Theatre offered plenty during the week and the response was fair. For two days it was **"The Auctioneer,"** followed by **"Faust"** for two days, and then a double bill comprising **"Notorious Lady" and "Family Upstairs"** for Friday and Saturday. **"Faust" and "Notorious Lady" proved to be the best attractions.**

At the Eden Theatre in Hull, Quebec, "Captain Salvation" did not create a sensation with French-Canadian patronage.



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NEW YORK

Studio Briefs

Dorothy Archer, woman director, has been given the direction of "Red Hair," Clara Bow's next starring picture for Paramount.

William Collier, Jr., will play opposite Dolores Costello in her first light comedy for Warner Bros., "The College Widow."

Neil Hamilton will again be seen with Esther Ralston in her next Paramount stella vehicle, as yet without a title. Miss Ralston has just finished "Figures Don't Lie," with Richard Arlen.

Except for "The Jazz Singer" unit, the entire Warner Bros. studio abandoned work for one day to listen to Al Jolson record the Vitaphone sequences of the picture. These Vitaphone sequences will take several more weeks to complete. Cantor Joseph Rosenblatt is also heard in the sound episodes of the story.

Clara Horton has been added to the cast of "Sailor Izzy Murphy," George Jessel's next screen appearance for Warner Bros. Audrey Ferris has the first genuine lead, Miss Horton the second. Henry Lehrman is directing.

Tiffany Productions, Inc., has signed Patsy Ruth Miller to play leading roles in several of the new Tiffany pictures now being produced for the 1927-28 program.

Molly Malone has the feminine lead in a new Mermaid comedy starring George Davis. Miss Malone is taking the place of Lucille Hutton, Educational commedienne, who is confined to her bed because of a severe illness.

Louise Dresser has been signed for one of the principal roles in Corinne Griffith's "The Garden of Eden," the star's first picture for United Artists which went into work Monday, August 15, under the direction of Lewis Milestone. Hank Mann, Maude George and Lowell Sherman are also in the cast.

Floor space at the Educational studio will be materially increased with the completion inside of three weeks of the new stage building which is now under construction. The new structure is to be a two-story affair with stages on the upper floor. The total floor space at Educational, with the addition stage, will be 60,000 square feet.

Pathe began production last Monday at the Cosmopolitan studio in New York on a new Pathe serial, "The Mark of the Frog," which Oswald Brooks is producing and Arch Heath directing. Margaret Morris and Donald Reed head the cast.

Recent additions to the cast of First National's "A Texas Steer" are Mack Swain, Otis Harlan, Arthur Hoyt, Hedda Hopper, William Orlamond, Lucien Littlefield and Cornelius Keefe.

The next George Fitzmaurice production for First National will be "Louisiana," with Billie Dove in the starring role and Mary Astor as one of the featured players.

"Baby Mine," the stage farce, is to be made into a picture by Metro-Goldwyn-Mayer with Karl Dane and George K. Arthur co-starring. Lew Lipton will direct this picture as his first directorial assignment.

Anna May Wong has been signed for "The Devil Dancer," starring Gilda Gray, Sojin, Michael Vavitch, James Leong, Anne Schaeffer, Martha Mattox, Albert Conti and Barbara Tennant have also been engaged for the picture which Sam Goldwyn is producing.

Laura La Plante is to play the leading role in "Has Anybody Here Seen Kelly?" This announcement was coincident with another regarding Miss La Plante's future plans. She will start "Thanks for the Buggy Ride," her next Universal film within ten days, the Irish comedy to follow later.

Louise Lorraine has been cast for a role in "Baby Mine," a new Metro-Goldwyn-Mayer film with Karl Dane and George K. Arthur.

Princess Neola, portrayer of Indian characters for the screen, has been added to the cast of "Rose-Marie," the Metro-Goldwyn-Mayer film which William Nigh is directing.

Director Frank O'Connor is ready to start work on a six-reel comedy at the Fox Films studio on the West Coast. In the picture are Sammy Cohen and Ted McNamara. Supporting players will be Elinor Flynn, a new Fox discovery, Jack Pennick, John Batton, E. H. Callvery, John Stepling, Marie Shotwell, Frances Dade and John Hilliard. No title has been announced.

Ralph Ince has completed exteriors for "Coney Island" and is now in Chicago, en route to the Coast, shooting scenes for "Chicago After Midnight," which follows "Coney Island." On the other side of the continent Jerome Storm is directing "Ranger of the North," starring Ranger, the dog actor.

B. F. Zeidman, editor-in-chief of all of Paramount's Westerns, will in addition serve in the same capacity for Richard Dix's starring pictures. He is already working on preliminary steps towards the filming of the star's "The Gay Defender."

James Bradbury has filled the place vacated by Ford Sterling in Bebe Daniels' "She's a Sheik." Other players added to the Daniels picture recently are Paul McAllister and A. W. Fremont. Clarence Badger is to direct the farce, which has Richard Arlen and William Powell as featured players.

Sterling Pictures has already set the production wheels in motion on "Pretty Clothes," the second of the Sterling pictures for the new season. Peggy Gaddis is the author of the story of "Pretty Clothes;" the continuity was prepared by Frances Guihan. Joe Rock has begun casting.

Ford Sterling has been relieved of his role in "She's a Sheik" to be in readiness to play the part of Gus Eisman, the button king, in "Gentlemen Prefer Blondes." Louise Brooks will be seen as Dorothy, Lorelei's girl friend in Paramount's picturization of the Anita Loos story. The Lorelie has not yet been decided upon.

"Lightning," a Tiffany production, has been completed and is now in the course of editing and titling.

Afred Rabach has been engaged as director for "The Devil Dancer," Gilda Gray's first starring vehicle for Samuel Goldwyn. Rabach has just finished "The Coward" for F B O.

"Gun Gospel," Ken Maynard's next picture for First National, is to be started within the next few days. Maynard has just completed "The Red Raiders."

Upon the completion of "Broadway After Midnight," Bud Barsky will place "The King of Clowns," an adaptation of Charles De Vry's play, into work with James Kirkward in the starring role. "The Girl God Forgot" will also be started shortly by Barsky, who is producing for Krelbar Pictures.

Two sisters will play the leading feminine roles opposite Lupino Lane in his next comedy for Educational. They are Charlene and Minniella Aber, ingenues who first appeared in pictures in child roles.

Alan Hale has again temporarily deserted the megaphone for reappearance before the camera. He will play an important role in "The Wreck of the Hesperus," one of the Pathe-De Mille specials. Virginia Bradford and Frank Marion are also cast.

Johnny Mack Brown, a football player, will make his cinema bow as the masculine lead in "The Fair Co-ed," Marion Davies' forthcoming vehicle for Metro-Goldwyn-Mayer.

Jules White, brother of Jack White, has been signed by Educational to direct Cameo comedies. The first to be put into work will star Phil Dunham.

Fox Films has acquired the right to screen "Tuning in on Lincoln High," a juvenile novel by Joseph Gollomb. The story has been selected to give an opportunity to the several newcomers whom Fox Films has under contract.

Gotham has signed Claire Windsor for a picture to go into work at an early date under the supervision of Sam Sax. The star will probably play in Josephine Quirk's "Blondes by Choice." However, the Gotham scenarists already are engaged in ferreting out a story for Miss Windsor.



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JUNE COLLYER, HOLMES HERBERT
DORE DAVIDSON, EDWARD GARVEY
SONIA NODALSKY, DAN WOLHEIM
GORDON MacRAE, FRANK DODGE
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Illustrating a wide variety of newspaper displays which exploited first run showings of "The Heart of Maryland" (Warner Bros.) Especially effective are the ads of the Indiana (Indianapolis) and the Strand (Birmingham) shown in the group above. In addition to those are ads which were used by the Imperial, Jacksonville; Arcadia, Philadelphia; Capitol, Atlanta, and Mainstreet, Kansas City.



"Live News"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

A GOOD story forms the foundation for this Tuxedo comedy, which is also strong in laugh material and in acting, it having Johnny Arthur in the role of a striving young reporter and Anita Garvin as a Queen of the underworld. This latter role is very ably portrayed by Miss Garvin, who easily runs away with the picture; but Johnny is not far behind. A lot of notoriety was attached to the feminine gangster who was going to prison to serve her sentence. The paper on which Arthur worked desired an interview with her and sent him to cover the assignment. It is not very long before the reporter has seen his subject and is handcuffed to her by the sheriff, who takes this means of safeguarding the fair prisoner while washing his face. While the sheriff is thus preoccupied, the female crook gets away, dragging Johnny after her as if he were a poodle. She brings him to a hotel and makes him register as man and wife. Poor Johnny! He's in a terrible fix., wanting to communicate with his paper and balked because of the bit of steel that links him with this tremagant. Eventually—it is the nature of such things—he does get his paper on the wire, gets the police on the scene in addition, and captures the raging Amazon and her fat husband who was always tagging after. There are some good gags used in some of the scenes, the one where Johnny applies shaving lather to the jowls of a harmless Scotch terrier and frightens everyone away from the telephone booth by the cry of "Mad Dog!" being especially good. Fred Spencer is the third member of the cast and Charles Lamont directed; he kept things going in this one and consequently it has lots of pep.

"The Winning Five"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

QUITE a snappy and pleasing comedy is this one of Universal's second Collegians series. It fairly sparkles with the atmosphere and humor of the campus, and is well done by a competent cast. The basketball game as the climax, with the hero absent until the last minute or so, lends a good element of suspense.

Ed Benson and Don Trent, of the Calford basketball team, are rivals for the affection of June Maxwell, the college beauty. Trent frames various ways to embarress Benson. During an initiation he makes him visit the girls' dormitory and then takes June around where she can see him. A break ensues. He makes Ed believe that the coming of the latter's uncle is to break up his romance with June. Ed masquerades as the girl and greets the uncle, who detains him until the all-important basketball game is nearly over. He arrives in time to win the game, however, and to square things with uncle and the girl. It is a bright little comedy, and should go well anywhere.

"Animal Crackers"
(Bray—Two Reels)
(Reviewed by Raymond Ganly)

ASSUMING that an audience will be lenient to the endeavors of a bunch of youngsters to amuse we would say that the latest McDougall Alley Kids comedy will get by safely in the neighborhood and similar type of house where it is shown, even if it does possess an abundance of flaws. Personally, we consider the McDougall Kids to be patterned to too great an extent after a more well known group of child players, and that this similarity lends an air of imitation to their vehicles which is decidedly out of place. An obvious imitation is a detraction in comedy production as in other things.

The kids here decide to have a circus of their own when they find they cannot see the real stuff without paying. They are kicked out of an empty house which they decide to utilize for their circus, lose their motley collection of dogs (make-believe elephants, lions, horses and other animals), and share a general dismal feeling when they face the prospect of their talents going to waste for want of a place wherein to stage a show. But all their worries are dispelled when one of the gang invites them into his house, empty of older folk who have gone to town shopping. There they put on their show with an audience of boys and girls from the neighborhood. A free-for-all finally comes about and the interior of the house is literally wrecked.

"Custard's Last Stand"
(Bray—Two Reels)
(Reviewed by Raymond Ganly)

QUITE unusual is it to see a comedy in which all of the principals are in black face. This one concerns some colored Southern gen'men and, while it is hardly up to the humorous calibre of the stories of colored folk down South by Hugh Wiley and Octavus Roy Cohen, and is but fair in audience appeal (a clue to this type of comedy is the first word in its title), it is of a different hue, at least. It will not hurdle any of the movie-wise in winning pleasant thoughts. A majority of the audiences will probably view it with compassionate good nature. As the scenes are laid in one of those open air, ramshackle sort of restaurants, one can readily perceive that possibilities for humor lie in the mixing up of food stuffs and drinks, the endeavors of a customer to hoodwink the proprietor with bogus money, etc. The operator of this southern feeding station is a huge fellow and to him comes a shrimpy sort of darky to buy a meal. The shrimp wins the big man's disfavor, having tried to fool him with a bad quarter; he gets punished with the job of washing the dishes and waiting on the heavier man. A few old gags or wheezes are introduced around this time and, while they are not exactly new, they help to alleven the tedium. This comedy cannot be graded as a top notcher; rather it is an average affair.

"Batter Up"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

A GOOFY hero who thinks he knows how to pitch, a mischievous kid with hand grenade, a dumbbell umpire and huge bats, are all mixed up in the hilarious game of baseball that is the climax of this Mermaid. George Davis is the goof and the contest in which he pitches will not be recognizable as the national game; it is not often that we see baseball nones burlesqued; in this one the goings on afford plenty of amusement. Davis is possessed of a real comedy face and plenty of talent for comicalities. He is an adoring swain for pretty Lucille Hutton, in whose eyes he shines resplendent when he volunteers to substitute for a pitcher taken ill with fallen arches, and leads the home town team to victory. In the ball game every confounded thing happens, the most amazing plays occur and seem to be legitimate. The players use huge bats which look more like battering rams than the regular ball clouter. Kewpie Morgan is dolled up in a ball player's uniform and looks like a Babe Ruth. The whole game ends in a fiasco when the grenade gets mixed up with the balls and is hit by Davis with his bat. So ends a merry game which the spectators should enjoy. It has plenty to commend it.

"Two Arabian Sights"
(Bray—Two Reels)
(Reviewed by Raymond Ganly)

A TRAVESTY on sheiks and desert shebas that is not so good. Only mildly amusing, this Sunkissed Comedy features Victor Potel as a drummer who peddles his wares upon the African deserts using a disreputable auto as his camel. There's a scarcity of really good gags, most of the comedy consisting of Vic's miraculous work upon the harem of a desert sheik upon whom he had stumbled. The sheik is away searching the city's market for more wives and during his absence the goofy Potel transforms the colorless females from drabness and listlessness to up-to-date bobbed haired modernness. The sheik comes back raging mad to find the secrecy of his harem disturbed and catching the hapless Potel commands that his head be cut off. At this critical moment the turbaned one catches sight of his wives emerging from their tents regalled becoming costumes and charmed with their change he orders the execution deferred, even going so far as to bestow his ugliest and most neglected wife as a gift upon the released Victor. The final fade-out sees the drummer abandoning the scene with his newly acquired wife pursuing him over the desert sands. The Sun Kissed bathing girls lend a great deal of feminine pulchritude to these desert scenes. Even so, the comedy is weak as a laugh getter. Insufficient direction is probably the cause of this detriment.

"With Love and Hisses"
(Pathe-Roach—Two Reels)
(Reviewed by Raymond Ganly)

THE Hal Roach star comedy certainly has quality in its cast. When three extra good comedians like Stan Laurel, Jimmy Finlayson and Oliver Hardy are in a cast you naturally look for a higher grade of comedy than is to be found in this opus of the training camp. This trio is competent enough to put any gag over with plenty of gust, but the humor here fails to click because gag material is too weak.

Finlayson is a Don Juanish captain, Hardy a hard-boiled sergeant and Laurel an atrociously dumb rookie. The latter "doesn't know he's supposed to know anything," but he certainly gets the sergeant in dutch with the captain by reason of his stupidity. It's the foolishness, silliness of any particular comic that brings an uproarious response from the general run of audiences and Laurel possesses this "dumb" quality in large quantities. There's a scene where the captain is reviewing his collection of ungainly recruits and his attention is attracted by Laurel's unmilitary attitude. Stan doesn't seem to know or care what it's all about and assumes that "I won't play" attitude when bawled ou. This is one of the good moments in the film. There are others in the Pullman sequence and the incident where the awkward squad have to walk back to camp clotheless.

"The Non-Stop Fright"
(Educational-Cartoon—One Reel)

FELIX the cat has a timely subject in this Pat Sullivan animated cartoon, which offers some comedy well above the average for late cartoon releases. Felix learns of a prize for a non-stop flight to Timbuctoo and he hastily contrives himself an aeroplane, with which he executes some funny maneuvers. Clouds and sea impede his progress, but he successfully battles his way through them after thrilling encounters with all sort of monsters. There is considerably more humor to this one than is usual to these cartoon subjects.—CHESTER J. SMITH.

Hula

An Old Timer But Saved By The "It" Girl

(Reviewed by Laurence Reid)

T having been established that Clara Bow is the "IT" girl of the screen what could be sweeter or neater than having her demonstrate *that* appeal in a romance of the South Seas—one of the type of pictures where the girls go native? Which means they are decorated with beads and shredded wheat costumes. As a story it doesn't invite much praise, nor on the other hand does it call for much censure. The piece just happens to be an ordinary bit of screen fare—no better nor worse than dozens of its stripe.

Clara plays a sort of wild island rose in a plot which hinges on a love triangle. She goes by the name of Hula and is the primitive daughter of the aristocratic Calhouns. After considerable "give-and-take" she finally conquers a young engineer who is already married. This is the single twist in a film which travels very familiar ground in its incident and situations. The domestic riff is hardly plausible—and had it been treated more convincingly it would have uplifted the story.

The picture is nothing more or less than a vehicle to project the leading "IT" girl of the screen. It has its moments. Miss Bow sees to that. Her support is competent, particularly the portrayal effected by Clive Brook, who injects a deal of sincerity into his acting. Some of the sets are atmospheric enough.

The Cast: Clara Bow, Clive Brook, Arlette Marchal, Arnold Kent, Maude Truax, Albert Gran. Director, Victor Fleming.

THEME: Romantic drama with triangle tendencies. Heroine falls in love with married man and wins him after complications are eliminated.

PRODUCTION HIGHLIGHTS: Miss Bow's spirited acting. The atmospheric settings. Episode where heroine gets her man. The captions.

EXPLOITATION ANGLES: Might tease the title. Play up Clara Bow as the "It Girl" of the screen. An atmospheric prologue would help.

DRAWING POWER: Personality of star should attract them. Suitable for average houses.

Produced and distributed by Famous Players. Length, six reels. Released, September, 1927.



Stills illustrating some of the action depicted in "The Desired Woman" (Warner Bros.)



Another tale of a girl with a slim bank roll and Hollywood, is Sterling's "Stranded."

The Irresistible Lover

Don Juan in Modern Dress and Farce Mood

(Reviewed by Thomas C. Kennedy)

A MODERNIZED and—owing to the lack of sufficient incident to carry its story the allotted distance in celluloid footage—somewhat devitalized Don Juan occupies the center of the picture in this feature comedy from Universal. In its utter frankness as unpretentious farce, concerned solely with shooting straight at the laugh, the picture has its most winning quality. The plot of this episode—one could not accurately call it a "play"—concerns the embarrassments of a wealthy idler, blessed, or cursed, with many, many lady friends, whose loveless but affectionate past tangles up the present, in which there are both love and affection. The picture takes its course through expository scenes in Gray's bachelor apartment, where there is repetition, and more repetition, brings him to a meeting with the "one and only girl," and follows up to a time when a "climax" becomes absolutely necessary, at which time the climax is conveniently introduced.

Norman Kerry as the hero to this reviewer seems badly miscast. Kerry is altogether too robust, too substantial a figure, to beconvincing in comedy based on romance and love of this gushing, juvenile type. Lois Moran is engaging as the policeman's daughter who wins the heart of this rich Romeo.

The Cast: Norman Kerry, Lois Moran, Gertrude Astor, Lee Moran, Myrtle Stedman, Phillips Smalley, Arthur Lake, Walter James, George Pearce. Directed by William Beaudine.

THEME: Farce involving a rich Lothario deeply in love with a policeman's daughter, and beset by his lady friends of the days before he really thought of love.

PRODUCTION HIGHLIGHTS: The acting, and the staging of the piece.

EXPLOITATION ANGLES: Best selling point is the cast, which lists several well known and favored names.

DRAWING POWER: Should draw on strength of cast and prove satisfactory as a routine offering.

Produced and Distributed by Universal. Length, 6,958 feet. Released, December 14, 1927.

The Desired Woman

A Stirring Tale of the Desert

(Reviewed by Chester J. Smith)

ROMANCE that burns with desert heat, is the way the Warner press sheets describe this somewhat stirring, and also somewhat depressing tale of the desert. It is a desert not without its oasis, for Irene Rich, the star, weeps copiously throughout. In fact, for a woman so much desired she has a tough time of it. Judging by the actions of her hard-hearted soldier husband, a role played well by William Russell, she is not as much desired by him as she is by the youthful lieutenant, played by William Collier, Jr. or the heat-crazed Lieutenant Kellogg, as capably portrayed by John Miljan.

As a whole the story is fairly interesting, if not too convincing. The screen reeks with sand and tears throughout the action and is a little too depressing to be really entertaining. Miss Rich has a part that does not show her to the best advantage. She seems to be somewhat out of her element in the coarse raiment of the desert, and with her continuous depression one wonders slightly why she is so much desired.

William Collier, Jr., is a somewhat youngish lieutenant to be so much enamoured of a woman who, in the role at least, is so much his senior. He is also guilty at times of acting a little too strenuously.

The Cast: Irene Rich, William Russell, William Collier, Jr., Douglas Gerrard, Jack Ackroyd, John Miljan, Richard Tucker.

EXPLOITATION ANGLES: The battle between the madman and the young lieutenant; the terrific desert sandstorm; the many dramatic climaxes; the name of the star and the good supporting cast.

DRAWING POWER: Should do fairly well.

THEME: Romantic drama of the desert. Soldier's wife, bored by surroundings, rejects love of two young lieutenants, wins freedom from hard hearted husband and finds happiness in London marriage.

PRODUCTION HIGHLIGHTS. The splendid desert scenes; the sandstorm on the desert; the uprising of the Arabs.

Produced and distributed by Warner Bros.
Length, 6,408 feet. Released August 27, 1927.



Some of the comedy incidents which feature "The Irrisistible Lover" (Universal).



Clara Bow "Its" her way through the South Seas in her recent Paramount release "Hula."

Stranded

An Oft-Repeated Tale of Hollywood

(Reviewed by Chester J. Smith)

THIS is the oft-repeated tale of the small town girl on whom the slim family bank roll is spent to make a star of her in Hollywood. It is neither better nor worse than the same screen stories that have gone before, nor does it vary any in the telling. It is the stereotyped story that has always been more or less appealing because perhaps it rings of truth. Doubtless Hollywood is overrun with girls of the type portrayed.

Shirley Mason is the Sally Simpson of the story and she does her work very acceptably, even though at times she tries too hard to do it well. She has William Collier, Jr., as the small town genius playing opposite her and it is he who makes her realize, as he always insisted, that she was not made to star on the screen. And so she returns to her home to wed him after he has put over a profitable deal with the railroad on some property he has acquired.

John Miljan is the villain, with access to the studios, who for a consideration would make a star of the small-town girl.

The Cast: Shirley Mason, William Colliler, Jr., John Miljan, Florence Turner, Gale Henry, Shannon Day, Lucy Beaumont, Rosa Gore.

THEME: Drama of the studios in which small town girl tries for stardom in Hollywood, only to meet disappointment after disappointment. As she is about to go to her ruin she is induced to return home by her sweetheart, who has suddenly become rich through a real estate transaction with the railroad.

PRODUCTION HIGHLIGHTS: The shots of the different studios in Hollywood; scenes showing the actual shooting of pictures.

EXPLOITATION ANGLES: The dangers a young girl encounters with the wrong people in Hollywood: the fight between the young lover and the villain: the scenes in the dressing rooms.

DRAWING POWER: The story seems to be a popular one and should go fairly well.

Produced and distributed by Sterling Productions.
Length, 5,404 feet. Released, September 1, 1927.

A Man's Past

Tensely Dramatic and Well Done

(Reviewed by Chester J. Smith)

THIS Universal Jewel with Conrad Veidt fairly teems with drama that is very well acted and very well directed. It has one climax after another that lends plenty of suspense and as the action is fairly continuous it is bound to hold the closest attention from start to finish. Little time is lost in getting right into the thick of the story, with a murder and near murder in the first reel.

Conrad Veidt as the prisoner in the French garrison, where he is held for ten years for humanely putting to death one of his patients who was suffering an incurable malady, does some exceptionally good work both in the prison scenes and later when he impersonates his closest friend, who is a great surgeon.

There is a splendid climax when the hero, who is posing as the brother of the girl he loves, is called upon to ask her hand for the rival, who has recognized him as an escaped convict.

The Cast: Conrad Veidt, Barbara Bedford, Ian Keith, Arthur Edmund Carew, Charles Puffy, Corliss Palmer, Edward Reinach.

THEME: Romantic drama in which a famed surgeon is sentenced to serve ten years for humanely ending the life of an incurable. He escapes, impersonates his closest friend who is a surgeon, cares for the friend and sister, with whom he falls in love. Recognized as an escaped convict by his rival, he saves the latter's life through a delicate operation, is pardoned and wins the girl.

PRODUCTION HIGHLIGHTS: The many dramatic incidents; the beautiful desert scenes; the colorful and dramatic prison scenes. The good work of the cast.

EXPLOITATION ANGLES: The intensely dramatic story; the question of the justice in sentencing a reputable doctor for taking the life of a patient suffering agony and incurable. The prison scenes. The desert scenes.

DRAWING POWER: Will please them equally well in the small as well as the largest houses.

Produced and distributed by Universal.
Length 6,135 feet. Released, December 18, 1927.



"Well acted and teems with drama," says the reviewer of Universal's latest Irish-Jewish comedy, "The Life of Riley"



Production stills from Rex Ingram's latest for M-G-M, "The Garden of Allah," which had its world premiere in New York last week

Swim, Girl, Swim

Just a Vehicle for Bebe Daniels

(Reviewed by Laurence Reid)

THEY'VE come a little late with this one. Had it been made during the first mad rush of the Channel swimmers it would have been more timely—and might possibly have served up better entertainment. There is nothing in this picture which would recommend declaring a holiday for it. Bebe Daniels has had far more interesting material. Since the star has gone in for *different* characterizations (those which make her out some sort of an ugly duckling), it can't be accepted as anything other than a vehicle.

In "Swim, Girl, Swim" Bebe has another ugly duckling role—who discards her old maidish modes and manners and develops the necessary S. A. (particularly when the young men come around). She wins the Channel swim and, guided by no less an authority than Gertrude Ederle (the real Channel conqueror), she manages later to win a college swimming contest.

The piece is acceptable if you don't take it too seriously. It's the typical yarn of its kind—and doesn't vary from dozens of others which have preceded it on the screen.

The Cast: Beebe Daniels, Gertrude Ederle, Josephine Dunn, Wm. Austin, James Mock. Director, Clarence Badger.

THEME: Romantic drama of ugly duckling who develops personality at the opportune moment and becomes exceedingly popular.

PRODUCTION HIGHLIGHTS: The swimming episodes. The incident attendant upon the greasing of the swimmers. The characterization by Miss Daniels. The atmosphere. The acting by William Austin.

EXPLOITATION ANGLES: Feature Miss Daniels in the grease worn by Channel swimmers. Use stills. Play up the Channel accomplishments of Gertrude Ederle, who appears in the picture. Tease the title.

DRAWING POWER: The title and popularity of star should draw good patronage. Suitable for all types of houses.

Produced and distributed by Famous Players.
Length, six reels. Released, September, 1927.

The Life of Riley

Slapstick Comedy Has Its Moments

(Reviewed by Laurence Reid)

IF one is looking for obvious humor which springs from slapstick then this picture is the spectator's spinach. The fun isn't so spontaneous inasmuch as the high jinks furnish evidence of being worked over considerably. The effort here is to bring the laugh from deep down in the diaphragm. And, thanks to the antics of George Sidney and Charlie Murray, it will tickle the ribs of the majority.

There isn't very much of a story here. It looks as if the director shot the sequences as the action progressed—without benefit of script. All of the old familiar gags are in evidence—and some are still capable of rousing a chuckle. But the chuckles are gathered more from the "business" put over by George and Charlie than from any monkey shines of the director.

The idea features the rivalry of a fireman and a policeman for the heart of a rich widow. The background is a small town—with all of a small town's usual exaggerations. It smacks a good deal of "Friendly Enemies" and also of the Irish-Jewish complications. The customary arguments and fights are projected—until the men get together to combat the common enemy in the shape of a slick promoter. The picture is acted breezily enough—and the characterization is sound. But these comedy teams need stronger material than what is being made for them these days.

The Cast: George Sidney, Charlie Murray, Sam Hardy, Myrtle Stedman. Director, William Beaudine.

THEME: Comedy-drama of rivals who quarrel constantly, but who become reconciled to fight a common enemy.

PRODUCTION HIGHLIGHTS: The comedy of Sidney and Murray. The bickerings of the two men. Some of the gags. The captions.

EXPLOITATION ANGLES: Tease that title. Play up the new comedy team and bill as a fun-maker, etc.

DRAWING POWER: Suitable for average houses. Title should draw patronage.

Produced by E. M. Asher. Distributed by First National. Length, six reels. Released, September, 1927.



Paramount's "Swim, Girl, Swim" is a typical Bebe Daniel vehicle.



Scenes from "A Man's Past," one of the newest of Uniersals productions

The Garden of Allah

Beautiful Production But Lacks Drama and Movement

(Reviewed by Laurence Reid)

THE much-heralded picture of Rex Ingram's "The Garden of Allah," does not come up to expectations. True it carries gorgeous backgrounds which have been collected along the Riviera and in Africa, but its story and treatment fail in presenting anything that grips the imagination. Probably because so much is expected from the director one looks for a masterpiece every time his name decorates a film. To sum it up the picture is a photographic delight, but lacks movement and novelty otherwise.

Mr. Ingram has labored many months over the Hichkens story, but he has failed to catch the spirit of the original. The externals are captured sure enough; it is the substance of the tale that is missing. The plot of the young monk who relinquishes his religious vows through the call of the flesh—and whose conscience leads him to confess his sin to his wife, with the result that she sends him back to the monastery to do penance—this plot contains strong dramatic fiber. But Ingram hasn't taken the best advantage of it.

Where the director triumphs is in the atmosphere and incident. The episodes of the Arabs are finely executed. And he has guided the players so that they *feel* their roles.

The Cast: Alice Terry, Ivan Petrovitch, Marcel Vibert, Armand Dutertre, Mme. Paquerette, Michael Powell, Gerald Fielding, Ben Fadour. Director, Rex Ingram.

THEME: Drama of monk who surrenders his religious vows for the call of the flesh only to return to them and pay penance when he realizes his sin.

PRODUCTION HIGHLIGHTS: The beautiful settings. The scenes with the Arabs. The fine acting by Petrovitch. The renunciation. The tone and quality of film.

EXPLOITATION ANGLES: Play up director and author—featuring as high class screen version of celebrated novel. Play up Alice Terry. Feature the settings.

DRAWING POWER: For high class houses. Title and fame of director should draw them.

Produced and distributed by Metro-Goldwyn-Mayer. Length, ten reels. Released, September, 1927.

Newspaper Opinions on New Pictures

"Smile, Brother, Smile"—First National, Strand Theatre, New York City

American: "Amusing . . . deft, entertaining . . . hilarious situations. Mr. Mulhall is happily cast."

Journal: "Bright comedy, well acted by Jack Mulhall and Dorothy Mackaill. The picture is amusing, the gags are funny."

Graphic: "Has plenty of pep and is amusing. Snappy tempo holds throughout."

Telegraph: "Don't miss the laughs that are awaiting you at the Strand in 'Smile, Brother, Smile.' True comedy all the way through. Mulhall is one of the best of the screen comedy heroes. Good fun."

"Smile, Brother, Smile"—First National, Olympia Theatre, Boston

Advertiser: "John Francis Dillon's brilliant direction keeps the whole affair moving at a hilarious pace. He dresses it up, pokes sly fun at it, and fairly keeps the film spinning along."

Traveler: "For real entertainment you can't afford to miss 'Smile, Brother, Smile.' Another delightful light comedy. Pep is the keynote of this picture and it keeps moving along at a fast rate with the laughs coming often. John Francis Dillon, First National's star comedy director, shows himself to be original and expert in constructing comedy situations."

Herald: "Delightful comedy, splendidly played by Jack Mulhall and Dorothy Mackail. . . . Miss Mackaill contributes a characterization equal to Mulhall's expert handling of his semi-farcical role."

Post: "Light comedy, splendidly played. Without a dull moment."

American: "Will afford you delightful entertainment."

"What Price Glory" — Fox Tauentzien Palace, Germany

Berliner Tageblatt: "This picture is a great and genuine accomplishment. There is no fault to be found with it. You must see it and then think, think and think. And it can never be thought out to a finish."

Berliner Zeitung am Mittag: "A person may think what he will of the advisability of war pictures, this work (What Price Glory), which had sensational success in the United States as well as England, will, with its thrilling openness, fulfil in every way the aim of its pacific tendency, throughout the entire world. It might be objected to on principle that the full cruelty of war cannot be even approximately reproduced in pictures, and yet it must be recognized that battle pictures like these bring the entire insanity of wholesale murder most vividly before one's eyes . . ."

Berliner Morgenpost: "This Fox picture (What Price Glory), is a very great film treat. A war picture. Of course, there are a good many people who object to this stupid war playing on the screen just the same as the bloody reality. As a warning, an accusation, an emphatic protest of an excruciated human world against self laceration, however, this picture is so impressive and so arousing that it is to be wished that everyone should see it. . . . the picture called forth most enthusiastic applause."

Uhr Abendblatt: "This is a war picture and yet not a war picture. It is a cruel picture and a human picture. It is a picture which has a peculiar thrilling effect and touches on hidden, deeply concealed remembrances. . . . The director, Raoul Walsh, has herein created a masterpiece which is in no manner impaired by a few little discrepancies here and there."

Berliner Bersen-Courier: "Just at a time when a new Heidelberg picture is being turned out in Germany and mawkish sentimentality and stupid beer humor is overflowing the movies, a picture comes from America which is so true, so to the point, so powerful that public which has long since grown apathetic goes wild in applause. 'What Price Glory?'"

"Twelve Miles Out" — M-G-M, Cleveland and Detroit

Cleveland Plain Dealer: "Here is a rousing melodrama for you. . . . A play laden to the gunwales with excitement, romance and both nervous and honest laughter. . . . A better show than the legitimate theatre offered. . . . The ending is as sound as a dollar. . . Is a gem for entertainment. . . . Torrence and Gilbert swing through one escapade after another, reaching for the laughs as I have never seen any pair do before. . . . As perfectly as the most finicky fan can demand. . . . Highly recommended."

Cleveland News: "As fine a film as was ever screened. . . . Without qualification 'Twelves Miles Out' is one splendid picture."

Detroit News: "Everything to be desired in the way of movie entertainment, beautiful women, sparkling subtitles, brawny fights, and spell-binding intrigue."

Detroit Times: "Somehow 'Twelve Miles Out' sneaked into the Madison Theatre without anyone knowing of its goodness. At any rate it is bound to stir a lot of interest and draw attention to the Madison during its stay."

"The Swell-Head" — Columbia State Lake, Chicago

Tribune: "It has been well staged and most intelligently directed by Mr. Graves, who, I hope, will in the future shed the light of his presence on films less few and far between than they have been in the past."

Herald and Examiner: "It's a very well staged and fought. Bebusy, entertaining picture and you oughta like it. The fight proper is sides directing and sheiking, Mr. Graves handles himself well in the ring. And the contrast between the crowded arena . . . and the quiet home scene . . . is very dramatic. The acting is excellent."

"The Magic Flame" — United Artists, Million Dollar, Los Angeles

Examiner: "'The Magic Flame' is the best picture Samuel Goldwyn has ever made. In it Ronald Colman is a player of exceptional ability, and Vilma Banky is superlative."

Times: "'The Magic Flame' is an event. Very good entertainment and offers the finest acting in Ronald Colman's career. Vilma Banky is radiantly lovely."

News: "A picture of unusual merit. The brilliant portrayals of Ronald Colman and Vilma Banky make it a picture of beauty and simplicity."

Record: "'The Magic Flame' is a vivid romance. This is a program not to be missed. There is no better pair than the Colman-Banky team."

Herald: "'The Magic Flame' holds interest to the very end. Ronald Colman's portrayal is well defined and carefully drawn. Vilma Banky is the personification of eternal womanhood."

"The Desired Woman"—Warners, Hippodrome, N. Y.

Telegraph: "Of the week's new pictures, 'The Desired Women' is by far the most meritorious. It might rate well among productions superior to the usual run of the cargo. 'The Desired Woman' is a most desirable photo-drama."

Journal: "An intelligently handled bit of film entertainment. The settings are very effective, the Arabian revolts are colorful and al of the actors do good work."

Telegram: "Michael Curtiz has done a respectable job. The desert scenes possess rare beauty."

Evening Sun: "Most interesting. Mr. Curtiz has treated it with his customary photographic skill. 'The Desired Woman,' indeed, is exceptionally pleasing."

American: "A highly interesting story of the desert. The story has a surprise ending, the players are all well nigh perfect in their various roles, so, taken all in all, one cannot go wrong by spending an hour with 'The Desired Woman.'"

Daily News: "Well directed and excellently acted. Irene Rich plays Lady Diana and does her work well."

Morning World: "Some excellent trouping and a scenic panorama of desert stuff of extraordinary quality go into the making of this Warner Bros. film starring Irene Rich. Her Lady Diana is one of the most spirited and engaging performances in New York."

Herald-Tribune: "Michael Curtiz has directed it with a feeling for the pictorial values. The acting is competent."

"Hula"—Paramount, Paramount, New York

Graphic: "The cinema situation around 6th Avenue and 43rd Street is considerably brighter this week, the reason being that the current celluloid entertainment provided the Hippodrome patrons, is a noticeable improvement on past pictures, which have unreeled at the Keith house."

Graphic: "Clara Bow, in the best role of her career, occupies the featured film place at the Paramount Theatre this week. . . . It will most certainly add to Clara Bow's screen laurels and will emphasize the value and importance of Clive Brook's work as one of the ablest leading men on the Paramount payroll."

American: "Clara Bow amusing as Hula . . . the young lady truly possesses an unique sense of humor. . . . The story has an original twist. . . . Miss Bow looks lovelier than ever."

News: "Clara Bow, that very vivacious little lady who is simply smothered with sex appeal, romps all over Paramount screen this week, in 'Hula,' her latest picture. . . . 'Hula' ought to prove a knockout."

World: "The snappiest of all the Paramount comediennes, Miss Clara Bow, exhibits some easeful horseback riding, much spunk and a pretty hot dance in the new film, 'Hula.'"

'Soft Cushions" — Paramount, Oriental, Chicago

Evening Post: "The production is comparable to Douglas Fair banks' 'Thief of Bagdad' . . . It has the same fairy tale beauty, whimsical humor and swift action. . . . The settings are exquisite. . . . it is a distinctive production among screen comedy dramas and is one of the best offerings of the Summer."

Daily News: "'Soft Cushions,' a story of the Orient, is a rich burlesque on some of the things the more famous Doug (Douglas Fairbanks) has done."

Daily Journal: "I think you'll like 'Soft Cushions.'"

"Underworld" — Paramount Metropolitan, L. A.

Times: "If the baby has to go barefooted this winter, if the roof leaks like a sieve, and even if the lizzie needs gasoline, dig down into the jeans and go see 'Underworld.' It is bound to be one of the significant pictures of the year."

Examiner: "It is a corking crook drama with enough story, thrilling situations and enough background to awaken any lethargic summer audiences. . . . Evelyn Brent, who has long been hiding her light under a bushel of unworthy screen plays, steps forth into a revealing role in 'Underworld.'"

News:"'Underworld' is a stark drama of those strange people who live in the shadow of the law—a people who have through circumstances been forced together against their common enemy—the police. . . . 'Underworld' moves with a swiftness, a sureness of purpose and with plenty of drama!"

Express: "Unheralded though 'Underworld' may come—burst upon us is perhaps the phrase—it will not depart unsung. . . . 'Underworld' deserves a run. . . . some of the finest acting seen on the screen this year, plus an unusual story.

Regional News from Correspondents

Southeast

H. F. KINCY, general manager Publix Saenger Theatres in North and South Carolina, returned to Greensboro, N. C., after spending ten days in Atlanta and New Orleans. Mrs. Kincy accompanied her husband to Selma, Ala., her former home.

O. R. Brown, of Aranson & Brown, Raleigh, N. C., spent several days in Charlotte lining up bookings and purchasing new equipment for the Strand Theatre in Salisbury, N. C., which is to be opened Labor Day.

Charles Roth, owner of the Palace Theatre, Greensboro, N. C., visited Film Row Tuesday.

A. C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, is covering the North and South Carolina territory with H. H. Everett, Charlotte branch manager of this company.

W. P. White, manager Charlotte office of National Theatre Supply Co., is the proud possessor of a new Studebaker car.

Charles Arrington, owner Cameo and Palace Theatres, Rocky Mount, N. C., and his wife, are spending several days in Atlanta, Ga.

J. B. Seigneous, owner Carolinian Theatre, Orangeburg, S. C., spent Tuesday in Charlotte.

George Dembow, district manager for Metro-Goldwyn-Mayer, is spending several days in the Charlotte office.

J. E. Simpson, owner Lyric and Ideal Theatres, Gastonia, N. C., was seen on Film Row last week.

E. F. Dardeen, manager Universal Film Exchange, returned last Saturday from Bay St. Louis, Miss.

Mr. and Mrs. Jack Marcus are spending several days in Charlotte.

H. J. Paradis, owner of a circuit of theatres in North Carolina, opened his new theatre in Greenville, N. C., to big business last Monday. This house is to be named by the patrons, and until a name is decided on is to be known as the "Paradis."

R. W. Early, owner Strand Theatre, Tryon, N. C., was in Charlotte recently.

Mrs. Rufus Davis and little Marilyn left last Thursday for a visit to Nashville, Tenn., Mrs. Davis' former home.

Frank Drew, former manager of the local M-G-M branch, left last Friday to assume his new duties in the New York territory for this company.

Walter Griffith, general manager of the Holacher Delivery Service, made a trip to Mt. Airy, N. C., and other points in that vicinity during the week.

E. L. and Z. Beam, owners of the Princess Theatre, Shelby, N. C., purchased tearproof screen, two Simplex machines, chairs and other equipment from the National Theatre Supply Co., and announces that they are to open a new house in Shelby, N. C., in the near future.

R. B. Wilbanks, manager Paramount Charlotte exchange, spent last Sunday in Greenville, S. C., attending the managers' meeting held by the Publix Theatres.

Colonel Fred Levy, well-known theatrical man, has associated himself with Edgar Selwyn in the production of a pretentious musical comedy.

The Ideal Theatre at Beaver Dam, Ky., owned by Marshall Barnes, was destroyed by fire Monday, August 22.

Joseph Steurle, manager of the Walnut Theatre, celebrated his fifty-second birthday anniversary last Thursday. Aside from acting as manager of the Walnut, Mr. Steurle is secretary of the Walnut Street Amusement Company, the Oakland Amusement Company, the Broadway Theatre Company, the Fourth Avenue Amusement Enterprises and the Rainbow Garden Company.

R. T. Hill, of Tullahoma, Tenn., has sold his Strand Theatre at Sparta, Tenn., to Cowan Oldham of McMinnville, Tenn.

Robert P. Brown has assumed management of the Regal Theatre at Centerville, Tenn., formerly operated by T. W. Kenemer.

The many friends of Bruce Aspley were grieved to learn of the sudden death of his mother. Mr. Aspley operates theatres in Glasgow and Horse Cave, Ky.

Work of renovating the B. F. Keith's National Theatre has been completed and all is in readiness for the resumption of entertainment next Sunday afternoon, Jack Boswell, manager of the theatre, reports.

Mose Klein, of the Lillian Theatre, Clarksville, Tenn., was in Louisville last week.

Pat Dowling, of Christie Comedy Studios, stopped off in Louisville Monday. Mr. Dowling is making a tour of the Educational Exchanges.

The Francis Theatre, Dyersburg, Tenn., has closed for an indefinite period.

San Francisco

M. DRYNESS has severed his connection with Greater Features and is now filling Jack Rich's former position as booker at F B O. Frank Cassil is succeeding Dryness at Greater Features.

K. Krueger, formerly manager of Universal Theatre Circuit, has been selected to fill the vacancy left by Jack Hunter at the Campus Theatre, Berkeley. Jack Hunter is taking over the management of the Goddard Theatre in Sacramento.

E. C. Cunningham, manager of the Golden State Circuit's Opal Theatre in Hollister, spent a few days in San Francisco arranging for his next month's bookings.

John Peters, manager of the Granada Theatre in Oakland, is the proud father of a brand new baby girl.

W. G. Collins has been appointed manager of the new Fruitvale Theatre in Oakland. Collins has been identified with the Granada Theatre in San Francisco and other large theatres in the south.

Last week, Phil Weinstein, well-known on San Francisco's Film Row, took over the branch managership of the Columbia Film exchange, recently organized Pacific Coast distributing company handling Columbia pictures.

For the past thirteen years Mr. Weinstein has been connected with Metro, and Metro-Goldwyn-Mayer in various capacities in San Francisco and along the Pacific Coast, with the exception of the year and a half he spent in France with the A. E. F. He has been successively film inspector, poster clerk, booker, salesman, city salesman and office manager, so his experience covers a wide range of territory.

Mr. Weinstein started in the motion picture business in 1911 with the Novelty Film Company as a film inspector, and when Novelty merged with General Film Company a year later, Mr. Weinstein decided to stick and has been in the film business ever since.

R. A. McNeil, general manager of the Golde State Circuit, visited Monterey and Pacific Grove for a short time.

Sam Ferlin, manager of the Parkway Theatre in Oakland, is back on the job again after a brief illness. He was confined to his home for nearly two weeks.

Canada

AS a move against a local moving picture theatre project, the City Council of Quebec City, has enacted a bylaw which phohibits the erection of any new theatres in Belvedere Ward, a ressidential section of the city.

Arrangements are complete for the opening of the Auditorium Theatre, Quebec, as a Keith-Albee house, under the management of Irving Sourkes, who was formerly identified with film exchanges in Eastern Canada for many years. This theatre, which seats 1,800, will offer a feature picture and short film subjects along with five acts of vaudeville.

The Sentry Safety Device, which is attached to projection machines for the purpose of electrically shutting off the light beam when a film breaks or jams, has made such an impression in Canada that all theatres of Famous Players Canadian Corp., Toronto, 119 all told, are to be fitted with the equipment, it is announced.

The Sentry Device has already been installed by Manager Harry Dahn at the Capitol Theatre, Montreal, and by Manager George Rotsky at the Palace Theatre, also of Montreal, where it has worked out satisfactorily.

Luigi Romanelli, director of the orchestra at the Tivoli Theatre, a downtown theatre of Toronto, has gone to England for a vacation. Mr. Romanelli has been with the Tivoli for many years. Thomas Daley is the manager.

The City Council, of Victoria, B. C., has received details of a second moving picture producing proposition, this time from the British Northwestern Development Company, Limited, Vancouver, B. C. The company wants to establish a studio at Victoria. The proposal was referred to the Industrial Committee.

Wolf Cohen, formerly a salesman attached to the St. John branch, has been made manager of the Winnipeg branch. William Feldstein, formerly a salesman in Toronto, has been made manager of the St. John branch. Rich Wilson, formerly a Calgary salesman, has been made manager of the Calgary branch, and Joseph Plottel, formerly a Winnipeg salesman, has been made manager at Vancouver.

In line with the policy of Warner Bros. to select managers from the ranks of deserving salesmen, four important promotions have been made in the Canadian territory under the supervision of Canadian Sales Manager D. F. Lyon.



Seattle

SEATTLE'S Film Row last week played host to a number of visitors of considerable importance in the film world, including General Sales Manager James Grainger, who spent several days here with Branch Manager George M. Ballentine at the local Fox office. Mr. Grainger was accompanied on his trip by Howard Sheehan, Western division manager, and he was joined here for a sales conference by Manager James Lynn of the Fox exchange in Portland. Following his visit, he embarked for a few days' stay in Vancouver.

At the Pathe exchange, Manager L. A. Samuelson played host to District Manager R. S. Ballentyne, who was in town on one of his infrequent trips. At the same time he entertained Charles McDonald, general manager of the producing concern making Aesop's Fables and Topics of the Day. A general meeting of the entire sales staff was in order during the stay of the visitors.

Ray Grombacher, of the Liberty Theatre and other enterprises in Spokane, spent a short time in Seattle last week, on his first visit since his election as a trustee of the M.P.T.O.A. at the recent national convention.

Ben F. Shearer, director of the Interior Decorating Division of the National Theatre Supply Company, returned to his local office last week from Los Angeles, where he and his associate, A. M. Larson, looked over the situation relative to a branch office for their organization. During his stay in the South Mr. Shearer closed a contract for the complete decorating job on the new Warner Brothers Theatre in Hollywood.

Charles W. Harden, manager of the United Artists exchange, last week celebrated the opening of the fall film season by blossoming out in a brand new Chrysler Imperial 80 sedan. And then, not to be outdone by the competitors, Cherry Mallotte of Co-Operative exchange purchased a new Studebaker Commander and proudly exhibited it on Film Row.

Reports received last week from Boise, Idaho, announced the dissolution of the Boise Theatre Company, which was composed of R. A. Davis, George R. Allen and Walter A. Mendenhall. Under the new order of things, Messrs, Davis and Allen now own the Majestic, Strand and Rialto theatres, operating as the Majestic Amusement Company, and M. R. Mendenhall continues to manage the Pinney Theatre as an independent house.

Maurice Saffle, until a short time ago a sales representative for Carl Stearn's Warner Brothers exchange, last week returned to the sales staff of Manager Ben Fish's local Metro-Goldwyn-Mayer branch. He succeeds William Rankin, who resigned a short time ago.

Waldo Ives, energetic young exhibitor from the Mount Vernon territory, spent a short time on Film Row last week booking pictures for his chain for the coming weeks. Mr. Ives has entirely recovered from his recent serious illness, and is again on active duty in the theatre field.

Art Bishell, manager of the Cheerio Theatre, a local suburban house, has been receiving the congratulations of his friends during recent days upon his achievement in winning third place in the nation-wide Universal "Up the Ladder" drive for the first six months of 1927. Mr. Bishell's check for $100 was the only award in the entire Western division, and speaks well for his showmanship.

"Sheriff" Hickey, Western district manager for Metro-Goldwyn-Mayer, spent a few days here last week in conference with Branch Manager Ben Fish and the Northwest sales staff.

Vacationing theatre operators en route to or from their chosen points of recreation have been appearing in this city in pleasing numbers recently. This week's crop included Mr. and Mrs. William Ely of the Hippodrome Theatre in Portland, en route to Vancouver, B. C.; Merle Davis of the Ansonia Amusement Company of Butte, Montana, going home from California, and Ike Binnard, of Lewiston, Idaho, in Seattle on a combined business and pleasure trip.

A monster midnight show in Tacoma, Washington, to raise funds for a Tacoma airplane in the coming New York-Spokane air derby, was the idea planned last week by Doug Kimberly of the Tacoma Theatre Owners and Managers Association.

Ray L. Brown, for many years associated with the Pantages circuit in the Northwest, and more recently connected with John Hamrick's Blue Mouse Theatre, last week announced his association with the Washington Theatrical Enterprises, Inc., who are now building new houses in this city and Astoria, Oregon.

Al Raleigh, who resigned recently as manager of the Coliseum Theatre in this city, spent a few days here last week en route to California, where he will again be associated with the West Coast Theatres. For the last few weeks he has been handling a publicity campaign in British Columbia for Gene Dennis, West Coast's talented psychic.

Western Film Corporation, De Luxe Feature Film Company, and Tiffany Exchange, all independent distributors, moved this week to the new Film Row at First avenue and Battery street. Their new location, 2419 Second avenue, houses Tiffany on the ground floor and Western-DeLuxe will have the upstairs.

W. A. Taylor, associated with the Simons Amusement Company circuit at Missoula, Montana, stopped off in this city for a short visit last week, on his way to Vancouver, B. C., on a short vacation trip.

Local friends of Guy F. Navarre, former Fox manager in this territory, were pleased last week to learn of his appointment as manager of the United Artists exchange in Minneapolis. Until recently he has been with U. A. in the Kansas City district.

Inspector Booker Savage of the Pathe home office was a visitor at Manager L. A. Samuelson's local branch office last week.



Salt Lake City

CARL A. PORTER, present manager of the Victory Theatre, returned a few days ago from a trip to Yermo, California, where he met his family and drove back to this city. Porter is taking an active part in the rebuilding of the new Capitol Theatre, formerly the Orpheum, and reports the work progressing very nicely. The new organ has been completed and installation of seats will begin the first of the week.

Russell F. Egner, Special Representative from the Metro-Goldwyn-Mayer home office, is in this city and a sales convention is being held at the local exchange with Manager L. C. Wingham and all of the salesmen during his stay. Egner expects to leave for the Pacific Coast immediately thereafter.

The many friends of Chas. Dillard here are grieving his death since receiving the word that he succumbed after a valient struggle for life in Denver a few days ago, where he was assistant manager of the Metro-Goldwyn-Mayer office. Dillard was associated in this capacity with the Metro-Goldwyn-Mayer exchange of Salt Lake for many years.

A good time was had by several of the Universal office force here over Sunday, including Manager W. J. Heineman, sales representative, Tony Hartford, and E. S. Winward, assistant manager, when they went inot Northern Utah chicken shooting and had such good luck that they brought home the limit.

Manager J. D. McNerney, of the United Artists office here, is leaving for Great Falls, Montana; with District Manager Kenneth Hodkinson, who is in this city. McNerney is being transferred to one of the Pacific Coast offices within a short time, it is stated.

It is announced that Hodkinson is here to formally install Harry Stern as sales manager of the local exchange. Stern comes to this city directly from the Los Angeles office for United Artists.

H. J. Siler, pioneer exhibitor of Whitier, California, was in Salt Lake City on his way to Michigan a few days ago.

Ben F. Rosenberg, special representative for Fox, is expected back to this office from Denver within a short time.

Manager Chas. Walker, of the Fox exchange here, is in Idaho for a short time. J. L. Tidwell is making the key towns of Southern Utah and Mell Mosher is in his Montana section.

H. C. Gailey, exhibitor from Kaysville, Utah, is visiting Exchange Row here.

Adolph Worsten and Cyrus Ward of the Isis and Oak Theatres at Preston, Idaho, are among exhibitor visitors in this city.

Manager E. E. Harris, of the Columbia office here, is making a short trek into the Northern Utah towns.

C. Borger, home office representative for Tiffany, spent a few days in the Salt Lake office and has left for Denver. Borger is en route to New York from the Pacific Coast.

C. M. Pace, of the Pace Theatre at Delta, Utah, is in this city for several days. Pace reports that the ground has been broken at Delta for a new theatre they are building there. This house will have a seating capacity of eight hundred, and is to be completed by December. Motion pictures and vaudeville will be shown here, it is announced.

The American Theatre here closed its first week of the new policy and, according to Manager Eddie Diamond, business has been entirely satisfactory. The new policy which was inaugurated August 24th is twenty-five cents admission, with children being admitted for "three for a quarter."

C. F. Montgomery, former manager of the American Theatre here, passed through this city on his trip to Dayton, Ohio. Mr. and Mrs. Montgomery are traveling by motor, it is stated.

Harry Lustig, western sales manager for Warner Brothers, is due here the latter part of the week from Los Angeles. During his stay a sales convention will be held at the local office with Manager Dave Farquhar and the sales force.

Manager Farquhar expects to leave for Montana within a short time, it is reported. Salesman George L. Cloward just returned from a successful swing into Southern Utah, and Ed. C. Mix, Warner Brothers representative, who was injured some time ago, has recovered sufficiently to make his initial trip into Idaho since the accident. Miss Channel, bookkeeper and cashier for Warner Brothers, is back from a vacation.



Detroit

TWO new houses, the Wayne with 900 seats at Wayne, Mich., and the Ramona, which accommodates 2,500, were opened by the Koppin circuit, August 27 and 29.

Miss Charlotte Kreinbrook, switchboard operator in the W. S. Butterfield offices during the past six months, was killed recently near Union City, Mich., while motoring with her sister and a friend. Miss Kreinbrook, who was only 17 years old, died after the car in which they were riding toppled into a ditch.

Among the houses scheduled to reopen this Fall are: The Palace, Flint, vaudeville and picture theatre; Orpheum, Pontiac, tab and pictures; Orpheum, Grand Rapids, feature films and tap, and the Capital, Lansing, pictures and vaudeville. All are operated by W. S. Butterfield.

No definite dates have been set yet for the reopening ceremonies at the Fox-Washington and Broadway-Strand. However, it is expected the former will be in operation soon and that Fox attractions will be booked there until the new Fox Theatre doors are released in 1928.

Ben Weisman, formerly connected with the Iris, has taken over the Warren Theatre.

Work has been started on the new Wenonah Theatre at Bay City.

Pending litigation, the Greenwood has been locked. A. Cairns, who formerly operated the Amo, took over the house lately, but some misunderstanding has developed.

Mr. and Mrs. Jess Fismman, of Standard, are back from a two weeks' honeymoon, which they spent in and around New York.

Harry Lloyd is touring around the west side of the city at present as representative for Graphic.

Bill Kent, formerly in this territory for Fox and other exchanges, is working for Pathe in Chicago. His brother, Jim, is also there selling for Paramount.

Harry G. Clark, of the Ambassador Theatre, and son-in-law of Henry S. Koppin, has just opened another house, the Crown, on Tireman Avenue, which seats about 500.

A theatre-naming contest which attracted considerable interest around Marine City helped opening business immensely. Harry Small, the exhibitor, offered a six months' pass to the winner. Many residents enrolled with suggestions.

A Warner exchange lost one of its popular salesmen when Harry Silverberg resigned August 22, to become an exhibitor. Harry took over the Priscilla, and is already contemplating changes in the way of improvements and policy.

All Ruttenberg, the Iris manager, recently arrived back to the city after spending two weeks at Muskoka.

After a six months' leave of absence to gain health, Grover C. Ranck is again on the job as manager of the Majestic, Grand Rapids.

Don Miller, well-known organist at the State, has been transferred to the Capitol, succeeding Bob Clarke, who is reported as the logical custodian for the organ at the new Hollywood.

George Wilbur has taken over the lease of the Dreamland, Saginaw, from Charles Carlisle, the deal becoming effective August 25. For many years Mr. Wilbur was general manager of the Kleist Theatres in Pontiac.

Mr. and Mrs. M. Harlan Starr, of Detroit, are mourning the loss of their son, Billy, who died last week from appendicitis at the age of 11 years. Mr. Starr is manager of Educational's Detroit exchange.



Atlanta

H. J. SPURLIN, who has been operating a motion picture theatre at Elba, Ala., for the past two and a half years, has enlarged and remodelled his house and will open it September 2. The new theatre has been christened the Palace. The old house seated about 150 and in remodelling Mr. Spurlin put in a colored balcony and increased the seating capacity to about 300.

S. H. Borisky, of the American Theatre, Chattanooga, Tenn., visited Film Row this week.

Major J. W. Quillian, president of Enterprise Corporation, returned last Thursday from New Orleans, where he had been on business.

J. W. Hanlon, Atlanta branch manager of M-G-M, is making a business tour into Florida.

John Ezell, Warner's Atlanta branch manager, made a trip through the Tennessee territory last week with Salesman W. B. Fulton.

H. G. Ballance, southern division manager for Paramount, returned last Wednesday night from Miami, Florida.

Mrs. V. C. Sewell, member of Enterprise Corporation personnel, is back at her desk after a two weeks' vacation in Savannah.

C. R. Beacham, branch manager of First National's local exchange, spent last week in Florida.

Carl Cape, of the Colonial Theatre, Buford, Ga., was a guest on Film Row last week.

Willard C. Patterson, southern manager for the Southeastern Amusement Enterprises, and Mrs. Patterson, editor of the Weekly Film Review, spent last week in New York City.

E. P. Hopkins, of the Colonial Theatre, Lawrenceville, Ga., visited Film Row last week.

W. H. Odom, of the Pastime Theatre, Sandersville, Ga., made a buying trip to Atlanta exchanges last week.

Walter J. Brackin, of the Callahan and Strand Theatres, Bainbridge and Tifton, Ga., was seen in Atlanta exchanges busily booking the new season's product.

C. H. Simpson, of the Princess Theatre, Milen, Ga., was another visitor to Atlanta.

Frank Burgis, of the Wallace Theatre, Bradenton, Fla., spent several days last week in Atlanta.

W. B. Frank, west coast representative for Pathe, passed through Atlanta Wednesday en route to New York after spending several days in New Orleans.

W. W. Anderson, manager of Pathe's Atlanta branch, made a trip through the Alabama territory this week.

Miss Mildred Matthews, of F B O office, has returned from her vacation at Virginia Beach.

W. G. Minder, southern sales manager for Tiffany, spent last week in Mississippi on business.

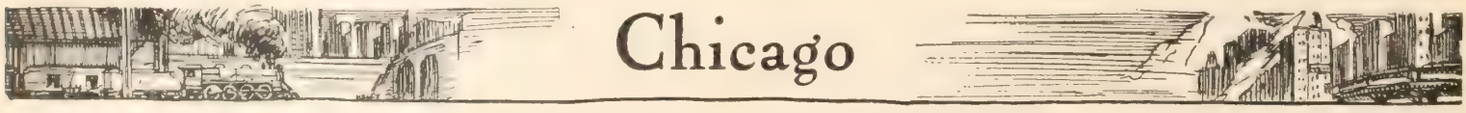
C. E. Daffin, of the Daffin Theatre, Tallahassee, Fla., was a visitor on Film Row last week.

Ralph B. Williams, district manager for Universal, left last week for New York to attend a home office conference and is not expected back for several days.

L. Stregler, of the Marvin Wyse Theatres, Birmingham, Ala., is visiting relatives in Vienna, Italy.

Taking advantage of the fine weather, the Merchants' Convention and the crucial series between the Birmingham Barons and New Orleans Pelicans, of the Southern baseball league, all of which took place in the Magic City the past week, many out-of-town exhibitors were in Birmingham. Among them were Louis Rosenbaum, of the Muscle Shoals Theatres; Mrs. Rosenbaum and their son; Ernest F. Ingram, of Ashland; George P. Walker, of Attalla; John M. Johnson, of Jasper; John M. Miller, of Cordova; C. C. Siniard, formerly operator of the Comet, at Collingsville.

L. Stregler, of the Marvin Wise Theatres, Birmingham, Ala., is visiting relatives in Vienna, Austria. Several postcards from him have been received by executives on Film Row.



Chicago

HENRY BENBARA, who recently took over the Ben Hur Theatre, took advantage of the lockout period to make extensive improvements in this theatre, including the installation of a new heating plant, a new canopy and sign, putting in new projectors, changing the pitch of the seats and redecorating the house throughout, so that when he reopens it will be one of the most up-to-date and attractive small houses in the city.

Fred Gilford of the Century Theatre is enjoying a brief vacation in Michigan, but expects to be

Henrietta Lewinski and Sylvia Klinsky, the popular country bookers at National Screen Service Chicago office, were both married this week. The young ladies will be back on the job after brief honeymoons.

Frank Fisher and associates of the Paramount Theatre Circuit have purchased the Paramount Theatre at Gladstone, Mich., and have renamed it the Rialto.

Aaron Saperstein is another exhibitor who utilized the days of the lockout to redecorate the Garfield Theatre on West Madison Street.

The Monroe Theatre will open next Monday, after having been closed for several weeks, with "What Price Glory" and Movietone as the attractions. The house, hereafter, will be operated under a new policy of extended runs for big pictures, each picture being booked in for from four to five weeks. The admission price will be 35 cents, mornings; 50 cents, afternoons; 60 cents, evenings; 75 cents, Sundays and holidays.

Mrs. Mary Paul, of the River back on the job within a few days.

Terrace Theatre, River Grove, was a Chicago visitor this week.

Saxe's Upton Theatre, Milwaukee, Wis., which seats over 2,000, opened to the public Sunday night.

Jonas Perlberg, former manager of the State Theatre, Hammond, Ind., is now managing the Indiana Ball Room, which is located on top of the Indiana Theatre, recently opened.

Cecil Maberry left this week for a trip to his home office in New York. He expects to return in a week or ten days.

New England

IT is understood that the same interests which have erected the new Victory Theatre in Lowell are to build a second new theatre at once, but in a different part of Lowell from that in which the Victory is located.

The Wollaston Theatre, one of Abe Spitz's theatres, which has been running a season of stock, will revert back to a policy of pictures and vaudeville within a few weeks.

The Casino Theatre in New Bedford, Mass., reopened Sunday after having closed several weeks for extensive redecoration.

Goldsteing Brothers will reopen their theatre at Northampton this week. During the past few weeks the theatre has had many improvements made in it.

Goldstein Brothers' Westfield Theatre will reopen this week.

Negotiations are under way for the transfer of the Empire Theatre at Palmer, Mass., to the E. M. Loew circuit. The latter circuit has added a number of western Massachusetts theatres to its circuit during the past few months.

Ed "Doc" Golden has organized a new corporation, known as the First Division Picture Corporation of New England and has opened an exchange at 19 Piedmont street, Boston. This exchange takes the place of the one formerly known as the Golden Distributing Corporation.

The Palace Theatre at Manchester, N. H., which opened last week, is this week starting its regular policy of a single feature and five acts of vaudeville.

Rev. Fr. McMahon, of Clinton, who operated the motion picture entertainments there for a considerable period, ceasing when he went abroad, has just returned from a six months' tour of Europe. While in Europe he met and spent some time with Gus Shafer, formerly well known in the Boston film district, who is now general manager for Paramount-Metro-Ufa interests in Europe. He has been located on the Continent for the past two years.

H. O. Duke, general manager of the physical department of Pathe, and Mr. Drum, district representative of the physical handling department from the home office, were both at the Boston exchange of Pathe part of last week.

Bill Cuddy, comedy booker at Pathe exchange, Boston, is back at his desk after a vacation at Billerica, Mass.

Assistant Manager James A. Curran, of Pathe, has returned from his vacation, which was passed at Nantasket.

Miss Mary Chisholm, Miss Ida Rubin and Miss Rose Rubin, all of the First National staff, have returned from vacations, the former at Hyannis and other points on Cape Cod and the two latter from Lake Sunapee, N. H.

District Manager M. N. Wolf, of Metro-Goldwyn-Mayer, proved an hospitable host to the entire M-G-M staff and office force over the week-end at his summer estate at Swampscott, Mass.

The Egleston Square Theatre contemplates a change of policy by making Tuesday the odd day of a four-times a week change of program instead of Sunday, planning to run its Sunday program on Monday as well.

A new theatre is to be built in Market Square, Brighton district of Boston, to seat about 1,400 persons. Plans are in preparation, but the name of the owner is withheld.

William Harding, formerly manager of the Columbus Theatre at Providence, is managing the Wollaston Theatre at Wollaston, Mass.

Arthur Votolato has taken over the Star Theatre in Fall River and plans to reopen the theatre within a few weeks.

Miss Lucy Keefe, of Independent Films, Inc., is vacationing by making a motor trip through New York state and will spend some time at Poughkeepsie before her return.

Sales Manager Samuel Moscow, of Independent Films, Inc., entertained the entire staff from the Boston exchange at his summer home at Hampton Beach, N. H., Friday evening.

A. W. Holbrook, of the Empire Theatre, Palmer, visited Boston during the week to make fall bookings for his theatre.

William O'Loughlin, salesman for Fox in Vermont, had his Dodge sedan stolen, but recovered it a short time later in a most unusual manner. He was in Enosburg Falls, Vt., calling on a customer when the car was taken. It had disappeared when he went to get it. Shortly afterwards customs officers at St. Albans, Vt., saw the car approaching the Canadian border. It seems that O'Loughlin frequently stopped to chat with the customs men and they recognized his registration number. When the car did not slow down as it neared the boundary they thought O'Loughlin was in the machine and was bluffing. They stepped into the roadway and ordered the machine to stop and were themselves surprised to find two strange men in the machine instead of O'Loughlin. They took the pair into custody and started to investigate and a few minutes later received a telephone from the Enosburg Falls police that the car had been stolen.

Last week was farewell week for the Poli Players at the Palace Theatre, Hartford, where a season of stock has been operated. The theatre will resume its regular policy of pictures and vaudeville next week.

Joseph Morency, who operates the Plaza Theatre at Salem, Mass., has broken into print as the man who operates a 100 per cent family affair theatre. Morency is owner and manager, Mrs. Morency is organist, brother Louie is stage manager, brother Nap is house superintendent and Miss Elizabeth Fitz, a niece, is cashier.

Suit in equity has been entered at Boston by attorneys representing some of the bondholders of the Atlantic Theatres Corporation, the Melrose Operating Co., which operates the Melrose (Mass.) Theatre, the Coolidge Operating Co., which operates the Coolidge Theatre in Watertown, Mass., and Edward M. Dangel of Brookline, asking for the appointment of a receiver.

The bill alleges that in October, 1925, a mortgage was executed to secure an issue of bonds, that the property of the Coolidge Theatre was represented to be free and clear of all encumbrances and was responsible for the payment of the bonds and interest. The plaintiffs state that Dangel has refused to pay two coupons on these bonds and further declines to pay the third coupon until the other two are surrendered. The plaintiffs allege that at the time the indenture of trust was made there was a mortgage of $50,000 on the Coolidge theatre property.

Allegation is also made that the Atlantic Theatres Corp. has made a lease of the Watertown Theatre to the Melrose Operating Co., and alleges there is danger of a sale of the theatre being made. They ask the court to order the mortgage made by the Atlantic Theatres Corp. to be cancelled and the bonds secured thereby to be made due and payable; that a receiver be appointed and that Dangel be enjoined from collecting the assets or disposing of any of them.

Minneapolis

THE Saxe interests have placed Louis B. Christ in charge of the Strand, Colonial, and Grand theatres in Green Bay, Wis., to succeed Earl Connelly, who was drowned recently in a lake near Green Bay. Christ was formerly manager of the Pantages in Minneapolis and recently has been connected with a chain of theatres in Detroit, Mich.

The Tiffany distributed Ernst Lubitsch production "Passion," has just been sold to 23 Universal theatres located in Iowa, Nebraska, Missouri and Kansas by Eph Rosen, formerly manager of a Minneapolis exchange. For the last year Rosen has acted as branch manager for Tiffany at Kansas City.

The redecorating and building of a new entrance to the Grand Theatre at Northfield, Minn., will be completed about the middle of the month, according to E. Dilley.

Fred H. Knispel, special representative for Pathe-DeMille in Minneapolis and Milwaukee, is spending some time at the home offices in New York, where a meeting of the sales executives is being held.

A permit for the building of a theatre at 4944 Thirty-fourth avenue south has finally been granted O. A. Lee. The community was divided on the subject and there has been quite a controversy concerning? An unofficial election resulted in favor of the theatre and the permit has just been granted. The building will be a one-story brick and reinforced concrete structure. It will cost about $17,000 and will probably be ready for opening about November 8.

Bids for the new Ironwood Theatre were turned in by eight contractors in Minneapolis, St. Paul and Duluth. The figures submitted ran about $100,000. Contracts for excavating and interior work will run the total up considerably. Last week General Manager Al Picker spent several days in the Twin Cities working on the project.

The O. K. Theatre in Kerkhoven, Minn., has been sold by Mrs. M. E. Chambers to John DeMarce, who has increased his chain to four in this way. He already owned the Dreamland and Viking at Benson and the Rialto at Murdock.

The Rex Theatre at Forestburg, S. D., has been opened by Floyd Case. The house was formerly owned by Mr. Kutil.

The Fargo Theatre at Fargo, N. D., has been reopened after being closed all summer with a vaudeville and picture policy. There will be five acts of vaudeville, three a day, with changes twice a week.

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Kansas City



COL. E. A. SCHILLER, vice-president and general manager of Loew's, Inc., was in Kansas City this week inspecting the $4,000,000 Midland Theatre of that company. He was accompanied by Joe Vogel, his assistant, and Emil Milnar, of the Thomas W. Lamb firm of architects of New York. The new theatre will seat 4,000 persons.

"The theatre will open early in October," Mr. Schiller said, "although I believe it is unwise to announce a definite date. The purpose of my visit to Kansas City is to speed up construction. We are eager to begin the operation of the Midland, which will be one of the most elaborate and largest first-run house of the Loew circuit."

Mrs. Ruth Dirk, secretary to W. E. Truog, Universal sales director, has resigned and will move to Wichita, Kas.

Capt. V. E. Sutton-Mattocks, of the Missouri Theatre, Kansas City, fell heir to some unsolicited and unexpected publicity this week. A newspaper reporter of the Kansas City Star, noticing that the ropes of the flagpole atop the theatre had become so tangled that the flag could not be flown properly, wrote a story about it. An editorial, not of criticism, but merely of good natured fun, followed. The result was that Capt. Sutton-Mattocks was "swamped" with offers—free offers—from novice steeplejacks to put the flagpole aright and an abundance of publicity followed.

For its annual charities campaign this year Kansas City civic and charity organizations are planning the production of a motion picture, the cast for which is to be selected in a few days. The picture will be shown gratis at most down-town theatres, telling the story of needy families of the city.

Exhibitors of Kansas City are having a laugh "up their sleeves" this summer. Amusement parks have been having a difficult time of it. As an inducement to attract more patrons, Fairyland Park this week is offering prizes for the best motion picture star costumes worn at a dance to be staged at the park. The fact that an amusement park, which is trying to attract business from the theatres, should use the movies as a vehicle to increase its business is causing a cynical smile on the face of more than one exhibitor.

Humor and cussing aplenty there was as Kansas City exhibitors trounced exchange representatives, 14 to 4, in a baseball game at Muehlebach Field last week. Some one "framed" Bill Warner of First National and procured a negro policeman to arrest Bill for holding stakes on the game, but the negro cop couldn't hold a straight face long enough and the deal was off. Benny Taylor of Universal was the lone star of the exchange men, while the glory on the exhibitors' team was widely distributed. A return game between the two teams was planned for Friday.

The Mullikin Theatre, Springfield, Mo., has been re-opened by S. E. Wilhoit, who recently purchased the theatre. The Midland Theatre, Hutchinson, Kas., also has been re-opened, after having been redecorated. The Strand Theatre, Emporia, Kas., has been closed for new decorations. The Rivoli Theatre, Girard, Kas., has been redecorated, according to E. L. Valentino, manager.

Among the out-of-town exhibitors in the Kansas City market this week were: Ben Levy, Hippodrome, Joplin, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; G. L. Hopper, Orpheum, Topeka, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.

Art Gebaur, for seven years assistant manager at the Universal branch at Kansas City, has resigned and entered the poster and sign painting business with his brother, C. E. Gebaur, formerly of the Newman and Liberty theatres, Kansas City.

Mrs. June Medcalf, secretary of the M.P.T.O. Kansas-Missouri, departed for one week's vacation in Southern Missouri.

C. A. Jones, Educational branch manager, was hustling in the territory this week, as was Bill Warner, First National branch manager.

L. E. Harned, Universal booker, was another to leave film row for a vacation this week.

J. A. Masters, F. B. O. branch manager, returned from a vacation in Colorado this week.

Bob Gary, Universal exploiteer, was a one-day visitor, as was John Plumb, former exploitation manager for Hooper & Jencks theatres of Topeka, Kas.

Headquarters of the Kansas State Censor Board will not be moved from Kansas City, Kas., to Topeka, Kas., the state capitol, it was announced last week. It recently was announced that the city hall was to be condemned. Censorship headquarters is in the city hall. Arrangements were then made to move the censors to Topeka, but it later was decided that the city hall would not be condemned. Censorship headquarters will be moved to some better building, however, it was announced.



Albany



ALTHOUGH Rene Craven, local manager for Bond, has been in this country for upwards of ten years, she is now on the road to becoming a naturalized citizen, having applied for her papers during the past week. Miss Craven was born in England, coming first to Canada with her parents, and then later to Albany.

Bob Pierce, of Ilion, is back from Michigan, where he had been taking the baths. Mr. Kallett reports his health as having been much improved.

Jim Spardio, owner of Shadowland in Ellenville, has a trotting horse which run a purse of $2,000 at one of the fair stakes last week.

Frank Asher, of Rhinebeck, was an exceptionally busy man last week in connection with his duties as treasurer of the Dutchess County Fair.

Nate Robbins has decided to name his new theatre in Utica the "Uptown." The house will probably be in shape to open about Thanksgiving time. Mr. Robbins has been spending as much time as possible this summer at his camp at Old Forge.

Mr. and Mrs. Dennis Regan, who run the Star at Greenwich, are back home from an auto trip to Montreal.

Although Mr. and Mrs. A. E. Milligan, owners of the Broadway Theatre in Schuylerville, took an auto trip recently as a sort of vacation, they returned home so tired that they have been spending the last few days recuperating.

Now that the Saratoga races are over, it will probably be an easier matter to find Exhibitor Gillies, owner of the Star Theatre in Salem.

Lester Wolf, who was at one time connected with the Metro exchange, is now manager of the Regent in Syracuse, for the Kallet boys, and also doing the booking for the other Kallet houses. Incidentally, the Kallets changed the name of the Corn Hill theatre in Utica to the Liberty.

Evans Linton showed himself a chip off the old block during the last two weeks or so when he handled the Olympic in Utica while his father was absent on a two-weeks' vacation in Maine.

The Men's Club at Chadwick's will open early in September and will again book pictures out of Albany.

Byron Farley has succeeded Herman Meckler as assistant to the manager of the Mark Ritz in Albany. Mr. Meckler is now checking for the local Paramount exchange.

Moe Mark, of the Stanley corporation of America, was in Albany for a day last week.

Harry Goldstein, local manager for Paramount, indulged in a business trip to Boston last week and Mrs. Goldstein went along.

George Ryer, of the Albany Theatre, has returned from a vacation spent in New York city.

Charles A. Smakwitz was an extremely busy boy last week, supervising the decorations of the Mark Strand in Albany.

George Markell, of the Strand in Pittsfield, was in Boston last week, attending the wedding of his sister. Mrs. Fredericks, owner of the Capitol, in Pittsfield, was on Albany's Film Row last week.

A. S. Thornton, of Williamstown, has made his annual installation of new seats at his theatre, which caters to the college boys almost exclusively. The house has also been repainted and everything is in readiness for the return of the collegians.

A 1,900-seat house is being erected in North Adams, and the brick and steel work has just about been completed. J. F. Sullivan is erecting the house.

Mrs. G. M. Briggs, who runs the Tyler theatre in Pittsfield, has built for herself a beautiful new residence and has already moved in.

William Kennedy, of Champlain, is back from his camp at Chazy Landing, and the theatre is now operating three nights to the week.

Abe VanDusen resigned last week as booker at the F.B.O. exchange and has been succeeded by Joseph Wilson, of New York city.

Morris Silverman, of the Rivoli in Schenectady, announces that the new organ being installed will not be ready until some time in October.

George Adams, one time manager of the Pathe exchange in Albany, and who is now handling the company's branch in New Haven, called on his many friends in Albany last week.

There will be a special election in Massena the latter part of this month which will settle whether or not Sunday movies will be held in that village.

John Garry has completed the work of re-seating the Clinton Square theatre in Albany. Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, was in New York during the week. Much of the equipment has been removed from the Eagle Theatre in Albany, and there is little to indicate that the house will reopen.

Lightning struck a transformer some blocks distant from the Rose Theatre in Troy one night last week, causing about $1,000 damage in the operator's room at the theatre. An audience of 1,500 persons, calmed by the presence of two policemen, filed quietly from the theatre, pausing only long enough to receive "rain checks" that could be used at some future show.

Florida

THE De Luxe shows of the Tampa Theatre, Tampa, are broadcasted daily now. Every afternoon between 1 and 2 o'clock, Edgar Ford's organ music is sent on the air, and each evening between 7 and 8 o'clock the Symphony Orchestra is broadcasted. In addition to this each Tuesday night, starting at 11 o'clock, the station gives a "John Ingram Hour," when the orchestra go on the air under the direction of their leader, John Ingram.

Cecil A. Ross, owner of the New Theatre, Apopka, spent Sunday and Monday in Tampa. Mr. Ross gave the show-shops the once over, and expressed a wish that he could line 'em up and make 'em wait as he had to do at the Tampa Sunday night, where he stood in line for 45 minutes trying to get in to the 9 o'clock show.

Sulphur Springs, a suburb and amusement resort just north of Tampa, is to have a new theatre. Construction has been started by S. E. De Rosier on a lot directly across from the amusement park. The building will be 50 by 105 feet, of brick and concrete. The contract for the building was awarded to Paul Laveirently, a Tampa contractor. Sulphur Springs has one house now, The Loop, which is operated by Stewart Brothers.

The Victory, Tampa, which has been closed all summer, will be reopened the 2nd of October. The house has been newly decorated, and will be ready for the big business, which is sure to come, for super features will be used, each given a full week, at popular prices. George Peck, the genial manager, who has been holding the fort at the Strand all summer, and put it over to the biggest summer business in it's history, will move, with his staff, over to the big house about a week ahead.

Manager F. B. Adams, of the Lyric at Waycross, Ga., called on exchanges last week.

The Florida, at Haines City, has been reconstructed and is to be opened shortly by C. C. Jordan, formerly of the Casino, Kissimmee. This is the theatre that had the roof cave in during its construction.

The Euclid, a neighborhood house of St. Petersburg, which has been closed for several months, will be opened about the middle of this month by the owner of the building, Mr. Blaine.

Harry Griffin, manager of the Spark's houses in St. Petersburg, and his charming wife, are resting up in the mountains around Hendersonville, North Carolina. Harry left his yacht at home and made the journey in his car. He says he can't train the "yat" to climb mountains.

Frank Dowler, district manager for Publix, has returned to his Jacksonville office from a trip down state.

Lukie Stein, manager of the Palace at Valdosta, Ga., visited exchanges last week. Mr. Stein is preparing for his Anniversary Week, beginning September 12.

C. P. Lester, manager Universal exchange, returned this week from a trip down state.

Hap Barnes, representative of Liberty-Specialty, stopped in Jacksonville recently on his way down state.

Earle E. Griggs, Universal exploiteer, has returned to Atlanta, after spending a few days in the Jacksonville territory.

J. H. McIlvaine, of Jacksonville, has been employed by UUniversal as bookkeeper in the local exchange.

Marion Talley, of Lakeland, associated with E. J. Sparks Enterprises, spent a few days in Jacksonville this week.

A. P. Talley, Jr., who has managed the Riverside Theatre in Jacksonville since its opening, will be transferred to West Palm Beach next week to take charge of Sparks' new Arcade Theatre. Mr. Talley has made many warm friends in Jacksonville.

Milwaukee

MILWAUKEE exchanges were hosts to many out-of-town exhibitors who came to the city this week for the convention of M. P. T. O. of W., and also for the State Fair. C. L. Roser, of the Al. Ringling Theatre of Baraboo, was included among the out-of-town exhibitors. Exchanges also welcomed Al. Robarge, of the Cosmo at Merrill and the Rex at Minocqua; William Van Dyke, of the Bijou and Vaudette Theatres at Kaukauna; Neil Duffy, of the Elite Theatre at Appleton; Mrs. A. W. Negle, of the Crescent Theatre at Shawano; Mrs. M. Gilman, of the Princess at Plymouth; John Hoeft, of the Pastime at Horicon; Dan Kulassewicz, of the Rex at Bessmer, Michigan; R. F. Leach, of the Opera House at Hartford; Ray Pfeiffer, of the Princess at Chilton; E. M. Michaelson, of the Palace at Madison; Steve Dorec, of Racine; Dan Kelliher, of Lake Geneva and Elkhorn; H. J. Eagan, of the American at Wautoma; Joe Winniger, of the Palace, at Waupaca; Charles Guelson, of the Badger Theatre at Stoughton; J. Rytkonnen, of the Vista and Star Theatres at Negaunee, Mich.; William Gould, of the Grand at Clintonville; Miss S. McGee, of the Opera House at Evansville; Neil Thompson, of the Crystal at Ft. Atkinson; Earl Scott, new owner of the Opera House at New Lisbon; Parkis Waterbury, of the Idle Hour at Jefferson.

Walter Beier of the Vital Exchange spent Wednesday in Chicago on business.

Bennie Judell of the Judell Pictures of Chicago was a Milwaukee visitor early in the week.

Ed. Tunstall, former manager of the Garden, expects to announce his future affiliation shortly.

Sam Thirion, formerly manager of the Bijou at Green Bay, has been spending a few days in the city visiting about at the exchanges. Mr. Thirion hopes to have a new theatre of his own very soon.

The Weisners, Ed. and Max, of Columbia Pictures entertained exhibitors and film men at a party at the Wisconsin hotel on Tuesday night. About twenty guests were present.

L. L. Ballard, United Artists representative, is breaking in his fourth Chrysler.

Joe Imhof, M-G-M booker, is driving a new Chevrolet coach.

S. A. Shirley, District Supervisor for M-G-M, spent Tuesday in the Milwaukee branch.

Sam Miller of the Fischer Theatres was in the city on Thursday checking up tthe bookings of the Wisconsin Fischer theatres.

Oklahoma City

COL DAVIDSON, formerly affiliated with the Rialto Theatre at Alva, Okla., has just purchased the Grand Theatre at Kingfisher from R. Pappe.

M. L. Burr and W. F. Dumas have purchased the Rex Theatre at Spearman, Texas. Dumas and Sturdevant formerly owned the Rex.

The Cozy Theatre at Okmulgee, Okla., has been purchased by the Griffith Amusement Co., and will operate in the future as a first run house. This theatre was formerly owned by W. C. Robertson and showed second runs.

Claude Leachman, manager of the Aggie and Mecca Theatres at Stillwater, is spending a vacation in Mexico. Oakley Leachman is taking his brother's place during his absence.

Leo J. Doty, who succeeded Guy H. Navarre as branch manager of United Artists Corp., in Kansas City, made his initial visit last week to the Oklahoma territory. Mr. Doty is an old Universal man, having been with them in Oklahoma City seven years previous to going to Kansas City with United Artists.

The Y. M. C. A. at Tulsa has been having free pictures two nights a week at the various city parks during the month of August.

The Mecca Theatre at Stillwater, which has been closed for remodeling, will open Monday, September 12th.

Baltimore

A MOVING picture theatre to cost about $7,500 is to be built at Deanwood, Washington, D. C., by the Deanwood Amusement Company, Inc., H. Harris, president, according to plans now under way.

N. L. Royster, secretary-treasurer of the Theatre Owners' Association of North Carolina, has his bid in with the city of Charlotte, N. C., for their Municipal Theatre if they reconstruct it. If that is not done, he plans to organize a company and build a theatre in that city.

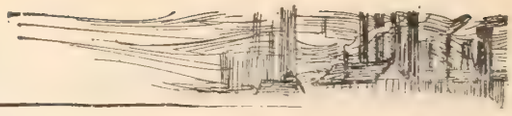
Plans are under way now by the Knights of Pythias of Hopewell, Va., to organize the Hopewell Amusement Company, to build a two-story building, with a moving picture theatre on the first floor to seat nearly 1,000 persons. Plans are being drawn by Fred A. Bishop, Petersburg and Richmond.

The orchestra at the Rivoli Theatre, Frank Price, Jr., manager, has been increased by seven men, beginning Monday, September 5.

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Central Penn



TWO theatre corporations have just been granted state charters at the Pennsylvania Capitol in Harrisburg, one being the Shenandoah Theatres Inc., of Shenandoah, and the other the Hanover Theatres Company, of Hanover.

Te Shenandoah is capitalized at $40,000 and the incorporators are M. E. Comerford, treasurer, 207 Wyoming avenue, Scranton, 199 shares; Frank C. Walker, 12 East 86th street, New York, one share, and Louis Berman, 4614 Pine street, Philadelphia, 199 shares.

Louis J. Appell, of York, is treasurer of the Hanover Theatres Company, and he holds thirty shares of stock. The others are Fred C. Bitner, Hanover, 20 shares, and Nathan Appell, York, thirty shares.

Edward L. Melnicher, manager of Loew's Regent Theatre, Harrisburg, has returned after spending a vacation of two weeks at Camp Kohut, Maine. During his absence the theatre was managed by R. H. Suits, of New York City, formerly manager of one of the Loew theatres in New London, Conn. He has been taking the places of numerous managers of Loew theatres throughout eastern cities while they have been absent on summer vacation trips.

Announcement is made by the Wilmer & Vincent Theatre Company that the Majestic Theatre, Harrisburg, which has been closed all summer, will be reopened September 12.

The Appell Amusement Enterprises, whose headquarters are at York, recently announced plans for the erection of a costly theatre in Hanover.

The Strand Theatre, of York, during the week of August 22, celebrated the second anniversary of its opening with a special bill.

The Comerford Amusement Company, of Scranton, which controls a chain of 150 motion picture or other theatres, reopened the Gaiety, Wilkes-Barre, on August 29, in charge of Manager Rogers. During the summer the theatre underwent many interior improvements.

The Majestic Theatre, Johnstown, reopened on Labor Day under the new management of the Harris Amusement Company of Pittsburgh, which recently acquired the majority stock control. M. J. Boyle, the former house manager, will continue in charge. He is associated with the Harris interests in the ownership of the house, which has been beautifully remodeled in the last few weeks. New rose velvet carpets have been placed in the auditorium and an entire new decorative scheme has been applied to the walls, ceilings, proscenium, retiring room, lobbies and foyer. A new and costly organ is soon to be installed, and a new lighting system has been introduced.

One hundred and fifty carrier boys of the Harrisburg Telegraph were guests of Edward J. Melnicher, managing director of Loew's Regent Theatre, Harrisburg, recently. Mr. Melnicher was himself a former newsboy and he has a fellow feeling for the youngsters.

The Orpheum Theatre, York, part of the chain of the Appell Amusement Enterprises, was opened on Labor Day for the season, after having been closed for the summer.

The film pictures of the recent American Legion state convention and parade in York, taken by C. W. Hoffman, cameraman of the Strand Theatre, of that city, were featured in the program of the Lion Theatre, Red Lion, York county, on August 27.



St. Louis



BILL WARNER, manager of First National's Kansas City branch office, accompanied by W. E. Callaway, drove an automobile from Kansas City to St. Louis over United States Route 40 in six hours and thirty minutes. Crack passenger trains make the same run in seven hours and thirty minutes. The automobile route is 252 miles between the two cities, which means that Warner and Callaway averaged about 39 miles an hour.

Ned E. Depinet, general sales manager for First National Pictures, Inc., was in St. Louis for three days, and discussed the closing of several important booking contracts with Harry Weiss, branch manager.

Jack Weil, of Gotham Pictures, is back from a business trip to Chicago.

M. H. Herbel, district manager for Universal Film Corporation was another visitor of the past week.

C. C. Pettijohn, of the home office of the Hays organization, spent several hours in conference with Harry Weiss, manager for First National Pictures, after a brief meeting of the Film Board of Trade. Weiss was formerly president of the St. Louis Film Board of Trade. Later Pettijohn took a Western train.

No definite date for the return of Brooks Johns to the Missouri has been set. If he will return, it probably will be the latter part of October.

Skouras Brothers are making a change at their Missouri Theatre. On Saturday, August 10, Jimmy Hodges will have charge of the vaudeville end of the theatre's program. Hodges, a native St. Louisan, has been touring recently with a show of his own, and has always been popular with St. Louis theatre goers.

The departure of Don Albert as conductor of Loew's State orchestra and producer of its stage shows and presentations, probably will mean the passing of the Sunday Symphony shows that were such a distinct feature of the Washington Avenue house last Winter.

H. E. Nelson, owner of the Star Theatre, Quincy, Ill., plans to reopen his house on September 11. He was in St. Louis arranging bookings for the new season.

The St. Louis Times Radio Movie Club has been temporarily abandoned. Bill Bishop, Metro-Goldwyn-Mayer exploiteer, formed the club.

Oscar Dane, who operated the Liberty Theatre, a stock burlesque house, and the Oscar Dane Convention Entertainment Studio, 3627 Delmar Boulevard, St. Louis, Mo., is seriously ill at his home, 3754 Washington Boulevard St., Louis. He is said to be suffering from ulcers of the stomach.

The National Theatre Advertising Company, of St. Joseph, Mo., has obtained a charter to do business from Secretary of State Becker. It will have 3,000 shares of stock of $10 value each.

Jake Rosenthal, proprietor of the Majestic Theatre in Dubuque, Ia., visited with his brother, Barney Rosenthal, president of Columbia Pictures Corporation, during the past week.



Denver



DENVER has a new neighborhood amusement house. Saturday night the new Hiawatha first opened its doors to the general public. The new theatre is distinctly Indian in design throughout. The walls are of a light bronze tone. Around the upper portion of the wall are designs taken from Indian blankets, each being an authentic Indian symbol. Using Indian pottery, Ashworth has installed an indirect lighting system which is a novelty in itself. The theatre contains 800 comfortable seats. It is in an excellent location at Sixth and Downing and is the cause for a sort of celebration in the neighborhood.

Denver is one of the twelve large cities in the United States which will use educational pictures as a part of the school program this year, according to word received from the Eastman Kodak Company this week. One of the outstanding educational pictures which will be sent is a history of the cattle industry in the west.

Up to this time Denver has not been affected by the controversy now raging in Chicago and other cities between theatre owners and their employees. Everything thus far seems to be in complete harmony here.

Word is received in Denver that the Seibert Theatre, Seibert, Colorado, was completely destroyed by fire Friday night, burning up several reels of film. The theatre was operated by F. J. Flannigan.

M. J. Weisfeldt, western district manager for Film Booking Offices, is due to arrive in Denver Monday from Salt Lake City. He will remain in Denver for an indefinite period.

J. H. Ashby, First National manager, is back at his desk after spending a week's vacation on a fishing trip up in the mountains near Deckers.

Gordon Ashworth is using an airplane to let the people know about his new Hiawatha Theatre out at Sixth and Downing. He will fly over the city today dropping circulars, numbered, which will entitle finders to admission to the new house and an airplane ride. Ashworth is an ex-lieutenant, learning to handle a plane during the World War.

New Orleans

SAM CITTADINO, manager of the Liberty Theatre, Independence, La., was severely burned on the arms and hands when a roll of film caught fire during the showing of a motion picture before a packed house. Through his leadership none of the patrons suffered injuries. Children predominated in the audience watching the picture. Some of them became panic-stricken when the flames broke out of the projection booth, but all left the theatre in safety. The fire was extinguished with only small damage being caused.

Part of the roll of blazing film was dropped out of a window at the rear and fell on the back of an adjoining bank building, threatening that structure. An official of the bank beat out the flames with a wet blanket.

The Palace Theatre, which formerly featured in addition to motion pictures five acts of junior Orpheum circuit vaudeville, reopened for the new season on September 3, after being closed all summer. During that time the house was remodeled.

Cleveland

THE Opera House at Mansfield, recently leased to W. N. Skirboll, H. R. Skirboll, of Cleveland; I. Lipson, of Cincinnati, and John and Denny Harris, of Pittsburgh, has undergone a complete change, including a change of name. Henceforth it will be known as the Madison Theatre. It gets its name from the township in which it is located. The house is being renovated and redecorated. New carpets are being laid, new furniture purchased; new Simplex projection machines are being installed, and a new 26-foot electric sign and traction board is being erected over a new 32-foot marquee, which is being provided with 500 electric lights. The house will open next week with a combination policy of feature photoplays and Keith vaudeville. Ivan Francisci, one of the leading musicians of Ohio, will direct an instrumental quartet called the Vienna Quartet. Messrs. Skirboll, Lipson and Harris have gradually been acquiring theatres for the past two years. Between them they now control the Opera House and Strand Theatres at New Philadelphia; Grand, Massilon; Strand, Youngstown; Majestic, Findlay; Sixth Street Theatre, Coshocton, and the Madison, Mansfield. It is reported that they are now negotiating for a site in Galion, Ohio, on which to build a new motion picture theatre, plans for which are said to be completed.

William Allman, engineer at Loew's Theatre, Canton, did not die as a result of an explosion in the refrigerating system installed in the house as reported several weeks ago. Allman, it is explained, fell off a ladder while doing some repair work on the plant. He struck his head in the fall, causing concussion of the brain, from which he later died. It had been stated that Allman's death was caused by escaping gas due to faulty installation.

Eddie Catlin, for several years head booker at the local First National exchange, is now in charge of the booking department of the Warner Bros. Cleveland office. J. D. Mooney succeeds Catlin as First National booker.

Edward Vanderhof, better known as "Van," has graduated from an inside to an outside job. After a period of several years as Warner Bros. head booker, he is now on the road for Warner Bros.

Bob Mochrie, Pathe division manager, has moved his headquarters from Pittsburgh to Cincinnati. Mochrie has the Cincinnati, Pittsburgh and Indianapolis offices, and Cincinnati is more centrally located in relation to the three exchanges than Pittsburgh.

M. B. Horwitz, general manager of the Washington Circuit, spent most of the week in New York looking at the new pictures.

The Strand Theatre, Canton, under the management of Joe Calla, has discontinued its Summer policy, and is back again playing Vitaphone specialties.

Clarence Ernest has been appointed manager of the Imperial Theatre, one of the new houses belonging to the Universal-Brody circuit.

Scoville, Essick & Reiff last week sold their Lucier theatre, Cleveland, to Meyer Fine. This was a personal transaction, and had nothing to do with Variety Amusement Company, a theatre circuit in which Fine is heavily interested.

Abe Chapman, Pathe district representative, is spending several weeks at the Pittsburgh Pathe office. He has just brought his Cincinnati visit to a close.

"Hank" Simmons, Pathe publicity man, was in New York last week gleaning new ideas, which he is preparing to spring on the unsuspecting exhibitor as soon as the opportunity offers.

Max Laronge, of the Loew's Ohio Theatres, Inc., was vacationing in New York last week.

Sadie Voss, of the Loew's Ohio accounting department, took last week off to get married to Ray Booth. Congratulations and best wishes!

Virgil Moore and his band opens an extended engagement at the Park Theatre this week. The Park is in the process of having its stage enlarged so as to present combination vaudeville and feature picture programs.

Sammy Kahn, of Chicago, is now at the Allen Theatre in the capacity of entertainer-at-large. Kahn is introducing new methods of playing host to visiting artists who appear on the program. Angelo Vitale and his musicians will continue to make their home at the Allen, so Allen patrons will have both quality and quantity on their theatrical bill of fare.

Loew's Ohio Theatres, Inc., held their annual golf tournament August 31st at the Spring Valley Country Club. Twenty members of the organization reported themselves present at the opening of the festivities, and remained until closing time, which took place some time after dinner, which was served at Daniel's Inn. Bill Haynes, manager of the Allen Theatre, walked off with the first prize, which was a leather jacket. His son, Ronald, followed him with second prize, namely, a mid-iron. Then followed L. C. McDougall, Allen stage, with third prize, namely, a putter; Kenneth Reid, manager of the Doan Theatre, with fourth prize, one dozen golf balls, and Mickey McCafferty, State Theatre stage, with fifth prize, a half dozen golf balls. For those to whom the tournament was not so profitable the day was voted 100 per cent enjoyable.

One of the big events of the day was the baseball game between Carvon's Centipedes and Pank's Maulers. The Centipedes beat the Maulers 24 to 14. The line-up was as follows:

Carvon's Centipedes—M. A. Malaney, William Haynes, Roland Haynes, L. A. Morris, Mickey McCafferty, Tom Carvon, Tommy Canton.

Pank's Maulers—Bonb Pank, Kenneth Reid, Harland Fend, Wallace Allen, L. C. McDougall, Fred Clary, Fred Coddington.

The Grand Theatre, Mingo Junction, changed hands last week, when John Lisle and L. Mark sold the house to L. W. Lisle.

Sam Barck and J. V. Wolcott, both of Cleveland, last week purchased the Webber Theatre, Dover, from the Standard Film Service Company. Wolcott is also interested in two houses in Lisbon, O., namelq, the Opera House and the Grand.

Des Moines

F. M. MERTZ, exhibitor in northern Iowa, where he has a number of theatres, recently added another house to his string. He bought the Opera House at Winthrop, which is being remodelled and will be ready for opening in two weeks. Winthrop is an enterprising place of 800 and has not had a motion picture house for two years. The theatre will show pictures on four days of the week, while the house will be used also for dances and local performances. Mr. Mertz, who makes his headquarters at Waterloo, Iowa, has the Burg Theatre at Fredericksburg. The manager of his theatre there is Mrs. Muyr. At Jessup, Iowa, the Grand Theatre there has been under the management of George Burnett, who will go to Winthrop to take the management of the theatre there when it is ready for its opening. Miss Mary Hess, who is cashier of the Grand atJessup, will take charge of the house there. Mr. Mertz has also the theatre at Coggon, Iowa, which is under the management of Merle Maine. Mr. Mertz has had considerable success in the operation of theatres in the smaller towns.

Mr. Beatty of the First National office, where he acts as booker, is now on his vacation. He spent part of his time at the Iowa State Fair.

Mr. and Mrs. George Meisner of the Grand Theatre at Greenfield were in at the Universal office. Joe Gerbracht was another caller. He flew down to the fair with his brother in their seven-passenger sedan air flyer.

Two new salesmen have been added to the staff of Pathe. Howard Gould, who comes from Minneapolis, has been added to the staff, while Low Morgans, who was most recently with Famous Players, will take the territory covered by Sam Sosna, who is now traveling for the First National office.

F. S. Livermore, of Garner, was a visitor in Film Row last week.

George Naler, manager of the Universal office, was in Chicago last week for conference with the general manager of the organization.

The Rex Theatre at Grand Junction, Iowa, was bought by W. B. Frank. It was previously owned by K. D. Wilcox.

The Majestic Theatre at Seymour has changed hands. A. Madison sold to Z. E. Hook.

Leona Mathews is the new secretary and treasurer of the Des Moines Film Board of Trade, a popular young lady who is also efficient and should prove of real service to the board as a diplomat. Miss Mathews was with A. H. Blank, having served with this organization for seven or eight years in various capacities. She was most recently booker for the theatres of Blank's independent chain. She follows at the Film Board office Miss Lytell, who came to take the position temporarily after Mrs. Mary Benjamin, who had been on the board for some time, resigned from service.

The biggest number of exhibitors that have ever been in were here for the state fair in Des Moines this year. Among the prominent men from over the state who were here and who called also at the film exchanges were A. E. Drury of Dows, J. G. Fair and his family from Lorenz, F. F. Madden of the Masonic Theatre at What Cheer, Mr. and Mrs. H. C. Holscher of the Crystal Theatre at Earlville.

Belle Miller of the office of First National, while on her vacation in Chicago, was taken suddenly ill and was operated upon at St. Luke's Hospital there. A bum appendix was her difficulty. She will spend about a week yet convalescing at the Chicago hospital.

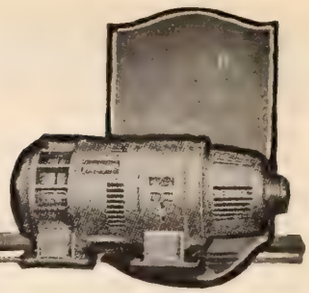
Mr. and Mrs. H. C. Holscher have taken over the theatre at Earlville, Iowa. They bought the house from E. J. Kuehnle and took possession three weeks ago.

Visitors at the office of Famous Players were Latta and Youngclass of the theatres at Perry, Iowa. They have recently taken over the Grand Theatre there and will make it a business rival of their other house, the Rex, recently opened up. The Grand Theatre is now closed while changes in equipment are made. Mr. Kramer of Mt. Ayr and Mr. Robertson of Mehrville were also callers at the office of Famous Players.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Limit of Reflector Arc

A CHAP in Richmond, Indiana, who does not wish his name to be given, writes in and asks if it is true that reflector arc lamps, as used for motion picture projection, are limited to a useful current of 25 amperes. He says different people have told him the same thing, but that no one has yet been able to give him a satisfactory explanation as to why this should be so.

He writes as follows:

"Dear Sir:

"Would you be so kind as to inform me whether it is true that reflector arc lamps do not give appreciably more light when the current is raised above 25 amperes?

"I have been told this by several people at different times, and just a few days ago a salesman from the supply company with whom we do business dropped in to see me and he made the same statement. The salesman claims that he recently visited the factory which makes the lamps we are now using, and while there saw a practical demonstration which proved that very little additional screen illumination is obtained after the 25 ampere point is reached, so that must settle the argument.

"When I asked him for an explanation of why this should be so, he was unable to give me one, and neither were any of the other men who told me the same thing. So I am writing to you to see if you can explain this thing to me.

"I would also appreciate it if you did not use my name in connection with this matter, as I would like to surprise this salesman some day."

Due to Magnification of Crater

Yes, Friend Richmond, it is true that 25 amperes of current just about represents the limit of the average reflector arc lamp, and this in turn is due to the fact that a high magnification ratio is used in the lamp. By this is meant that the mirror (in a lamp using the elliptic mirror), or the mirror and condenser lens combined (in a lamp used in such a combination), will magnify the arc crater six times and this, in combination with the size of spot required to completely cover the film, will indicate the maximum diameter of crater which can be used.

Let us take a practical example in order to illustrate this more clearly. Now it is more than likely that the magnification ratio of the reflector arc lamps you are using is six—meaning that this lamp will give an image (at the aperture), which is six times as large as the real crater.

In order to completely cover the film with light, from corner to corner, a spot of about 1½ inches diameter will be required on the aperture.

The size of this spot, in turn, we know to be six times as large as the crater of the arc, since we have just said that the arc lamp will magnify the crater six times.

The size of the crater, accordingly, must be ¼ inch, because

$$6 \times .25 = 1.5 \text{ in.}$$

Magnify Crater for Economy

The reason for all this talk about "magnification" lies in the fact that it is possible to take a light source of small size (such as the ¼-inch crater mentioned above), which does not require much power for its operation, and, by magnifying it the proper number of times, obtain just as much screen illumination as can be obtained by using a much larger light source magnified but a smaller number of times.

As the magnification ratio is increased, however, it is necessary to use a higher "pick-up" angle in the condenser and since glass condensers are strictly limited in this way, the mirror arc can do on 25 amperes what the old condenser systems require 80-90 amperes for the same performance.

The "pick-up" angle with the old plano-convex condenser system, for example, is about 60 degrees, whereas that for the mirror arc is 120 degrees, as commonly used. This fact, in combination with the higher magnification ratio of the mirror really explains its greatly superior operating efficiency.

If no mirrors or condensers were available so that it was not possible to obtain the effect of source magnification, then a light source larger than the size of the aperture would be required so that when the eye were placed in the position of the objective lens, it would see the entire aperture opening completely covered with the arc crater.

Under these conditions the smallest size of crater which could be used would have to be somewhat larger than the aperture opening and this crater would have to be placed right up against the film. Of course, this is an impracticable condition because the crater could not be placed there in the first place and, even if it could, the heat would destroy the film instantly.

If the crater were placed, say, about four inches behind the aperture, the size would have to be such that many hundreds of amperes would be required to operate it so that this condition, too, becomes impracticable, not to mention the excessive cost of operating such an arc.

Fortunately, no such conditions must be met in practice—or rather, they are met in a much simpler and less costly manner by taking a small crater requiring little electrical energy and then increasing its *apparent* size by magnifying, by means of either lenses or mirrors, to give the same effect as obtained from the much larger crater.

Smaller Magnification can be Used

It is possible, of course, to extend this line of reasoning still further and use even smaller craters and correspondingly higher magnification ratios. It is quite possible to do this but it should be remembered that a higher "pick-up" angle is also required and, since the crater of electric arc operates over only 180 degrees (or over a hemisphere), the "pick-up" angle even with mirrors is strictly limited. In fact, 140 degrees about represents the maximum and while considerable light is still to be found beyond this angle, it becomes rather impracticable to attempt to use it.

Reflector Arc Mazda?

The question has also been asked quite frequently, Friend Richmond, why the Mazda lamp has not been used in connection with the reflector arc and the answer, logically, is that the results produced are less satisfactory than what can be obtained with the present methods.

This is so for a number of reasons. In the first place, the reflector arc is essentially a proposition for a light source having but *one* side (such as an arc crater), and the Mazda lamp, to be used effectively, must make use of both sides of the filament.

In the second place, the loss in light, which results from passing the light from the filament to the mirror and then back to the aperture is quite large, since the walls of the lamp bulb interfere greatly with the free passage of this light.

Effect of Increasing Crater Size

With any given magnification ratio, if the crater is already of such a size that the entire aperture is covered with light, no appreciable increase in screen illumination will result if the crater is increased beyond this (say to 30 amperes with present systems), because the aperture sport will grow larger. But this added light will not pass through the aperture.

It is true that the brightness of the arc will increase as the carbons are loaded to a higher working density, and any increase which results can be explained in this manner.



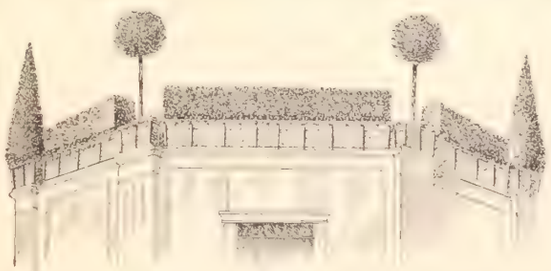
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You'll Find it First in The News

Schine Circuit Opens 125th House; Others Recently Rebuilt

IN 1917 two men who were formerly interested in a business in Ohio sojourned to New York and cast their lot of success in the theatrical industry. These two men were J. Myer and Louis W. Schine. They purchased a small theatre in Gloversville, N. Y. Within two short years their company, which became known as Schine Enterprises, Inc., began to obtain outstanding recognition throughout the entire film industry.

The new Schine Ohio, Sidney's most modern and up-to-date theatre acquisition, is the 125th theatre in the great chain owned and controlled by Schine Enterprises, Inc. In the ten short years of their existence they have grown rapidly and solidly until they now enjoy a high rank among the theatre chain of the world.

Up until two years ago they reached a total of 50 theatres and Schine Enterprises, Inc., by which name the company is known, took its place as one of the most powerful independent theatre circuits in all America. The number of theatres which have been added and built since that time have brought the total number of this chain to well over the century mark.

Almost simultaneously with the tenth anniversary of the origin of Schine Enterprises, Inc., of Gloversville, N. Y., the Temple Theatre of Fairport, their latest acquisition, opened its doors to the public. A few years ago Schine Enterprises, Inc., operated a small theatre in Fairport, and, since their lease expired, had planned the time when they would give this community a theatre structure for which they could be justly proud. A brief talk was made by Buddy Hooton, Master of Ceremonies, for the occasion, who introduced the mayor.

The theatre is considered one of the finest to have been built recently in this part of the state and cost approximately $175,000. It exemplifies the most modern ideas in a comfortable theatre construction. The design of the building is along the plans of Italian Renaissance and is absolutely fireproof in every particular. Arrangement of the opening was in charge of J. A. Carrier, Managing Director of Theatres, for Schine Enterprises, Inc.

Myer Schine, Pres.; Louis W. Schine, Gen. Mgr., and Max Milder, Booking Agent, were present at the first show.

The Hippodrome Theatre, which was really the first up-to-date movie house that Gloversville could boast of, was entirely rebuilt and refinished, and opened its doors to the public on September 5th, Labor Day, as Fulton County's leading cathedral of silent drama. This theatre holds a very warm spot in the hearts of J. Myer and Louis W. Schine, as it was with this theatre that they founded the great chain of theatres now operated under the name of Schine Enterprises, Inc., with houses in nearly every important city in New York State.

Sentry Safety Control Corp. Speeds Up Production

THE executive offices of the Sentry Safety Control Corporation, Philadelphia, Pa., were recently removed to 13th and Cherry Streets of that city. Growth of factory production necessitated closer liaison between factory executives and the factory proper, and it was decided to house the entire executive staff in one of the factory units.

Two separate factories are now in operation, and both of them are in process of enlargement in an effort to speed up production so that new business can be taken care of almost immediately.

Commenting on some recently received letters from exhibitors who had expressed their appreciation of the device, Joseph E. Cohen, chairman of the board, said:

"Nearly every week the newspapers and trade journals carry items of a projection room blaze in some theatre, somewhere. Usually these items are treated with inconsequential carelessness; they are reported as a mere incident. Happily, they usually are what they are reported to be—mere incidents. But in every one of them lurks the possibility of real tragedy, and that is what we aim to prevent with Sentry Safety Control.

"In our view, 'Safety' is the fundamental requirement in theatre-operation. Basically it is a moral requirement, but time will show it to be as strong an economic factor as it is a moral factor."

"Theatres which have installed the Sentry Safety Control are making capital out of it by telling their patrons what a marvelous safety quality it lends to their enjoyment."

While the main offices of the Corporation are in Philadelphia, offices are also maintained in New York and Sentry service is available at every branch of the National Theatre Supply Company.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 26
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 26
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon.	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine.	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno.	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer.	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith.	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy.	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane.	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams.	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley.	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5900 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman.	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan.	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers.	First National	5774 feet	Mar. 26
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Eancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy.	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day.	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory.	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert.	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat.	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis.	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe.	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott.	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason.	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27

Feature	Star	Distributed by	Length	Reviewed
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L. Joy-A. Hale-C. Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros	5897 feet	June 24
Drums of the Desert	W. Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Silent Avenger, The	Thunder (Dog)	Lumas	5900 feet	
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox		
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia		
Last Outlaw The (tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec. 12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L. Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford-B. Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	6000 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6 reels	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox		
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros		
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Hagerty	M. Sills-M. O'Day	First National	6 reels	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount		
Interferin' Gent, The	Buffalo Bill, Jr	Pathe-De Mille	4864 feet	Sept. 9
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 fete	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
	Mendez	F. B. O		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Ragtime	J. Bowers-M. de la Motte	First Div	6700 feet	Sept. 9
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Running Wild	W. C. Fields-M. Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Service For Ladies	Adolphe Menjou	Paramount	6 reels	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	7000 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5400 feet	
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7 reels	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Beautiful But Dumb	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille		
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Drop Kick, The	R. Barthelmess - A. Vaughan-B. Kent	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Foreign Devils	Tim McCoy	M-G-M		
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany		
Girl From Rio, The	Carmel Myers	Lumas	5900 feet	
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National		
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Magic Flame, The	Colman-Banky	United Artists		
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Woman to Another	F. Vidor-Von Elty	Paramount		
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Red Raiders	K. Maynard-A. Drew	First National		
Rose of Kildare, The	O'Malley-H. Chadwick	Lumas	6000 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
We're All Gamblers	Meighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O.		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	Jetta Goudal	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O.		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C Rogers	United Artists		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Once and Forever	Patsy Ruth Miller	Tiffany		
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Ranger of the North	Ranger (Dog)	F. B. O.		
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	6166 feet	Aug. 26
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4205 feet	Aug. 19
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The		Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G		
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O.	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O.		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Good-Time Charley	Warner Oland	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Lovelorn, The		M-G-M		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Avenger, The	Bob Custer	F. B. O.		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Branded	Bob Custer	F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
Buck Privates	de Putti-McGregor	Universal		

Feature	Star	Distributed by	Length	Reviewed
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart	4747 fee	
Cohens and the Kellys in Paris, The	G. Sidney	Universal		
Comrades	G. James-A. Sheridan	First Division		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix	Paramount		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gorilla, The	C. Murray-F. Kelsey	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Gun Gospel	K. Maynard	First National		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home Made	Johnny Hines	First National		
Honeymoon Hate		Paramount		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
I'll Tell the World	Colleen Moore	First National		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Louisiana	Billie Dove	First National		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Crazy	Mulhall-Mackaill	First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Mike Donovan of Ireland		First National		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
Noah's Ark (road show)	Special Cast	Warner Bros.		
No Place to Go	M. Astor-L. Hughes	First National		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Ragtime	Del La Motte-Bowers	First Division	6700 feet	
Red Hair	Clara Bow	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of Old Spain, A	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart		
Show Boat		Universal		
Silver Valley	Tom Mix	Fox		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thanks For the Buggy Ride	Laura La Plante	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Very Confidential	Madge Bellamy	Fox		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Batter Up	George Davis	Sept. 11	2 reels	
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	
Dummies	Larry Semon		2 reels	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Jack From All Trades	Sullivan Cartoon		1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
Fox Tales		Sept. 25	2 reels	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24

Title	Star	Rel. Date	Length	Reviewed
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Big Boy	Aug. 28	2 reels	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Aug. 28	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore			Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra Romantic, The	Variety		1 reel	
America Today	Variety		1 reel	
Argentina	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Fool and His Money	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
Mum's the Word			2 reels	Sept. 2
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Northern Alaska	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Kisses	Roach Stars	Aug. 28	2 reels	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray	2 reels	June 10
Birth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Big Pie Raid, The	McDougall Kids	June 1	2 reels	June 10

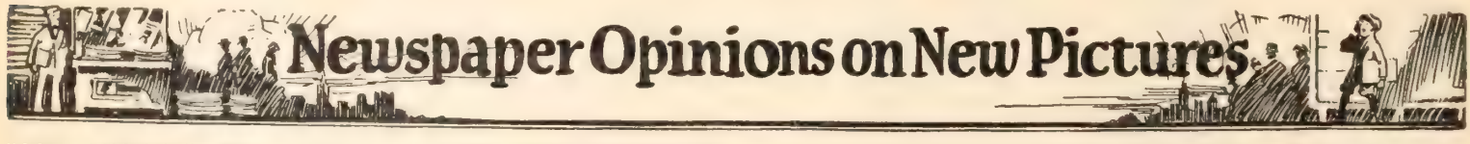
Title	Star	Rel.	Date	Length	Reviewed
Custard's Last Stand		Bray		r 2eels	
Derelects of the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil		Bray			
God Made This Day For Me (Guest Jewel)		Aug.	1	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
His Ticklish Predicament		Bray			
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	June		1 reel	July 22
Lost in a Pullman		Bray		2 reels	
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sky Walkers	Novelty	June		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	
Water, Water Everywhere		Bray	June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Footing the Bill	Color Classic			1 reel	
Greenwhich Village Romance, A	Color Classic			1 reel	
King of Sports	Color Clasyic	Sept 1		1 reel	
Love in the Jungle	Color Classic			1 reel	
Man Who Married the Moon	Color Classic			1 reel	
Me and My Pal	Color Classic			1 reel	
Memories	Color Classic	Sept. 15		1 reels	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July	25	1 reel	July 15
Barrymore Tommy (Mustang)	Fred Gilman	June	18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct.	3	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug.	15	10 episodes	
Buster Come On	Trimble and Dog	Sept.	14	2 reels	Sept. 9
Buster's Frame-Up	Trimble and Dog	June	6	2 reels	May 20
Buster's Handicap	Trimble and Dog	Aug.	1	2 reels	July 15
Buster's Initiation	Trimble and Dog	July	4	2 reels	June 24
Cows Is Cows (Mustang)	Corbett & Holmes	July	9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept.	12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept.	21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept.	24	2 reels	Sept. 2
Daze of the West (Mustang)	Fred Gilman	Sept.	3	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June	20	1 reel	June 3
Do or Diet	Charles Puffy	June	13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept.	10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June	15	2 reels	May 27
George Steps Out		Sept.	28	2 reels	
Great Guns	Oswald Cartoon			1 reel	
Gun Justice (Mustang)	Fred Gilman	July	2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards	Aug.	15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June	4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug.	29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug.	20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July	17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June	22	2 reels	June 3
Keeping in Trim		Sept.	7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb	Aug.	27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct.	3	1 reel	
Monkey Shines	Ben Hall	Sept.	25	1 reel	
My Mistake	Charles King	June	29	2 reels	June 10
Newlyweds' Surprise	Snookums	Oct.	3	2 reels	
Newlyweds' Troubles	Snookums	Sept.	5	2 reels	Aug. 19
Oh Taxi!	Sid Saylor	Aug.	10	2 reels	July 22
Oh Teacher!	Oswald Cartoon	Sept.	19	1 reel	Sept. 2
On Furlough	Sig Saylor	July	27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct.	8	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug.	6	2 reels	July 15
Penny Ante	Harry Mann	June	27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July	16	2 reels	June 24
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June	11	2 reels	May 20
Plain Jane		Aug.	17	2 reels	
Please Don't		Aug.	24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July	30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June	6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June	25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct.	1	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb	July	17	2 reels	July 1
Run for His Money, A	Arthur Lake	Aug.	21	1 reel	
Rushing Business		Aug.	31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver			2 reels	June 17
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept.	17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar.	19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July	11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July	6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug.	3	2 reels	July 15
Society Breaks		Oct.	5	2 reels	
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug.	8	1 reel	
Square Shooter, The (Mustang)	Fred Gilman	Aug.	13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June	1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug.	1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty			2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July	4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King	July	13	2 reels	June 24
Whispering Smith Rides (Serial)	Wallace MacDonald	June	6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept.	26	2 reels	



"After Midnight"—Metro-Goldwyn-Mayer, Loew's State Theatre, Los Angeles

Record: "Film absorbing. . . . Proof of enormous drawing power was seen yesterday when several hundred people lined up outside during hottest part of day waiting for seats. . . . One of the best I have seen. . . . I do not think there is a feminine star tonay who has greater possibilities than Norma Shearer. In 'After Midnight' she has a rôle that fits her like a glove. . . . Fwen Lee and Lawrence Gray both excellent. . . . Picture of absorbing interest—dramatic story, good photography, and above all, Norma Shearer."

News: "Plot steps right along, Norma has opportunity to wear fine clothes, and bright light environment gives sparkle and speed to film that makes it especially entertaining. . . . Battle between two girls, Norma Shearer and Gwen Lee, poignantly intriguing. . . . Film takes audience into private life of butterflies who play abolt flame of Broadway, and performance very well done. Miss Shearer does splendid work. . . ."

Express: "Norma Shearer has a part which gives her opportunity to justify complimentary things that are being said about her. Lawrence Grey makes firmer place for himself in hearts of fans. . . . Clever handling of story in general."

Herald: Norma Shearer fans going to like her. Personality radiates in full warmth. . . . Plot moves rapidly. Gwen Lee scores in rôle of Mazie. . . . Flavor of one who knows his locales in picture."

Times: "Not even sweltering day had any effect on box office. Norma Shearer beautifully photographed."

Examiner: "Norma Shearer an adaptable actress, surprising one; Lawrence Grey most acceptable and Gwen Lee excellent."

Evening World: "Good picture, with good acting and rather better than good story. Worth seeing. Barthelmess as Kid gives as good performance as one could possibly ask for. Manages to catch spirit of East Side youngster, that is little short of inspirational."

"Smile, Brother, Smile" — First National, Loew's State Theatre, Los Angeles

Times: "Epic of traveling salesman has arrived; is impression of him that will be remembered. It is entertainment. You'll find it reason for smiles and also for laughs. Hits rapid pace of mirth Many good situations and well drawn characters. Mulhall does very ssympathetic portrayal, and is responsible for many of laughs by his adroit work. John Francis Dillon directed and did an excellent job."

Examiner: "Charles R. Rogers did no mean job when he decided to glorify traveling salesman in motion picture. Audience at Loew's State laughed at every gag and at every situation. John Francis Dillon has turned out pleasant little comedy. ' Is Mr. Mulhall's picture. He is excellent. Miss Mackaill gives performance that registers. Will have a great following among the knights of the grip and their friends."

"Hard-Boiled Haggerty"—First National, Strand, New York

Post: "The best picture Mr. Sills has played in for a long time. Molly O'Day seems quite as pleasant as she did in 'The Patent Leather Kid.'"

American: "Mr. Sills is well cast as the hero. He is always interesting and genial. An entertaining picture and the Milton Sills fans will undoubtedly like their idol in this type of part."

Evening World: "The airplane scenes are quite remarkable."

World: "Presents a series of thrilling and glamorous shots."

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The Morgan Lithograph Co

CLEVELAND, O.

September 23, 1927

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Publication Office



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Los Angeles New York Chicago

A BAD DREAM

Every theatre owner has had a nightmare such as is illustrated in the accompanying scene of panic from fire.

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the rules are changed

¶Yes, football rules are changed this year. Goal posts moved back. More leeway for forward and lateral passes. Greater rewards for enterprise and daring. Public demand changed the rules. Demand for a faster, more dashing game. ¶The same public demand is dominant in the motion picture game. The rules are changed for 1927. Paramount and Paramount showmen, playing the game with the new rules, are rolling up record scores. With smart, dazzling plays like "Chang", "Beau Geste", "Way of All Flesh", "Underworld". With plunging hits like "Metropolis", "Barbed Wire", "Firemen, Save My Child", "Hula", "Swim, Girl, Swim", "Rough Riders", "Service for Ladies". With star players like Harold Lloyd, Clara Bow, Emil Jannings, Richard Dix, Daniels, Menjou, Meighan, Negri, Fred Thomson, Beery-Hatton, Bancroft, Fields-Conklin, Vidor, Ralston, Zane Grey.

¶Sweeping through for long runs. Kicking the opposition for a goal. Because they're different, brighter, smarter. Paramount saw the rules had changed and developed its material accordingly. Paramount has produced brilliant, consistent winners week after week.

¶By the time other producers get wise the old rules won't work, the season will be over. Don't you be content with the old stuff and a licking. Play the new rules with Paramount's 100% Program and be a champ!



Rav

DO you hear 'em rave? RAVE!—that's the word! "EXTRA
Martin in the New York World. About "The Cat and the
ling Long-Run Special. "AMAZING!" says Fred Hall in the New
Cat and the Canary." "HAIR-RAISING!" says Dorothy Herzog
"INSPIRED—MOST SUCCESSFUL!" says John S. Cohen in The
LAUGHS, AND PIERCING SCREAMS!" says Donald Tho
Telegram. "SCREAMING SUCCESS!" says Herbert Cruicksha
graph. "SHIVERS, THRILLS, AND HECTIC SCREECHES F
says Betty Colfax in the New York Graphic. All about "The
picture that shouts "We told you so!" YESSIR! WE TOLD
RUNS TOLD YOU BY THEIR RUSH TO GRAB UNIV
This is Universal's year! The biggest of Super-Specials, Big
be specials in any other hands, Super-Shorts proven by PERFO
Critics are raving! The Big Gun Exhibitors are raving! We'

Sitting on Top of the World—Tha

e On!

ORDINARY!" says Quinn
Canary." Universal's start-
York Times. About "The
in The New York Mirror.
New York Sun. "THRILLS,
mpson in The New York
nk in The New York Tele-
ROM THE AUDIENCE!"
Cat and the Canary." The
YOU! THE BIG FIRST
ERSAL CONTRACTS!
Gun Jewels that would
RMANCE! The Big Gun
re raving! No wonder—

t's Universal!





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in the STERN BROTHERS
Junior Jewel

"The Newlyweds and Their Baby" from George McManus' famous cartoons of the same name.

12 of them this year
2 reels each

Universal SUPER SHORTS

10 The Collegians
Carl Laemmle Jr's Junior Jewel 2 Reelers

12 Snookums
Stern Brothers Junior Jewel 2 Reelers

26 Oswald—THE LUCKY RABBIT
Winkler Productions. 1 Reelers

12 New Gumps
Samuel Van Ronkel Prod. 2 Reelers

104 International Newsreel
Twice Each Week Every Week in the Year. Hearst Produced. Hearst Publicised

52 Stern Brothers Comedies
2 Reelers
13 Rube Goldberg's MIKE AND IKE
13 R F Outcault's BUSTER BROWNS
13 Pop Momand's KEEPING UP WITH THE JONESES
13 George McManus' LET GEORGE DO IT

5 First Run Serials
including Carl Laemmle's Junior Jewel Serial BLAKE OF SCOTLAND YARD
and THE SCARLET ARROW
THE HAUNTED ISLAND
THE VANISHING RIDER
THE TRAIL OF THE TIGER

52 Action Featurettes—2 Reelers
13 Stunt Westerns
13 Northwest Mounted Stories
13 Boy Wonder Sensations
13 Texas Ranger Stories

6 Octavus Roy Cohen-Charlie Puffy 2 Reelers

26 Snappy Comedies 1 Reelers
13 Harold Highbrows
13 Drugstore Cowboys with Arthur Lake

— Universal's Brick and Mortar Super Shorts!

UNIVERSAL PICTURES

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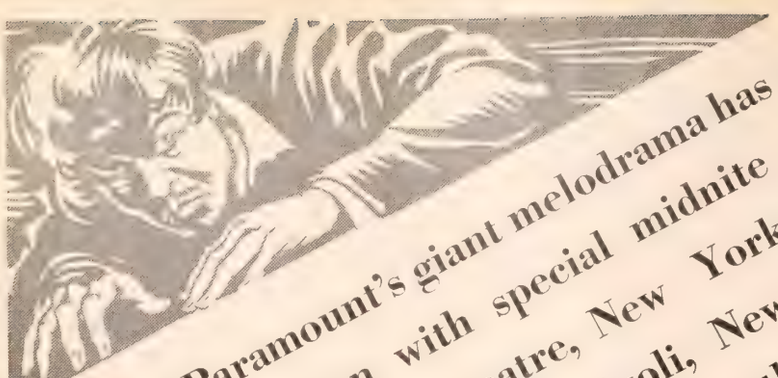


WOOD

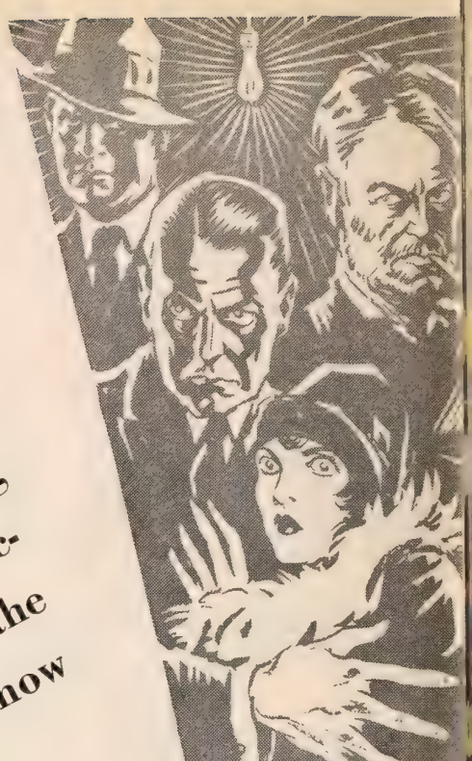
(HE GAVE YOU "ROOKIES")

BYRON MORGAN

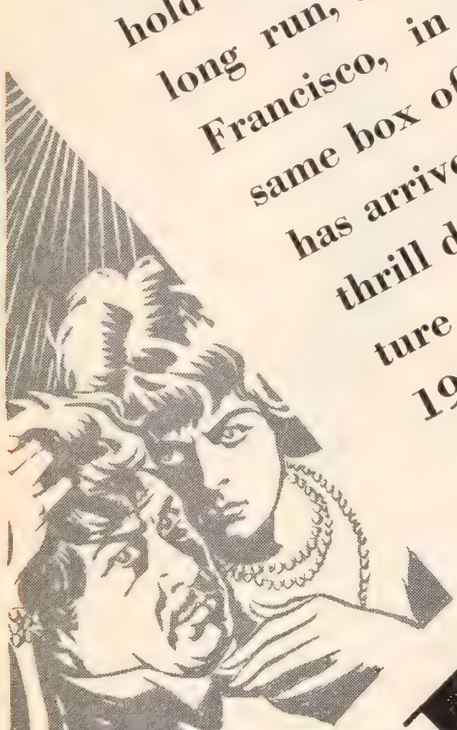
MASTER SHOWMEN OF THE
FBO
PICTURES



¶ Fame of Paramount's giant melodrama has spanned the country. Even with special midnite performances, Paramount Theatre, New York, couldn't hold crowds. Moved to Rivoli, New York, for long run, and smashing records there! In San Francisco, in Los Angeles, everywhere, the same box office story! ¶ The hit of the year has arrived. A fierce, raw-red, blood-tingling thrill drama. Made different from any picture you've ever seen. Made in the 1927 Paramount manner. And how the 1927 public loves it!



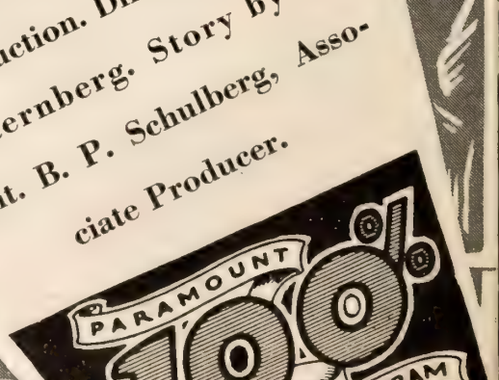
UNDERWORLD



¶ The hit that has catapulted GEORGE BANCROFT into stardom by popular demand. With Clive Brook, Evelyn Brent, Larry Semon. Hector Turnbull Production. Directed by Josef Von Sternberg. Story by Ben Hecht. B. P. Schulberg, Associate Producer.









HOW MUCH MONEY DO YOU EXPECT TO MAKE NEXT YEAR?

Whatever it is, it will be more than you figured!

M-G-M exhibitors are making the money this year!
PICTURES like "Tell it to the Marines," "Slide, Kelly, Slide"
"TWELVE Miles Out"
"ROOKIES," "After Midnight" and the rest
ARE cleaning up, no mistake.
HOW about next year?
WE'RE in a position to state that
M-G-M exhibitors will have
THEIR Biggest Year in '27-'28.
A Star name on every picture you show!
WE'VE got that for next season.
AND our budget for stories and production is
PLENTY!

(continued)



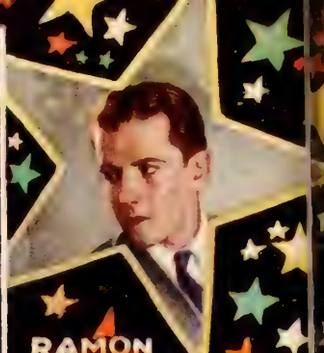
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IF you can't keep your house filled
WITH Chaney one week, Shearer the next,
GILBERT the next, and Garbo, Haines, etc., etc.
RIGHT down the line—
NOT to mention M-G-M's Great Specials—
THEN you'd better quit strutting your stuff
AS a showman.
ANY theatre is strongly intrenched with M-G-M's
BIG Parade of Stars plus
M-G-M's equally high quality program of
JUNIOR Features—
M-G-M offers you only those short subjects
THAT add drawing value and class value
TO your program.
HOUSE-fillers, not time-fillers!
HAL Roach Comedies build patronage—
"OUR Gang," "Charley Chase," "Max Davidson," "All-Star"
GREAT Events in Technicolor—M-G-M Oddities—
THOSE are the cream, boys!
AND M-G-M News will give other newsreels
SOMETHING to think about—
WE urge all exhibitors to
EXAMINE the facts of all products for '27-'28.
TAKE your time, there's no hurry.
WE know that when all is said and done
YOU'LL go with the company that offers you
THE chance to make the most money
IN receipts! In other words—



M-G-M

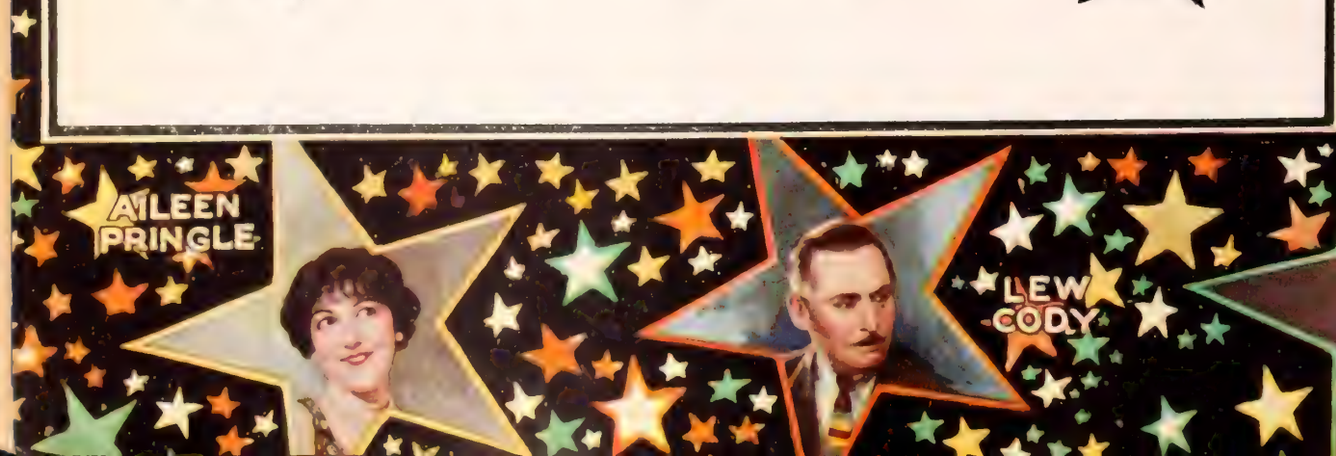












Every Producer-Exhibitor
in the field
has signed to play FOX

Did they do it because of love of FOX?
No!

Only a dollars and cents consideration actuates these men - - - rivals in many ways. The quality of FOX Pictures and prospective profits at the box-office - - - nothing else - - - convinced these keen, clear-headed showmen to book FOX *for profits*.



Dolores Del Rio *Victor McLaglen*
in
Loves of CARMEN
EAST SIDE WEST SIDE
George O'Brien *Virginia Valli*
PAID TO LOVE
George O'Brien *Virginia Valli*
Blanche Sweet in
SINGED
Janet Gaynor in
2 GIRLS WANTED
THE JOY GIRL
Olive Borden *Neil Hamilton*
THE GAY RETREAT
Sammy Cohen *Ted McNamara*
PUBLICITY MADNESS
Lois Moran *Edmund Lowe*
HIGH SCHOOL HERO
Sally Phipps
VERY CONFIDENTIAL
Madge Bellamy *Mary Duncan*
PAJAMAS
Olive Borden
SILK HATS
Madge Bellamy *Victor McLaglen*
Edmund Lowe
THE COMEDIAN
Greta Nissen
THE ESCAPE
Janet Gaynor *Charles Farrell*
HANGMAN'S HOUSE
Victor McLaglen
Charles Farrell *Virginia Valli*
COME TO MY HOUSE
Olive Borden
NONE BUT THE BRAVE
Madge Bellamy *Edmund Lowe*
SILK LEGS
Madge Bellamy
LUNA PARK
Victor McLaglen *Greta Nissen*
FRENCH ANKLES
Madge Bellamy
BALAOO
Edmund Lowe
LADIES MUST DRESS
Virginia Valli *Lawrence Gray*
Earle Foxe
SUGAR DADDIES
Mary Duncan
THE UNKNOWN BEAUTY
Olive Borden
also
WHAT PRICE GLORY
Victor McLaglen *Edmund Lowe*
Dolores Del Rio

WHO PLAYS *with* FOX PROFITS *with* FOX

"If you let your co
you'll have yo

om
lm Daily

"Magic Flame"

HOLLYWOOD is rolling up a sweet percentage of box-office pictures these days. We have just seen one that hits squarely in the bull's eye. It is "The Magic Flame." Sam Goldwyn produced. Henry King directed. United Artists will distribute.

Clear out a handy cubbyhole and file a notation on this one. And when the salesmen lands in your theater with both enterprising feet, give him a hearing. If you don't and thereby let the fellow around the corner nab "The Magic Flame," well—remember later that, like the popular ballad, you'll have yourself to blame.

How and Why It's "In"

The picture is full of "IT." Yes, the Elinor Glyn brand and another brand as well—the "IT" that spells "Increased Tills." King, always way up front in the ranks of directors, had an extremely interesting and well-knit story. You get several surprise twists that carry all the more kick because after you have figured out the yarn, it doesn't develop that way at all.

Look these ingredients over: Circus atmosphere,—splendidly handled —a mythical kingdom, soft nights on the shores of the Mediterranean, amorous lovers, hefty battles, gorgeous sets all in one formula that has been mixed by expert hands.

The production reeks of audience appeal. In a few weeks it goes into the Rialto here in New York. Then watch it go.



Samuel Goldwyn *presents*

RONALD COLMAN AND VILMA BANKY

In the HENRY KING *Production*

"The MAGIC FLAME"

mpetitor get this one-
urself to blame —" see the clipping



—and this box-office report proves the above advice is good for YOU—

Telegram

"MAGIC FLAME BREAKS ALL RECORDS FOR SUNDAY. PEOPLE STANDING IN LINE UNTIL NINE O'CLOCK. TURN AWAY BUSINESS."

Missouri Theatre, St. Joseph, Mo.



from the
stage play
"KING HARLEQUIN"
by
RUDOLF LOTHAR

Naturally---

Such a money-maker is being booked by the country's best theatres.

Get your date on this one at ONCE!

Released by

UNITED ARTISTS CORPORATION

RAYART HAS THE PICTURES THIS YEAR!

Everywhere you go you hear the same story

Why?

RAYART PICTURES

RAYART PICTURES

Here's the First Six Reasons:

No.1
"The MILLION DOLLAR MYSTERY"
with James Kirkwood - Lila Lee
Erin La Bissner & Henry Sedley

No.2
"THE SILENT HERO"
with Robert Frazer - Edna Murphy
Ernest Hilliard & Napoleon Bonaparte

No.3
"The CRUISE of the HELLION"
with Tom Santschi - Edna Murphy
Donald Keith & Sheldon Lewis

No.4
"A BOY OF THE STREETS"
with Johnny Walker - Mickey Bennett
Betty Francisco & Henry Sedley

No.5
"The WHEEL OF DESTINY"
with Georgia Hale - Forrest Stanley
Ernest Hilliard & Miss Dupont

No.6
"A LIGHT IN THE WINDOW"
with Henry B. Walthall - Patricia Avery
Henry Sedley & Erin La Bissner

THERE ARE TWELVE OTHER REASONS COMING THAT MAKE UP "*RAYART'S UNBEATABLE EIGHTEEN*"

If you haven't signed your contract get in touch with the Rayart Exchange in your territory at once

RAYART PICTURES CORPORATION

723 SEVENTH AVE.
NEW YORK, N.Y.

FOREIGN DISTRIBUTORS
RICHMOUNT PICTURES

New Spice for Your Programs!

Short Feature Show

RECENTLY we viewed a program of short subjects which afforded a complete show in itself. The program consisted of a group of Educational Pictures presented by Mr. E. W. Hammons at a private exhibition in Wurlitzer Auditorium, New York City. This exhibition came to us as renewed evidence of the splendid type of entertainment which short subjects, of good quality and proper selection, afford. This program as presented by Mr. Hammons was a thoroughly good show—so good that we believe it would be able to contend successfully against the usual type of program offered by leading picture theatres.

This program had in a full measure the extremely valuable element of variety. From the opening cartoon novelty to the closing two-reel comedy the program moved swiftly, without limp or pause. It contained a lot of unfailing comedy, together with considerable material of general interest. It would have offered stiff competition to any average program of the usual kind and we have seen many programs built around even so-called specials which afforded considerably less real entertainment.

This exhibition also impressed us with the very fine progress that is being made in the betterment of short subject quality. The pictures individually and collectively reflect much credit upon the producers and upon the distributor.

Exhibitors Herald

Felix the Cat
in "The Non-Stop Fright"
"Laughable from beginning to end."
—Motion Pictures Today

Outdoor Sketches
by Robert C. Bruce
"The Cry of Winter" "The Hot Place"
"Beautifully and artistically photographed."
—M. P. World

Lloyd Hamilton
in "At Ease"
"Lloyd Hamilton at his best . . . . Book it for an ace." —Film Daily

Kinograms—News Reel
"All that could be desired in an up-to-date news reel." —M. P. World

Lupino Lane
in "A Half-Pint Hero"
"Screamingly funny."
—Motion Pictures Today

"Holly-Nuts"
Curiosities—The Movie Side-show
"Photography is excellent . . . idea is novel . . . incidents refreshing." —Film Daily

Dorothy Devore
in "Up in Arms"
"Exceptionally fast and peppy."—M. P. World

Educational exhibited representative issues of their various series of offerings for the 1927-8 season. . . . Each was an excellent example of its class, and promises well for *Educational's* product for the new season. —M. P. WORLD

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

The Martin Johnson African Expedition Corporation announces a

DRAMATIC SCREEN NARRATIVE

SIMBA

THE KING OF BEASTS

Produced and Photographed by MARTIN and OSA JOHNSON

This production, now in preparation by Mr. Johnson with the editorial assistance of Terry Ramsaye, presents an adventure tale of thrills without parallel in screen achievement.

It is a drama of desperate realities, picturing indisputably wild beasts of jungle and veldt and the wild savages of Africa in the lives they live and the deaths they die--naked men against tooth and claw.

"Simba" portrays, incidentally, the adventures of the famous Mr. Johnson and his intrepidly courageous wife, Osa, on the safaris by which they recorded this amazing story.

The story itself is interwoven with the high excitements of a river crossing amid hundreds of hungry crocodiles, encounters with the giant rhinoceros, native spearmen pursuing the great hippopotamus. High climax is reached in the

MAD ELEPHANT STAMPEDE IN THE BURNING JUNGLE

A Spectacle That Only Fate Could Have Staged

And a supreme natural drama is presented in

THE LION WAR *of* *a* LUMBWA TRIBE

A savage king and his warriors fighting for the lives of his tribe and herds against an invading wave of murdering lions—a story of wild black life, a strange marriage, barbaric society, spears and desperation.

The Johnsons' cameras take you there, a-foot, alongside and into the thick of it—a terrific adventure, tremendously told.

"Simba" is the culminating achievement of a career of twenty years on danger trails, in a life story going to the millions in forthcoming issues of:

SATURDAY EVENING POST
AMERICAN MAGAZINE
COLLIER'S WEEKLY
DELINEATOR
NEW YORK TIMES
GOOD HOUSEKEEPING
LIBERTY

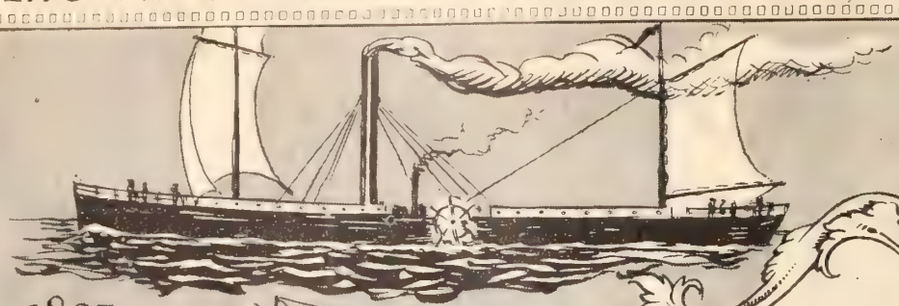
Also in a syndicated series to 1,200 newspapers—and pictorially in all the leading rotogravure sections.

Here is star and box office value, created by sheer force of fact and personal attainment—automatic, genuine, inevitable.

It is presented with new elements of novelty of portrayal and with a new screen technique.

MARTIN JOHNSON AFRICAN EXPEDITION CORP.
30 Church Street *DANIEL POMEROY, President* New York City

The ART *that* PRESERVES YOUR ART



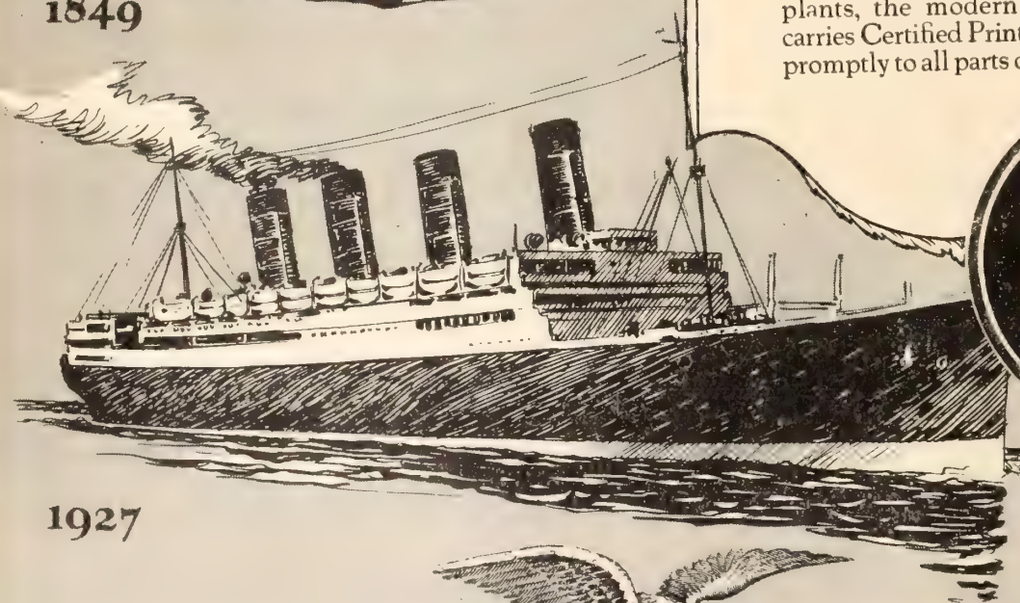
1807



1819



1849



1927

The Steamship

The modern ocean liner has eliminated the dangers and uncertainties of ocean travel and transfers the most valuable cargoes all over the world with the utmost dependability.

Similarly, for the important transfer of pictures from camera to screen, Consolidated has developed the greatest film printing laboratories in the world, eliminated the dangers and uncertainties of former days and handles the most valuable negatives and the most difficult production problems with absolute security and dependability.

From Consolidated's modern plants, the modern steamship carries Certified Prints safely and promptly to all parts of the world.

Certified prints

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK LOS ANGELES

hits!

Rod La Rocque
in "THE FIGHTING EAGLE"



With PHYLLIS HAVER

Adaptation and Continuity by DOUGLAS Z. DOTY
From "The Adventures of Gerard" by CONAN DOYLE
Supervised by C. GARDNER SULLIVAN

A DONALD CRISP PRODUCTION

Produced by DE MILLE PICTURES CORP.
PATHE EXCHANGE, INC. DISTRIBUTORS

"'The Fighting Eagle' is a picture play of delightful heroics."
JOSEPH MCELLIOTT, *N. Y. Mirror.*

"A well-directed and pictorially lovely screen melodrama."
N. Y. Herald-Tribune.

"Donald Crisp has handled this chronicle with imagination and Rod La Rocque enters into the spirit of the young hussar officer in a delightful fashion."
MORDAUNT HALL, *N. Y. Times.*

"One of the most delightful pictures of the year. A notice to the trade of big and fine things to come. We cordially recommend this picture to all theatres."
ARTHUR JAMES, *Motion Pictures Today.*

"It is thrilling fare."
M. M. M., *Detroit Evening Times.*

"Donald Crisp's sense of spectacle is excellent. Duel scenes are well executed and court episodes are lavishly lovely."
IRENE THIRER, *N. Y. Daily News.*

"Rod La Rocque goes through his role in a delightful fashion. Phyllis Haver does the best work of her career. Better keep your eye on this girl as greater things are in store for her. You will like 'The Fighting Eagle.' Dressed to a Queen's taste."
Detroit Free Press.

"A very fine picture, replete with stirring action."
"HERB" CRUIKSHANK, *N. Y. Morning Telegraph.*

"There is action, vigor, love interest—suspense."
H. C. B., *Detroit Free Press.*



The Country Doctor

with RUDOLPH SCHILDKRAUT
JUNIOR COGHLAN—VIRGINIA BRADFORD—and FRANK MARION

SCREEN PLAY BY BEULAH MARIE DIX ADAPTED FROM STORIES BY IZOLA FORRESTER AND MANN PAGE ... SUPERVISED BY BERTRAM MILLHAUSER—DIRECTED BY RUPERT JULIAN

PRODUCED BY DE MILLE PICTURES CORP.

"A masterful production. It has practically everything that a great picture should have. It will probably be one of the most popular and successful pictures of recent years."
EUGENE V. BREWSTER, *of "The Caldron."*

"A tense human drama."
Chicago Evening Post.

"A great feature. A richly human screen document. Directed with rare skill and beautifully photographed. Rudolph Schildkraut gives a wonderfully real impersonation. A characterization that will stand out in your minds for a long, long time."
MAE TINEE, *Chicago Tribune.*

"Fine production. Enough action to keep any lover of thrills in a state of delightful excitement. Excellently directed. Rudolph Schildkraut is going to capture your affections. 'The Country Doctor' is a picture worth making a special effort to see."
GENEVIEVE HARRIS, *Chicago Evening Post.*

"The finest rural classic since 'Way Down East.' Rudolph Schildkraut has the interest and affection of the audience from the start."
MARGARET MANN, *Chicago Daily News.*

"A work of art and fine entertainment. Rudolph Schildkraut's performance is a masterpiece."
Photoplay.

"There's a friend of yours over at the State-Lake. Everybody loves him and so will you. About as many thrills as a movie can pack into one climax. The film is splendidly produced and will hold your interest every minute."
ROB REEL, *Chicago Evening American.*

"A real sure-enough picture. Rudolph Schildkraut is so good that you regret you can't rush down the aisle with a bouquet. A rousing good story with a melodramatic crisis that will have you biting your fingers to the moons. The supporting cast is too good to be true. If all pictures were as good as 'The Country Doctor' I wouldn't have the heart to take pay for my job."
CAROL FRINK, *Chicago Herald and Examiner.*
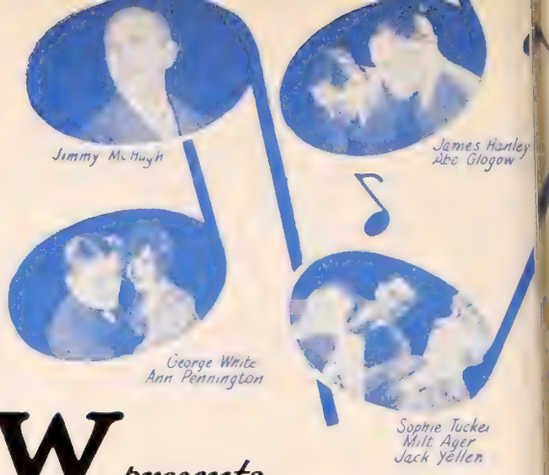
Pathé Exchange, Inc.

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WILL H. HAYS, *President.*
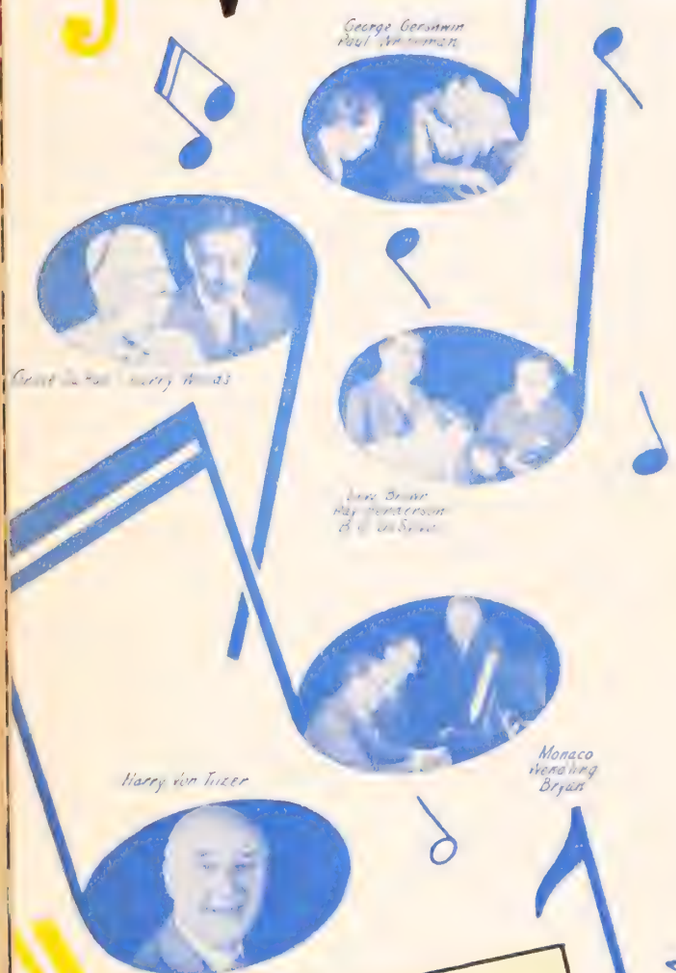
Foreign Distributors Producers [illegible] Corporation
130 West 46th Street
WILLIAM M. VOGEL

the different short feature you have been looking for!



Pathé Review *presents*

"WORDS AND MUSIC BY—"



THE men who would rather write the nation's songs than be its president, they're all here in two one-reel features, Harry Von Tilzer, W. C. Handy, father of the Blues, and his famous orchestra, Ray Henderson who composed the Black Bottom, George White and Ann Pennington, who originated the dance, and a score of others (see list). Here's the biggest bet you've had in a short subject in years—a real novelty—up-to-the-minute, jazzy, snappy, irresistible, a romantic panorama lifted right out of the heart of "tin pan alley" itself. And a special music cue synchronizing perfectly with the picture, that will enable you to put on the "different" show you have been looking for. *Take our word for it.* GRAB IT!

HERE'S THE DISTINGUISHED CAST

HARRY VON TILZER
L. WOLFE GILBERT
MABEL WAYNE
HARRY WOODS
MILT AGER
JACK YELLEN
JESSE GREER
W. C. HANDY
JAMES HANLEY
IRVING MILLS
JIMMY McHUGH
WINNIE LIGHTNER
JIMMY MONACO
PETE WENDLING
ALFRED BRYAN
HENRY BURR
RAY HENDERSON
BUD DE SILVA
LEW BROWN
AL JOLSON
RAY HENDERSON
GEORGE WHITE
ANN PENNINGTON
GEORGE GERSHWIN
PAUL WHITEMAN
CORTEZ & PEGGY

AN ARRAY OF TALENT NEVER BEFORE ASSEMBLED IN ONE PICTURE

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES — PATHÉ NEWS — PATHÉ WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

TRADE MARK



A sensational Novelty each week in —

Pathé Review

Make it a permanent part of your program

52 *Issues — One Each Week*

S. BARRET McCORMICK

"Clara Bow in 'Hula' sensational box office attraction. Equaled 'It' records."
S. P. Skouras
St. Louis

"'Hula' S. R. O. business at Paramount Theatre, N. Y."

"Paramount has the right idea with Bow. May be safely played as often as Paramount sends her to the screen."
—*Variety*



"For once — — — — beaten at the box office. 'Hula' turned the trick at the Granada, San Francisco." —*Variety.*

"Metropolitan, Los Angeles, had one of the biggest weeks of the year with Clara Bow in 'Hula.'" —*Variety.*

That's only the start of a nation-wide clean-up!

why do they love her?

¶ Clara Bow. Million candle power "It" girl. Why does this flaming red-head get 16,000 fan letters a month, world's record? Why does her name outside a theatre bring the whole town flocking? Why? ¶ Because saucy, snappy Clara satisfies the cravings of the times for life, love, color, beauty. Because she's the model for every knee-skirted flapper and boy between seventeen and seventy. Because Paramount developed her shrewdly and stars her in the type of pictures that draw and draw. ¶ A smashing hit in "Hula". And "Red Hair" (Elinor Glyn) and "Get Your Man" (what a Bow title!) and more coming. Only from Paramount a Clara Bow. Only from Paramount a Harold Lloyd, Richard Dix, Emil Jannings, Beery-Hatton, Bebe Daniels, Meighan, Menjou, Negri, Fred Thomson, Bancroft, Ralston, Fields-Conklin, Vidor, Zane Grey. ¶ Only from Paramount the money stars of today!



BEAU GESTE — UNDERWORLD — WAY OF ALL FLESH — CHANG — FIREMEN, SAVE MY CHILD

Here's a LIFESAVER for you!

from Los Angeles News - Aug 27

IT ISN'T proper to begin a story with the word "if," but in this case it is a necessity.

If you were one who thought "McFadden's Flats" was just about the funniest comedy that Charlie Murray has ever appeared in, you're wrong. Not that this picture wasn't a "wow." But you're wrong, because "The Life of Riley" at Loew's State this week has "McFadden" backed into a corner.

We don't hesitate a bit in shouting out from the one-yard line that "The Life of Riley" is the funniest picture Loew's State has presented to the expectant public of Los Angeles in some time.

The story isn't unusual and occasionally you laugh so hard at the comedy antics of Charlie Murray and George Sidney that you forget about the theme, but who cares about that

When we say laugh, we mean it and the finest thing about the picture is that, in spite of the fact hat you laugh so hard you perspire and cry, Charlie Murray makes you cry, legitimately, in his scenes with June Marlowe, who plays a young waif seeking shelter from a torrent in Riley's racket store. These scenes tend to make one ashamed for laughing so hard at the comedy directly preceding.

WHAT IT'S ABOUT

Murray is cast as Riley, small-town ...hant and chief of the fire depart- ...Sidney is ...



GEORGE SIDNEY and CHARLIE MURRAY in "The Life of Riley"

Presented by FIRST NATIONAL PICTURES, Inc.
A WILLIAM BEAUDINE Production
Produced by E. M. ASHER

First National Pictures

FIRST NATIONAL is Proving every Promise in the FINISHED PRODUCT – 20% Delivered from the SHOWMAN'S GROUP!

JUST THE TYPE

That Exhibitors Want!"

—Says America's Most Popular Picture Critic, Louella Parsons in the Los Angeles Examiner.

"Sure-fire box-office attraction.... Will bring home both the eggs and the bacon."—Los Angeles Examiner.

"If this picture does not bring a nice business into your box-office, it is entirely the fault of your campaign."—Greater Amusements.

"One of the really exceptional pictures of the season."—N.Y. Journal.

"Very enjoy... and inter... picture... a refinem... finish... Stone'... —C...

"One of the finest pictures of the year is 'The Prince of Headwaiters'."—New Orleans States.

"Traps your interest with a...novel situation....Recommended."—Cleveland Plain Dealer

"The 'Prince of Headwaiters' serves a palatable movie meal."—N.Y. Telegraph.

...well

...well

...t. Louis

Sam E. Rork presents

"The PRINCE of HEADWAITERS"

with LEWIS STONE

Lilyan Tashman, Priscilla Bonner, Robert Agnew, Ann Rork, John Patrick

Adapted by Jane Murfin

From the Liberty Magazine Story by Viola Brothers Shore and Garrett Port

A JOHN FRANCIS DILLON Production

First National Pictures

5th WEEK

KEEP YOUR EYE ON "The PATENT LEATHER KID"

New York's unprecedented demand for seats at $2.20 top has forced renewal of Globe Theatre lease for ANOTHER EIGHT WEEKS

Greatest Stars—Greatest Stories
Greatest Production Assets in History
make it FIRST NATIONAL'S YEAR

The BIGGEST NEWS of the week in "VARIETY"

LANGDON SCORES 100% in Kansas City!

Passes First Box-office Test in true SHOWMAN'S GROUP Style!

Mainstreet (Orpheum) — "Three' a Crowd" (F. N.) (3,200; 25-50). Reviewers 100 percent and gave it sweet reviews. Customers becoming stronger Harry Langdon fans with every picture. He improves, more than can be said for some of the other comics. Stage show also liked. Business held up to $13,800.

Pantages—"Pleasure Before Busi-ess" (2,200; 25-30-50). Pan's sixth niversary and dandy amusemen ture picture started laughs ity houses in good humo eing vaudeville bill

HARRY LANGDON in Three's a Crowd

PRODUCED BY THE HARRY LANGDON CORPORATION

A First National Picture

9 WEEKS OF BIGGEST STARS GREATEST HITS

McGUIRK MONTH

Aug. 28th to Oct. 29th

Union's Demands Bring Counter Move by Smaller Theatres —"Parade," $22,500

Drop of $3,000 Over Previous Week Mostly at Fault—Proved Show on Stage—Mostly at Fault—Pro-ers Called In—Another Presentation Framed

St. Louis, Sept. 6.

The fall season got under way last week with a speed for attendance that threatened to put out in the sea[illegible] else is. Loew's Tuesday evening to [illegible] the squawkers to cover. It was "The Big Parade" (first time at pop prices) and the [illegible] of the kind which [illegible] could recall, a view of [illegible] sweet near State in Chi[illegible] The Rough [illegible] appointment [illegible] real clean-[illegible] Kansas City [illegible] lobby al[illegible] to satisfaction, and then be [illegible] rewarded by getting into the theatre.

The paper gave the picture thou[illegible] Sands of dollars' worth of [illegible] publicity, which d[illegible] was drawing other people to see it. [illegible] Geste." It could get [illegible] Further [illegible] Missouri, and [illegible] big-

[illegible] blocks away the beau-[illegible] was drawing other [illegible] Geste." It [illegible] Further [illegible] Missouri, and [illegible] big-

[illegible] Estimates for Last Week

Jayhawk [illegible] Jayhawk Theatres [illegible] Rolled Heggerty [illegible] almost flat box office [illegible] three acts. Doing [illegible] Cushions" rather [illegible] and little louder, just under $4,000.

(1,200; 40) (National [illegible] Mrs. Wallace Reids [illegible] not pornographic film [illegible] and flappers led to expect by [illegible] Just another wronged [illegible] melodrama. Gross [illegible] total, $1,600.

[illegible] (National [illegible] of Youth" [illegible] [illegible] [illegible]

Motion Picture News

Volume XXXVI NEW YORK CITY, SEPTEMBER 23, 1927 No. 12

What Price Economy?

Hanging the Family Skeleton on the Front Porch Continues

By William A. Johnston

IT is proverbial with this business to indulge in bad publicity; we go right along, hanging the family skeleton on the front porch.

What, for instance, can be said in defence of the account published recently in which two producing executives are said to have signed up for salary and bonus guarantees of $800,000 and $500,000 a year?

* * * *

Most people, trade paper editors included, have been laboring under the impression that after an orgy of extravagance the industry had gone in for downright economy. We not only told ourselves so, but we megaphoned the news to the wide world. As a matter of fact, stringent economies have been put in force, notably in the selling end, and in theatre management salaries.

And now we walk right back to the roulette wheel and plunge a millionaire's ransom on the double o.

It's a gay old world!

* * * *

The same week in which the bad publicity appeared, we were in the throes of what threatened to be a nation wide closing of theatres. The newspapers told of the seemingly outrageous demands made by the operators in Chicago. But we can now readily imagine the operators, stage hands and musicians telling themselves and each other that a business which can pay one man $800,000 a year can also pay them most anything they ask.

* * * *

Then there's the exhibitor. What is his reaction?

This year every distributor is asking for an increase in rentals. A dozen big selling machines are sending forth two thousand salesmen to get these rentals. It is do or die, with them. Hollywood is spending a hundred and twenty millions a year. Some how, some way, it must come back.

Two weeks ago, it would seem, the salesman had a good argument with the stubborn exhibitor. Yes, there had been production extravagance. But that was all changed now.

Witness the many meetings held in Hollywood, all duly announced in the newspapers. There had been a ten percent cut in the wages of carpenters, electricians, stage hands, stenographers, etc.!

And then, directly, comes the announcement of two colossal salaries!

* * * *

One wonders what the Hollywood employees think about it.

In fact, what do all the employees, of all the industry think about it? Why should anyone work for—no, not a $100.00 a week but for so little as $1000.00 a week if the production end pays two employees what virtually amounts to the yearly profits of large corporations.

Also, in the very same week, in which the announcement of these fabulous stipends appeared, the largest company in the industry made public its earnings for the current quarter. This company claims the huge sum of gross assets of over $147,000,000 and has a majority interest in the profits of a large chain of theatres. Yet its total net profit for the quarter year was little more than the $1,300,000 total of the two salaries.

(*Continued on page* 913)



Harold Lloyd doing his stuff on a whirligig at Coney with his company in his latest for Paramount



Johnny Weismuller, swimming champ, becomes diving instructor to Esther Ralston, star of Paramount's "Figures Don't Lie"



Will Rogers and his director Richard Wallace look over the script for "A Texas Steer," a Rork production for First National.



Jack Dempsey tries out his Tunney bed-time story on Tom Mix, his Hollywood pal. While he was in California, Jack did a lot of his work in the Mix training quarters located near the Fox studios.



A dog turns the crank on James Murray, featured in M-G-M's "In Old Kentucky."



Barbara Worth, Universal featured player, and her tabbies. You'll catch the tabbies if you look hard enough.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A GREAT deal has been written about the "yes-men" of Hollywood. They still occupy a fairly good position. But there is another individual now who is a very important member of the film colony. He may have been in existence before the ten-per-cent-cut-fiasco, but since that worrisome era he has increased until today his number is legion. He is the "no-man." And Hollywood in its present uncertain state of mind as to the future is of one opinion—that the "no-man" is a great fellow.

The duty of a "no-man" is to say no to anything that will cost money. He is sometimes dignified by the title of business manager and works along similar lines to the free lance agent in this way: he sells the idea to several people to handle their affairs, plan their expenditures and keep their accounts straight. His selling argument to the important personages is that he can reduce their expenses and save them much money. Thus, paying for economy is the latest Hollywood wrinkle.

* * *

THE "no-man" has breezed into Hollywood's life on the wings of a panic over the future—a feeling that as far as huge salaries for stars, directors, etc., are concerned—well, it won't be long now.

The ten per cent cut did not go through as planned. But the idea of reducing salaries will be put into force in another way. When a contract expires, the new one offered may not call for as high a salary. But, what are you going to do about it? No other company will offer you a better one. As a matter of fact, you will receive no offer at all if the company for whom you have worked desires you to continue in their employ. It's part of the agreement formulated by the producers, according to reports. A sort of "that's what you will work for or you won't work."

This has been denied, but the fact remains that contracts have expired, and people who could be used by a number of companies—and used to advantage—have received no offers from these companies.

* * *

ANOTHER system is to take younger players, give them long-term contracts at a low rate and build them up. The "new faces" argument has been a great help on this arrangement. As an instance: two of the younger players who have made hits in recent pictures have received five-year contracts. A few months ago, one was getting $100 a week; the other $75. Their present salaries are stated as $150 and $100. Formerly, either of these players could have stepped out after the hit they made and jumped right into big money. Now it's different; there is no place to step.

* * *

AL CHRISTIE sees a new world in picture comedies. He points out that plots have to be kept up to date and deal with subjects that are interesting the public.

"We have found our best ideas lately right in the newspapers because the things people are reading in the papers are the new things that people are talking about and are interested in," said Mr. Christie. "Airplanes are everywhere. The air is full of flying things as well as radio waves. While no claim is made that aero-stuff in a movie comedy is something new, as we have done them many times, yet for the current season we make an air-thrill comedy with the latest stuff in stunts, and bring it out at the peak of interest in flying.

"Another thing people are reading in the newspapers is all about flag sitters. So we are having Billy Dooley do his stuff as a champion flagpole sitter, which tricky position is rich in comedy material. I wonder what will be next; a couple dancing from Maine to California, or a fellow sleeping for a week in a basket on a radio aerial. Anyway, whatever it is, the comic possibilities will be taken into consideration."

The influence of the feature on the comedy was also discussed by Mr. Christie: "The comedy has always had to fall into step, more or less, with the modern trend in feature pictures. A few years ago, when feature-length comedies first became popular, the makers of the short two-reel comedies took the hint and geared up their action in short comedy to keep pace with the feature. They had a job on their hands, because to get laughs the funny stuff in the two-reeler had to be just twice as funny as the high spots in the feature comedy or it was passed up without a giggle."

* * *

HUGO RIESENFELD has returned to Broadway and brought with him polished, pleasing picture entertainment. When the Colony reopened as a Universal house last week under the managership of Dr. Riesenfeld, it offered individuality and charm—and skillful showmanship.

The personality of this very able musician and showman permeated the program. And the whole theatre took on an air of intimacy and hospitality which, unless we are greatly mistaken, will make its mark at the box-office in no uncertain terms.

The Riesenfeld method of conducting a house is the much-talked-of "local touch" personified. The audience is at once put at ease. It is in a warm, friendly atmosphere, and, because of this, participates directly in the proceedings. Making the audience feel that it has an important role to play in the program is the climax of showmanship.

* * *

THE initial feature under the Riesenfeld regime at the Colony is "The Cat and the Canary," Paul Leni's master mystery picture for Universal. Reviewing it some weeks ago in a cold projection room, we hazarded the thought that it is the best mystery film ever made.

Further back than that, we heard about it last Spring in Hollywood; heard how Leni had, in an atmosphere of horror, made furniture talk and hallways tell a story.

Seeing it in the fine, intimate surrounding of the Colony, with a typically effective Riesenfeld score, amply vindicates cold projection room estimate and Hollywood forecast.

* * *

THE wider meaning of the recent Chicago strike should be fully understood by the industry. We wonder whether it is. The Chicago picture theatres were closed for several days. The favorite entertainment of thousands was denied them. What happened? Did any other form of entertainment fill the void?

No. The great majority of picture fans did not go anywhere else. Legitimate theatres got some of them; in fact, were filled to their capacity, but this was anticipated. But, of course, the legit houses could have accommodated only a small percentage of the moviegoing thousands even if the spoken drama were a wholly satisfactory substitute, which it was not.



Leo, the M-G-M lion has the distinction of being the first animal carried across the continent by aeroplane. Louis B. Mayer is shown on the left with Aviator Martin Jensen. The other shots were taken as preparations for the flight were under way. Jensen is in the center. They are due to leave Los Angeles for New York September 17th.



Jackie Coogan, M-G-M's growing star, about to sacrifice a human in Roy D'Arcy, portrayer of villainous roles. Jackie's latest appearance is in "The Bugle Call"



A black eye without a sock! Monte Blue decorates Jim Jeffrie's, ex-heavyweight champion, in preparation for his role in Warner Bros. "One Round Hogan."



This is how Louise Fazenda will appear in her next picture for Warner Bros., entitled, "A Sailor's Sweetheart."



Edna Murphy and Ben Stearns, art director, look over a blueprint for the set in the color series produced by Lars Moen for the Nort American Society of Arts

Pictures and People–*Continued*

In other words, the Chicago episode showed just what a big part the motion picture plays in the lives of the people.

This ought to be evidence aplenty of the soundness of the motion picture. And, just as unerringly, it shows what a heavy responsibility this industry carries.

* * *

THE Brooklyn Eagle, in an editorial entitled "City Life Without Movies," touches on an important point in this connection. Says *The Eagle*:

"Chicago has just gone through a strike of workers employed by motion picture theatres sufficiently effective to close most of the movies for days. No doubt there are plenty of persons who fail to see anything alarming in a situation of this kind, but that is a superficial view. To eliminate movies from city life without putting something in their place would be serious in the extreme.

"Much has been said about the demoralizing effect of motion pictures, especially upon the young. Now and then some youthful crime is traced directly to a picture in which acts of violence have been suggested by scenes depicted on the screen. Yet these are isolated cases. To balance things one has to consider what the millions of persons who now spend their time in the comparatively harmless movie theatres might be doing if they lacked that diversion.

"That Satan finds mischief for idle hands is not an obsolete maxim. Idle minds, as well as hands, easily become restless. Lacking some form of popular diversion, the idle minds of city people who live a more or less dull existence, despite the high tension of modern civilization, would become a profound problem. The movies are a logical provision for a human weakness that has become more marked as life has become more complex. In a carefully regimented existence the demand for some form of vicarious living is imperative. Nero provided the masses with bread and circuses. Modern industrialism provides the masses with bread, but that is not enough. It remains for the movies to provide not only the thrills of the circus but the emotional outlet for unromantic and undemonstrable city life."

* * *

IN view of so big a responsibility for the public welfare, the leeches and the parasites; the politicians and bunk-artists; all those who gamble with the fate of a great medium of expression for their own selfish ends, should be driven out of the industry.

That would be as constructive a piece of work as was ever done in behalf of the motion picture.

* * *

ANNOUNCEMENT that 160 new theatres are being built in Europe this year shows definitely that expansion there is under way. There will be more in the coming years.

Bear in mind that the Ameican picture industry right now gets forty per cent of its total gross from abroad. Forty per cent! The foreign relations of this industry are one of the few matters of first-rate importance which concern it. This fact cannot be stressed too often. What, for instance, do you suppose would happen if that forty per cent from abroad were stopped? Or seriously curtailed?

And remember: Europe is producing pictures on a scale unprecedented since the war. Taking "the foreign market" for granted is poor policy for the American industry.

* * * *

What Price Economy: Editorial

By Wm. A. Johnston

(*Continued from page 909*)

A banker called my attention to the above fact.

So one wonders just what all bankers think about it.

And what the intelligent investing public thinks about it.

I would say that both viewpoints are highly important to an industry with 11,000,000 shares of stock owned by the public.

Perhaps the published report of these salaries is a gross exaggeration.

Let us hope it is; very, very, gross.

But if so, a statement to this effect cannot come forth too quickly.

* * * *

And, another thing: if the contracts were secret agreements and not destined for the public ear and eye, and if such secret agreements prevail to a considerable degree in the industry's high places, then the meetings ought to be held in soundproof vaults and the records left in the vaults.

* * * *

The New York Times had an editorial on "Wasted Movie Money," and *The American Mercury* an article on "Mad Movie Money."

If the madness persists and the news gets out of the asylums so carelessly there will be a recoil from all quarters that will result in some intelligent supervision of the movie mad house. That's certain.

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U. A. Completes Chain of Twenty Theatres

Original Plan Announced Year Ago Concluded Within Time Specified

LOU ANGER, vice-president and general manager of United Artists Theatre Circuit, Inc., is back in New York after a three months' tour of the United States and announces the completion of organization and actual operation of the planned twenty pre-release United Artists theatres. This feat was accomplished, as it was originally announced it would be, within a single year.

Joseph M. Schenck planned the United Artists Circuit in May, 1926, and Anger started negotiations in August of the same year for property in several cities. According to Anger's statement there are now seventeen United Artists theatres in operation in the United States and he will soon announce three additional ones in as many cities.

The feat was accomplished, according to Anger, to the faith the public has in aligning its money behind Mary Pickford, Norma Talmadge, Gloria Swanson, Douglas Fairbanks, Joseph M. Schenck and other owners. He cited as proof the fact that not only had the original issue of United Artists Theatre Circuit units of preferred and common stock been over-subscribed, but all subsequent local bond issues for theatre building also went over the top. He declared that in Los Angeles the bond issue was over-subscribed by $200,000 in an hour and one-half.

Mr. Anger announced the complete list of seventeen United Artists Theatres as follows:

New York City—United Artists Rivoli. In association with Publix Theatres.

New York City—United Artists Rialto. In association with Publix Theatres.

Hollywood—Egyptian Theatre. In association with West Coast Theatres.

Baltimore, Md.—United Artists Valencia. In association with Leow's.

Chicago—Apollo Theatre. Only the four walls were retained. Soon to open.

Los Angeles—United Artists Theatre. Building nearing completion.

Detroit—United Artists Theatre. Well advanced in construction; to open early in the new season.

Baltimore, Md.—Loew's Century. In association with Loew's.

Portland, Ore.—Majestic. In association with West Coast Theatres.

Columbus, Ohio — Loew's - and - United Artists' Ohio. In association with Loew's.

Seattle, Wash.—United Artists Theatre (Coliseum). In association with West Coast.

Hollywood—Chinese. In association with Sidney Grauman.

Pittsburgh—Loew's-and-United Artists' Penn. Just constructed and opened. In association with Loew's.

Columbus, Ohio — Loew's - and - United Artists' Broad. In association with Loew's.

Seattle, Wash.—Liberty. In association with West Coast.

Baltimore, Md.—Parkway. In association with Loew's.

Columbus, Ohio—Broadway. In association with Loew's.

Mr. Anger said that associations with Publix, Loew's, West Coast and Sid Grauman in various theatres had been arranged in accordance with Mr. Schenck's prior announcement of decision to affiliate in various territories with principal theatre owners in those sections.

"U" Wrongly Involved in Fight Films Story

STORIES of the Federal District Attorney's investigation of the illegal transportation of the Dempsey-Sharkey fight pictures which have been published currently in newspapers place Universal in the wrong light, says R. H. Cochrane, the Universal vice-president. The fact that the Universal treasurer, E. H. Goldstein, visited the offices of the Assistant United States Attorney, seems to be the reason why Universal's name is brought into the newspaper versions of the investigation. The published stories place a false interpretation upon the visit of Mr. Goldstein, which was of a purely cooperative nature, and made solely to assure the Federal authorities of Universal's willingness to aid in the investigation and to further inform them that Universal has had nothing to do with the pictorial record of the fight in question.

As handlers of the International News, the Laemmle organization distributed, in New York state only, the newsreel issue containing pictures of the fight. This distribution was entirely lawful; the International Newsreels distributed in states other than New York did not contain episodes of the pugilistic encounter.

Mr. Cochrane declares that an inaccurate inference is drawn from the printed stories and the very fact that these stories are in existence puts Universal in a defensive attitude; thus his statement. "As wide and emphatic a denial of this inference as possible" is the request made by Mr. Cochrane.

Rise in Exports from United States of Projectors

Exports of motion picture projectors from the United States during the first six months of 1927 totaled 1,420 valued at $285,251, a gain of 446 from the 947 projectors valued at $272,559 exported during the same period of 1926, according to the Motion Picture Section of the Department of Commerce, Washington, D. C.

Japan was the best market, buying 284 projectors with a value of $38,128, as compared to 29 projectors valued at $11,798 in 1926. Canada was second, buying 235 projectors valued at $41,912 as against 247 projectors with a value of $38,166 in 1926.

Third leading market is the United Kingdom which shows a gain of 57 projectors over 1926, importing 179 projectors valued at $42,781 as against 122 projectors valued at $44,589 in 1926. From point of revenue the United Kingdom still remains our best market.

During the entire year of 1926 there were but 1943 projectors of all kinds exported. According to the first six months' exports for 1927, which totaled 1,420 projectors, total exports for 1927 may reach 2,500 projectors.

Protest Misrepresentation of Church People to Hays

A protest against films depicting church pastors as "weak-faced, sanctimonious, pious frauds," boards of deacons and elders as "exaggerated aggregations of Pecksniffs," and congregations as "selected groups of alabaster-faced spinsters and widows, and grouches and men who are utterly intolerant of any opinions not sanctified by the board of stewards, elders or deacons" was sent to Will H. Hays September 12 by the Men's Bible Class of the Wallace Memorial Presbyterian Church, Washington, D. C.

Expressing a lack of prejudice against films in general, the letter of the Class pungently criticised "deliberate screen perversions" as a libellous ridicule which ought to be resented.

The class will seek the cooperation of the Ministerial Association of the District of Columbia in its protest.

"Blue" Element Victorious in Sutherland, Iowa

A special election was held at Sutherland, Iowa, to decide upon Sunday shows with the result that the Blue Laws now hold there. Although Manager Charles L. Nott of the Sutherland Theatre paid the cost of the election, which was a special one presented to the townsfolk by the city council, he did not press the question very hard and there was very little interest expressed in the decision one way or the other. The vote, however, was close with a decision of 96 against the Sunday show and 93 for.

It is the contention of several that the Sunday shows would have won out had a greater effort been made by that side. Also some doubt is now expressed as to whether this decision will be accepted as final or whether it will not soon be again contested.

Param't News Laboratory in Atlanta Opened

Situated in the heart of Atlanta's film row and directly opposite the Paramount offices, the Paramount News laboratory in Atlanta was this week opened under the personal supervision of James B. Buchanan, Southern representatives of the Paramount News. Robert B. Strickland, former general manager of Graphic Film Corporation of Atlanta, is laboratory manager, his assistants being Victor Lambert and Claude Sulzer. The laboratory began functioning this week, all equipment having been installed.

Banker Succeeds McGuirk As Head of First National

Latter Will Devote Entire Time to Stanley Theatre Interests; Negotiations for First National—Pathe—F B O Pool Reported

AT a meeting of the Board of Directors of First National held September 14, John J. McGuirk resigned as President, and Clifford B. Hawley, banker and member of the executive committee of the Stanley Company, was elected to succeed him.

Mr. McGuirk, who continues as a member of the First National Board, will devote all his time to the expansion of the Stanley theatre interests.

Mr. Hawley, who has been a member of the Stanley Board of Directors for 15 years, is a partner in E. B. Smith & Co., Philadelphia and New York bankers, who have been identified with all of the major moves of Stanley.

First National is controlled by Stanley and West Coast Theatres, Inc., through a financial arrangement between E. B. Smith & Co., representing Stanley, and Hayden, Stone & Co., representing West Coast.

Mr. Hawley announced that he would resign from E. B. Smith & Co., to give all his attention to First National. No changes in the policy of the company are contemplated.

Previous to the announcement of the election of Mr. Hawley, it had been widely reported that Joseph P. Kennedy, President of F B O, would head First National. This report arose from the discussions which have been going on looking to the pooling of First National, Pathe and F B O, together with their affiliated theatre interests.

Mr. Kennedy is a member of the Hayden, Stone group through his participation in the Richard Hoyt Syndicate, which controls West Coast Theatres. Richard Hoyt is a member of the First National Board.

It will be recalled that when the First National-Pathe deal first came to light months ago, it was reported the post of President had been tendered to S. R. Kent, of Paramount, but it became evident later that Mr. Kent would remain with Paramount.

It has been understood for some months that Richard A. Rowland would retire as First National General Manager at the expiration of his three-year contract in August, 1928. Mr. Rowland is said to have signified his intention of holding his post of General Manager only for the duration of the three-year contract, and that he would not seek a renewal of the agreement.

It is believed that he will not retire wholly from the industry but after next August desires to relieve himself of executive duties for any organization.

To many observers the proposed merger seems to proceed from the theatre end rather than from the production-distribution affiliations of the companies concerned, except, of course, in the case of F B O which owns no theatres. First National is owned by the Stanley-West Coast group; and Pathe's big theatre affiliation is with Keith-Albee.

These two circuits, it is understood, have had a working agreement for some time, but the deal now in contemplation involves a definite pooling of interests.

Some of the reports are to the effect that the production chief of the new First National group would be William Le Baron, who is at present in charge of production for F B O.

On the theatre side, the contemplated pooling of Stanley, allied with West Coast, and K-A-Orpheum would bring 500 houses into what would virtually amount to a single circuit. According to the records of Motion Picture News, Stanley and West Coast now have 426 theatres.

Thus would be created a gigantic national theatre chain, fortified with feature production interests, including Cecil B. DeMille, and the Pathe short subjects.

Trade Practice Conference Oct. 10

137 Delegates Will Vote at Parley with Trade Commission on Ruling of Alleged Unfair Tactics

THE views of the various branches of the motion picture industry regarding block booking, theatre ownership by producers and other trade practices held by the Federal Trade Commission as unfair will be expressed October 10, that being the date set by the commission for the trade practice conference to be held in New York.

Commissioner Abram F. Myers, who has taken great interest in the films cases before the commission since his appointment to that body and who was an important figure of the Department of Justice in the film patents cases, has been selected to act as chairman of the conference.

All branches of the industry are to be represented at the conference. Exhibitor representation has been arranged by the theatre owning members of the zone boards of arbitration in conjunction with the theatre owners' organizations in each zone. Each of the 32 zones will have two delegates, one representing the chain theatres and the other the independent operators of from one to five theatres.

The producers will be represented by 36 agents, each of whom will have a vote. The distributing branch of the business will be given representation in the form of not more than 32 proxies, and in addition there will be one theatre manager representing each of the five producers who are in the theatre business. This will make a total of 137 voting delegates, which number, however, may be slightly increased by the date of the meeting.

A large number of film officials and theatre owners are expected to attend the conference, in addition to the accredited delegates, but will, of course, exercise no voting privileges.

In order to keep all branches of the industry separate and thus register the ideas of each group separately, the commission will require that all exhibitor delegates shall be fre from any affiliation with producers or distributors.

With the present make-up of the conference, the exhibitors, with a little aid from members of other groups, will be able to provide a majority vote on any subject in which they are interested, their 64 votes needing but five others to make such a majority. It is more than likely, however, that the exhibitors will not vote unanimously on any of the important subjects which are to be brought up, in view of the fact that in many instances the representatives of he chain theatres may hold different views from those of the independents.

Officials of the commission are highly pleased over the response to their suggestion that the industry itself "clean house," which came as an aftermath to the long and bitterly contested Paramount case in which orders to cease the practices which will be brought up at the conference were issued by the commission July 9. If the conference agrees with the commission that the practices it condemned in that case are unfair, and goes on record to that effect, and Paramount agrees to abide by the results of the conference and abandon such practices, no further action will be required with respect to the order of July 9. Similarly, it is anticipated, obedience of the respondents in the West Coast Theatres cases to the code of ethics to be drafted at the conference next month, would result in the commission's dropping the proceedings.

Nation Pays Tribute to Marcus Loew

All Phases of Film Activity Halt During Period of Burial Ceremonies

THE motion picture industry in all of its various phases was practically at a standstill in the United States and Canada for a brief period during Thursday afternoon of last week while all paid reverent and affectionate homage to Marcus Loew during funeral services in New York. The Hays office received wires from all over America and Canada saying that theatres remained dark until after the funeral at 2 p.m., New York daylight saving time. Programs opened with "Lead, Kindly Light," favorite hymn of the deceased.

Exchanges in all of the various cities ceased operations temporarily and devoted five minutes to silent prayer. In some instances the exchanges remained closed during the entire afternoon of the funeral. An impressive memorial service was held at the Metro-Goldwyn-Mayer studios in Los Angeles with thousands of screen celebrities and studio employees showing their respect and esteem for Mr. Loew. Newspapers throughout the country carried editorials and film boards of trade passed resolutions commending Mr. Loew and his successful career. Condolences were received at the family residence in Glen Cove, L. I., from all parts of the world.

A list of those sending floral tributes follows:

E. F. Albee, E. F. Albee Vaudeville Exchange, American Society of Composers, Authors, and Publishers; Mr. and Mrs. Lou Anger, Mr. and Mrs. Charles K. Ash, Jack Alicoate, Nathan Appel, Andy Anderson.

Edward Black, Nathan Burkan, Bert Boas, Joseph Brennan, Louis Boas and Family, Balaban and Katz (Chicago), Jesse Birn, Jerome B. Beatty, W. S. Butterfield, Mr. nd Mrs. Jacob Bershon, Walter Brownley, Mr. and Mrs. Louis F. Blumenthal, Major and Mrs. Edward Bowes, Boston Boys Reading Room, Maurice Berkon, Mr. and Mrs. Gene Buck, J. E. Brulatour.

M. E. Comerford, Henry Chesterfield, George M. Cohan, Jackie Coogan, Peter Clark, Charlie Chaplin, Tom Connors, Aaron Cohen (Canada), Pat Casey, William Hamlin Childs, Al Christie, Chas. Christie, Mr. and Mrs. Sol Clark, Columbus (O.) Broad Theatre.

Mr. and Mrs. Fred Desberg, Bebe and Phyllis Daniels, Mr. and Mrs. Cecil B. De Mille, H. L. Devine, and J. L. Devine; Arthur F. Driscoll, W. H. Downes, Dillon, Read and Co.

Employees of the Pembroke Estate, Employees of Greeley Square Theatre, Judge Mitchell L. Erlanger, Employees of Loew's State Theatre, Norfolk, Va.; A. L. Erlanger, Employees of Loew Building, N. Y. C.; European Employees of Marcus Loew, Employees of Loew's Vendrome, Nashville, Tenn.; Mr. and Mrs. Ben Englander.

Isadore Frey, Feider and Shea, FBO Film Corporation, First National Pictures Corporation, Arthur Frederciks, Douglas Fairbanks, Edward N. Fay, Leopold Friedman.

Mr. and Mrs. Henry Ginsberg, D. W. Griffith, Antonio S. Gonzalez, Samuel Goldstein, Nate Goldstein (Springfield, Mass.), Mr. and Mrs. Nathan Gordon, Mr. and Mrs. John R. Golding, Griffiths Grey.

William Randolph Hearst, Karl Hoblitzelle, Mr. and Mrs. Arthur Hammerstein, Mr. and Mrs. E. W. Hammons, E. H. Han, E. B. Hatrick.

Sir William Jury, J. B. Joel, Charles Jaffe, Mr. and Mrs. Aaron Jones, William A. Johnston.

E. Kalish, Mr. and Mrs. Marc Klaw, Mr. and Mrs. Alonzo Klaw, Mr. and Mrs. Eugene B. Kleine, Sydney R. Kent, George R. Kent, Albert and Rita Kaufman, Henry W. Kiel, Lionel H. Keent, Mr. and Mrs. Buster Keaton, John H. Kunsky, Mr. and Mrs. Joseph Klaw, Keith's Theatre (Rochester, N. Y.) Ushers, Keith-Albee Agents Association, Felix E. Kahn, Louis Kuhn, Studios, Knights of Pythias (6 D.), Samuel Katz,

Carl Laemmle, Mr. and Mrs. Jesse Lasky, Arthur Lucas, Mr. and Mrs. M. C. Levee, Robert Lynch, Ernest Luz and office, Mr. and Mrs. E. J. Ludzith, Mr. and Mrs. Joseph Laronge, Mr. and Mrs. Jake Lubin, Mr. and Mrs. Robert Z. Leonard, Harold and Mildred Lloyd, Mr. and Mrs. Al Littman, Herbert M. Lauterman, David Levinson, Liberty National Bank directors, Loew's Canton (O.) Theatre employees, Loew-Metro Club, Inc., Loew's Theatres of Memphis Tenn., Loew Construction Dept., Loew's Theatres, Columbus (O.) Loew Theatres, Evansville, Ind., Loew's United Artists of Pa., Loew's Aldine Theatre, Pittsburgh, Loew's Temple Theatre (Birmingham, Ala.) employees, Loew's Greater N. Y. Theatres' employees, Loew's Greater N. Y. Theatres' managers, Loew's State Theatre (New York) backstage and ushers, Loew's Projection department, Loew's Boys (Columbus, O.)

Mrs. Jules Mastbaum, Marcus Loew Artist Representatives Assn., Mr. and Mrs. P. J. Martin, Mr. and Mrs. Victor Morris, Mr. and Mrs. Thomas Meighan, Peter Magaro (Harrisburg, Pa.), William Morris, William Morris, Jr., J. J. Murdock, S. H. Meinhold, Mr. and Mrs. Joseph Michaels, Mr. and Mrs. B. S. Moss, Miss Adelaide Mundt, Music Publishers Protective Association, Magee and Hardwick, Motion Pictures Producers and Distributors of America, Edward J. Mannix, Motion Picture Theatre Owners of America, M. L. Malevinsky, M-G-M News Service Incorporated, M-G-M Minneapolis office, M-G-M Milwaukee employees, M-G-M District Corporation of Washington, D. C., M-G-M Chicago Branch staff, Mr. and Mrs. Louis B. Mayer and daughter, H. Clay Miner, John J. McQuirk.

Mr. and Mrs. Fred Niblo, H. L. Nathanson (Canada), Mr. and Mrs. N. L. Nathanson (Toronto), N. Y. Film Board of Trade.

Officers and Directors of East River National Bank, Officers and directors of Mercantile Press Corporation (St. Louis, Mo.), Dennis F. O'Brien, Orpheum Circuit of theatres.

Mr. and Mrs. F. F. Proctor, Publix Theatres Corporation, Mary Pickford, F. F. Proctor theatres, Daniel E. Pomeroy, Victor S. Perlman, Personnel of Loew's State Theatre (New Orleans), Mr. and Mrs. Poli, Pathe Exchange, Mr. and Mrs. Alexander Pantages and family, Mr. and Mrs. David Picker, Palisades Amusement Park Concessionaires, Pittsburgh Theatre Managers Association.

E. V. Richards, Mr. and Mrs. Hal Roach, Regal Films, Ltd., S. E. Rogers, H. Roth, and W. Roth, Richard A. Rowland, Mr. and Mrs. Harry Rapf, Charles E. Resnick, Mr. and Mrs. J. Robert Rubin, Mr. and Mrs. Charles Reinhardt.

Charles M. Schwab, Winchell Smith, Ruth Sparks, Shannon and Luchs, Julian Saenger, Olga Schenck and Moses Schenck, Nathan Stern, Mr. and Mrs. Hunt Stromberg, Messrs. Chas. and Spiros Skouras, E. A. Schiller ad family, Lillian W. Stern, Frank W. Stores, Robert Stone, Mr. and Mrs. E. P. Strong, Mr. and Mrs. B. P. Schulberg, Edward Sonnenschein, Hugo Sonnenschein, Mr. and Mrs. Nichols M. Schenck, Mr. and Mrs. Edward Saunders, Stage Crew of Grand Theatre (Atlanta, Ga.).

Tivoli Theatre, London, Sophie Tucker, Mr. and Mrs. Louis Upright, Mr. and Mrs. A. H. Schwartz, George W. Trendle, Mr. and Mrs. Thomas (Atlanta), Stanley Corp., Irving Thalberg and family, Mr. and Mrs. George Weeks, Mr. and Mrs. Jesse T. Wilk, Mr. and Mrs. Milton Wolf, Mrs. T. Wolfe and sons, Mr. and Mrs. Walter F. Wanger, Warner Bros., David Warfield, Sidney Wright, S. Wolf's sons, Mr. and Mrs. Joseph Vogel, Variety, Mr. and Mrs. Nathan Wilson, Younge St. Theatres (Toronto), Mr. and Mrs. Adolph Zukor, Henry Ziegler, Mr. and Mrs. C. F. Zittell.

Butterfield Circuit Acquires 17 F-M Houses Located in Michigan

WITH the annexing by the Butterfield Circuit of seventeen theatres of the Fitzpatrick & McElroy chain in Michigan, the Butterfield holdings were brought up to 75 theatres operating in 27 Michigan cities. The merger was effected by Kenneth S. Fitzpatrick and W. S. Butterfield, presidents of the two circuits. Butterfield is associated with Paramount, and only Michigan houses were included in the deal.

The houses acquired by the Butterfield chain include the following: the Croswell and Family at Adrian, Maltz and Lyric at Alpena, Liberty, Bell and Bijou at Benton Harbor, Colonial at Big Rapids, Lyric at Cadillac, Lyric and Kozy at Indington, Lyric at Manistee, Caldwell at St. Joseph, Lyric and Opera House at Traverse City, Riviera and Rex at Three Rivers.

Fitzpatrick & McElroy operate houses in Illinois, Wisconsin and Indiana, but they are not included in any way in the Butterfield deal.

Six New Firms Secure New York Charters

The first week of September brought the incorporation of the following motion pictue companies in New York State at Albany: Willmac Poductions, Inc., $50,000, William J. Wilson, Ivie MacCarthy, Sydney A. Sanders, New York City; S-R Theatre Corporation, capitalization not stated, E. Patt Keiner, J. Guy Selmser, George V. Lynch, Gloversville; Arepo Producing Company, Inc., capitalization not stated, Simon Anhalt, Edmund J. Roberts, Samuel J. Krangel, New York City; Northport Amusement Corporation, $7,500, Henry Liman, Maurice Feldman, Leslie Lester, New York City; Lockport Enterprises, Inc., Lockport, capitalization not stated, Sam Dembow, Austin C. Keough, New York City; J. Meyer Schine, Gloversville.

Counselman Promoted to Post of Supervisor

A contract by which he is bound to the Fox Film company for two years and by the terms of which he will work as supervisor in close association with Fox directors in the preparation of their stories has been assigned by William Counselman, newspaperman and co-author of "Ella Cinders," the comic strip.

Counselman has been working for Fox Films for the past year and a half, and during that time has written originals, titled a number of productions and prepared the continuity for various Fox directors. He was chief comedy constructionist for Murnau during the filming of "Sunrise."

Tiffany Starts First of Jack London Sea Stories

Tiffany Production, Inc., now has in the course of production "The Ghost Ship," the first of four sea stories by the late Jack London, which Tiffany has acquired. The titles of the other three are "Stormy Waters," "The Devil Skipper" and "Sea Prowlers." A cast of well known screen players will be seen in "The Ghost Ship," reports M. H. Hoffman, Tiffany president.

"Over the Andes" New Title of Fairbanks Film

The final title of Douglas Fairbanks' production of the South American cowboy, formerly called "The Gaucho," has been definitely titled "Over the Andes." This United Artists picture will have its premiere at the Liberty Theatre in New York City in the fall.

Short Features Advertising Ass'n Disbanded

THE Short Features Advertising Association, Inc., at a meeting on Friday, September 9, at the Hotel Seymour, New York City, voted to disband its organization due to the change of conditions in the short subject field. The members believe the continuance of their activities in the field of short subjects to be inadvisable as the representation of distributors in the organization has been lowered because of the increase in the number of distributors of the short feature. The association was formed two and one half years ago; it then represented 90 per cent of the short subject producers and distibutors.

The members present also believe they achieved the objects for which the association was founded: attention from exhibitors and press and the practice of devoting a reasonable proportion of newspaper advertising space to the short subject on the part of exhibitors.

Several of those present expressed the hope that the Hays organization would find it possible to carry on the work thus far done by the association, particularly that of "Laugh Month" which has amply proved its worth.

P. A. Parsons of Pathe, President of the association, presided at the meeting.

Opening of New Orpheum Gives Seattle 3,000 Seats

Seattle had 3,000 more first run seats added to its downtown quota last week when the New Orpheum Theatre threw open its doors with an entirely new policy of feature pictures and vaudeville, the first time that such a type of show has been attempted by the Orpheum circuit in the Pacific Northwest.

Under the New Orpheum's policy, there will be two performances of vaudeville and four feature pictures daily. On Sunday, there will be three complete vaudeville shows and the picture will be shown five times.

Warner Bros. Finish "The Jazz Singer"

What the Warner Bros. regard as the biggest cinematic achievement of their organization—"The Jazz Singer"—was completed this week at the Warner studio in Hollywood after four months of work. The last month of the production, which stars Al Jolson, was devoted to the filming and recording of the Vitaphone sequences. The remainder of the time was taken up with shooting exteriors and in allowing Director Alan Crosland and several of the principals to make a location trip to New York.

"The Jazz Singer" is to have its premiere this fall at the Warner Theatre in New York City.

Michigan M.P.T.O. Meets in Jackson Oct. 11 and 12

H. M. Richey, of the M. P. T. O. of Michigan, has sent out word that the Michigan Convention will be held in Jackson October 11th and 12th. The show opens on October 10th with a golf tournament.

Europe Is Busy Building de Luxe Houses

160 New Theatres with Seating Capacity of 200,000 Planned During Year

EUROPE is in the midst of an extensive theatre building program that will add 160 houses with a total seating capacity of 200,000 during the current year, according to late advices received in Washington. These new houses are of the de luxe type, which is rapidly supplanting the smaller houses.

These new theatres, most of which are to be used exclusively for motion picture showing, are going up in nearly all parts of Europe, though there is little construction work in Greece or Turkey.

Great Britain and Germany are showing the most advancement in the erection of new theatres. Germany is the real leader with the reports showing that plans are under way or building has been started on about eighty new houses, practically all of which are to be used for pictures exclusively.

In Great Britain it is estimated that twenty new houses will be in course of construction during the present year and that they will have an aggregate seating capacity of 50,000. Most of the new houses will seat 2,500 and in some instances they will go as high as 3,500.

Approximately sixteen houses are planned for Sweden, while Roumania proposes the construction of a number of theatres, three of which will shortly be under way at Bucharest, the capital. Each of these houses will seat about 1,000. Four new ones are to be built in Transylvania and others are to be scattered in different sections of the country.

Austria has issued licenses for the construction of eight theatres and applications for three more are still under consideration. These, as a rule, will be small houses to seat not more than 400 each.

Finland proposes the construction of four new ones, each to seat about 1,500. Holland has built two new theatres during the year, one in Hague seating 1,500 and the other in Amsterdam, seating 1,750. In Italy five new houses are contemplated with seats ranging from 1,000 to 2,000 each.

Others of the European countries are well supplied with theatres, but many of them are undergoing improvements. Spain has an abundance of theatres, in most of which will be installed modern improvements. Czechoslovakia, Hungary, Jugo Slavia, Bulgaria and Poland are well equipped as to numbers but improvements are planned for many of the houses before the end of the year.

Fans Save Half Million Through Tax Relief

OFFICIAL announcement has been made by Hon. G. Howard Ferguson, Prime Minister of Ontario, that the amusement tax relief provided in the amendment to the Provincial Statutes passed at the Provincial Legislature last Spring will become effective Tuesday, November 1.

This means that the so-called war tax on all theatre admission tickets up to and including 25 cents will be abolished outright. The estimate has been made by Hon. J. D. Monteith, Provincial Treasurer, that the tax change will mean a saving to the people of $500,000 annually, based on the amusement tax returns for 1926. The amendment will exempt about 60 per cent of Ontario theatre-goers from amusement tax payment. Patrons of 62½ per cent of the theatres in Ontario will be relieved, it is also pointed out officially.

The exemption from the tax as applied to entertainments of a religious, charitable or patriotic nature is to be continued.

Paramount News Dinner Tendered S. H. McKean

The Paramount News staff in New York City gave a testimonial dinner to Sidney H. McKean, assignment editor of Paramount News, at Joe Leoni's Restaurant, 239 West 48th Street, New York City, on Tuesday evening, Sept. 13.

Mr. McKean has occupied the Paramount News assignment desk since last May. The dinner was a token of esteem and affection from the Paramount news staff.

Among those who gathered to do him honor were: Lou Diamond, David Sussman, Stanley White, Albert Richard, Gene Laroche, C. T. Chapman, Les Roush, Emmanuel Cohen, Sidney Cohen, Fred Sykes, Ludvig Geiskop, Bill Park, Jake Coolidge, Robert Denton, Williard Vanderveer, Urvine Santone, Bill Clark, Douglas Dupont, Arnold Belcher, Henry De Siena, Bill Kuntz, G. Bartone, Ed. Nagle, Ray Fernstrom Frank Fox, W. F. Gerecke, Harry Cuthbertson, Stephen Early, Edmund Bascomb Carl Wallon, Miles Gibbons and Harold Flavin.

Epidemic Closes Theatres of Many Ohio Towns

Many theatres in the state of Ohio are reported closed for a two week quarantine period for infantile paralysis. Among the towns known to be closed are New Philadelphia, Powhatan, Newcomerstown, Dover, Cadiz, Marion, Geneva and Findlay. While the epidemic is not virulent, every precaution is being taken to stem it.

Orders City of Quebec to Grant Building Permit

Some days ago the City of Quebec refused to permit the construction of a neighborhood moving picture theatre in Belvedere Ward, thus holding up the building for which contracts had been let.

On Spetember 9 the city was ordered by the court to issue the desired permit and, at the same time, a writ of injunction was granted which restrains the city from passing a by-law prohibiting the erection of theatres.

Pantages Eastern Invasion Given Impetus by Change of Policy

WITH the return of Rodney Pantages to San Francisco following a tour of the principal cities, it was indicated that the invasion of Pantages in the east would be given considerable impetus because of the circuit's change of policy, under which pictures predominate Pantages' bills.

The change in policy came with the closing of the 100 per cent contract with Fox, and Pantages are now endeavoring to close with a number of chains through which their pictures would be given first run consideration in several eastern cities, as well as subsequent runs and showings in suburban houses.

It is said negotiations are on between Pantages and the Miles holdings in Detroit, and the Arthur S. Friend theatres in New England. The Miles chain would give Pantages splendid representation in Detroit and suburban houses. Included in the chain are the Miles, Ferry Field, Orpheum, Regent and Oriental. The Friend holdings are located in a number of New England towns.

Colony Theatre Reopens

Broadway Welcomes Return of Reisenfeld as Managing Director—Policy Stresses Pictures

AN enthusiastic reception, reflecting a tribute to a popular personality and hearty endorsement of the presentations he arranged, greeted the return to Broadway of Hugo Reisenfeld as managing director of the B. S. Moss Colony Theatre, now operated under lease by Universal, on Friday night, September 3.

The presentations as well as the conduct and atmosphere of the house in which they were offered evidently fulfilled the greatest expectations of patrons of the inaugural and subsequent performances at the Colony. Reisenfeld had established a large popular following during his several years as managing director of the Rialto, Rivoli and Criterion Theatres, and the applause which marks his appearance on the conductor's stand at the Colony makes it evident that he has not been forgotten by his admirers, though he has been absent from Broadway for over a year.

The intimate air which he has developed, and which fits so well into the surroundings, and the program which he built up around Universal's screen version of "The Cat and the Canary" received the enthusiastic approval of public and the newspaper reviewers. His pronouncements in advance of the Colony opening that he would place the emphasis upon motion pictures with music properly fitted into the important place it rightfully has earned for itself in the cinema were not misleading, for the current program at the Colony is "motion picture," with assistance but not attempted competition from a fine orchestra and divertissements.

The current program starts with an organ prelude with a trio of feminine singers, garbed as pages, who sing from the orchestra pit. Their song is a bit of prologue in which they announce that "Yes, we have no prologue." This is followed by the overture. The elevating orchestra platform is used. At the conclusion of this "Classical Jazz" number presenting "When Day Is Done," Reisenfeld faces about and introduces the following musical novelty, a presentation of an old instrument—the Pipes of Pan, played by generations of Roumanian gypsies, and heard on Broadway for the first time.

This interesting and generally pleasing feature is followed by an amusing stage presentation in which a Tony Sarg marionette plays a piano solo in the accepted Paderewski manner, with an off-stage piano rendering Rachmannioff's "Prelude in C Sharp Minor." This also is introduced by Reisenfeld from the stand.

The Colony pictorial is the next offering, about twelve minutes being devoted to this feature. A special reel called "The Maestro" follows. This is a cartoon done especially for the Colony by Max Fleisher, in which a versatile dog leads the orchestra

Next on the program is a stage feature called "The New Ford." It is a ballet on pantomime in the impressionistic or expressionistic style. At any rate the presentation attempts to achieve an audible and visual impression of a huge factory swinging from idleness, during preparations to manufacture a new model automobile, into violent activity. There is a backdrop showing a veritable forest of smoke stacks, with a factory exterior and a maze of pulleys and belting fitted into the picture. Before this is a corps of a dozen or so dancers clad in metal cloth costumes to represent mechanical units of this amazing scene. There are orchestral effects to accompany the action, and create in the mind's eye an impression of automobiles bustled into being from scraps of metal, wood, and whatever else the new Ford will have in its makeup. The number is winning a hand from Colony audiences, and the newspaper critics mentioned it as of special interest in their reviews of the show.

The presentation of the program is nicely timed, and runs smoothly from its novel opening up to the flashing on the screen of the leader to the feature picture. The orchestra is a well-balanced concert organization, and, under Reisenfeld's direction, makes a noteworthy addition to the worthwhile features allied with motion picture presentations in New York. His pictures are scored in a most expert fashion, Reisenfeld's superiority in this field being most noticeable in his accompaniment for the newsreel scenes, which, of course, supply the most obvious basis for comparison.

Another outstanding feature is the intimate note he has achieved. The ushers are young women well schooled in their work, and successful in being polite and efficient without the pompous formality now so frequently encountered from house attendants at the cinema palaces. The ushers wear dressy frocks, uniform as to design, but of different colors. Reisenfeld's remarks from the stand introducing some of the numbers is another great factor in bringing the patron into a closer contact with the theatre and the show.

Production Progressing on Two Fox Comedies

"A Silly Sailor," an Imperial, and "Four Faces West," a Van Bibber, are two new comedies on the Fox Films lot on which production has been under way for some time. In addition, four other two-reel comedies for the fall season have been completed by Fox Films in advance of schedule.

The leading roles in the Van Bibber comedy are played by Tyler Brooks and Dione Ellis. The cast includes Howard Truesdale, Sidney Bracey, Albert Roccardi and Bob Kortman. This subject, which Orville O. Dull is directing, is scheduled for release on November 6.

Subcommittee Named on T. O. C. C. Demands

At a meeting held at the Hays office last week, a subcommittee was named to endeavor to find a solution on demands of the Theater Owners of Commerce for allocation of product and revision of arbitration procedure.

The subcommittee is composed of Charles L. O'Reilly, J. Arthur Hirsh, J. J. Murdock, Joseph P. Kennedy and Nicholas M. Schenck.

De Mille Spends $400,000 on Construction

IMMEDIATE new construction at the De Mille studio is the result of an expenditure of $400,000 by Cecil B. De Mille to make up for the loss of time due to the recent $200,000 fire and to avoid any delay in meeting release dates.

The De Mille studio will have the largest film studio stage in the world, 315 feet long, 143 feet wide, with 43,680 square feet. This stage is already half constructed, the foundations having been laid 48 hours after the ashes of the burned stages had cooled. Expansion and new buildings, including offices for writers and directors, projection, cutting and dressing rooms, are among the items that the $400,000 will bring forth. What is claimed to be the largest motor generator set ever manufactured for a film studio is now under construction in the East, and will be delivered at the De Mille studio within 90 days.

The construction work is under the supervision of A. G. Volnick, a member of the American Society of Civil Engineers, and assistant general manager of the De Mille studio.

"U" to Merge Chain and Picture Corp.

NEGOTIATIONS have been taken to consolidate Universal Pictures Corp. and Universal Chain Theatres Co. The picture corporation directors voted to enter into an agreement under which their corporation will guarantee for a period of two years, starting August 15, 1927, and under certain conditions, dividends on the first preferred stock of the theatre company. This move was in consideration of the acquisition by the picture company from Carl Laemmle and others of a substantial majority of the management stock of the theatre company. The directors of Universal Chain Theatres accepted the proposal. Further details regarding the guaranty are to be mailed to stockholders in connection with the payment of the September dividend.

A further substantial improvement in the theatre company's earnings was intimated by Daniel Michalove, general manager of Universal Chain Theatres, who told directors of Universal Pictures that the earnings of his company had improved materially during the summer.

Fourteen F B O Releases During October

Six feature length productions, including two which played Broadway, and eight short subjects, are scheduled for release by FBO for the month of October. "The Gingham Girl," with Lois Wilson and George K. Arthur, will be released on October 2. October 9 will inaugurate the distribution of "Ranger of the North," starring the dog, Ranger. On October 16, "Jake the Plumber," starring Jesse Devorska, will be issued and on October 19, "Shanghaied," in which Ralph Ince is featured, will be shown. "The Boy Rider," the first of "Buzz" Barton's Westerns, will be in the exchanges on October 23, while on October 30 another Western, "The Gambler's Game," starring Tom Tyler, will culminate the month's releases.

The short subjects include three one-reel "Newslaffs" travesties, on the 2nd, 16th and 30th respectively; "Mickey's Pals," on the 3rd; "The Beloved Rouge" on the 5th, "Tanks of the Wabash" on the 10th, "New Faces For Old" on the 12th and "She Troupes to Conquer" on the 19th.

Columbia Studios Reach Production Peak

The studios of Columbia Pictures on the West Coast have reached their highest peak of activity for the new season. Seven of the new pictures for the 1927-28 season have been finished and several others—"Isle of Forgotten Women," "Say It With Sables" and "The College Hero"—are in work.

Leo McCarey Supervisor-Director Roach Studios

Hal Roach has appointed Leo McCarey supervising director of the Roach studios where for the past four years M. McCarey has been a comedy director. He takes up his new position with an entire year's work mapped out for him.

Film Golfers in Tourney

Successful Event Is Again Won by Christy Diebel with Best Gross Score

THE Film Daily golf tournament luck in the matter of fair weather, second only to that of Tex Rickard, held good for the 13th semi-annual event held Tuesday, Sept. 13th at Larchmont, N. Y.

A representative crowd of film people, most of them dyed in the wool golfers, fought for the large and small prizes offered and enjoyed thoroughly all the events.

The actual golf play was not all of the big day. There were two meals, a certain amount of convivialty, a putting contest, acting for the camera, and a large amount of renewing of old friendships.

Prizes were offered for both morning and afternoon rounds, with some specials thrown in. For instance, Henry King received one for being the best dressed golfer.

Nat. Rothstein officiated as master of ceremonies with Jack Alicoate as an able aid. The speeches were few, short and mostly to the "I thank you" effect.

Christy Diebel, the Youngstown, O., veteran again and again conquered in both the low gross and exhibitor low gross, but he took an eighty in the afternoon in spite of a 34 for nine in the morning round.

A number of the old standbys were absent detained elsewhere by business. Among these were Elmer Pierson and Felix Feist, both sending wires, however.

In the putting contest, Pat Campbell, the first man to go in action, nearly broke up the match by trimming the cup with his first ball. Five contestants finally achieved a two and then rolled three times before William Masse won with a two!

The official scorer, Bruce Gallup, announced the following winners during the dinner:

Low net—Leg on the Film Daily cup and the Arthur W. Stebbins trophy—Tom Gerety. Score 68.

Low net runner-up (Pathe cup)—Jerome Beatty. Score 70.

Second low net runner up (John J. McGuirk cup)—J. V. Ritchey, Jr.

Third low net runner up (J. P. Muller cup)—H. S. Tierney. Score 72.

Low gross (M. P. News cup)—J. V. Ritchey, Jr.

Low gross runner up (Al Ruben)—Sumner Taylor.

Eagle (Jules Brulatour trophy)—Stearns.

Birdie (FBO cup)—W. B. Frank.

Low exhibitor score (Jules Mastbaum Memorial Trophy)—Chris Deibel. Score 80.

Driving contest (Jack Cosman cup)—Cy Fields. 295½ yards.

Runner up (Eastman Kodak)—N. C. Stearns. 287 yards.

Putting contest. William Massee.

Booby prize, H. Eysman. Score 134.

MORNING ROUND—NINE HOLES

Low gross (Morning Telegraph cup)—Chris Deibel. Score 34.

Runner up (Columbia Trophy)—Ed Curtis. Score 36.

Low net (National Theatre Supply cup)—Arthur W. Stebbins. Score 29.

Runner up (Hedwig M. P. Lab. Trophy)—Paul Gulick. Score 30.

FLIGHT WINNERS

James Milligen, Tom Gerety, M. Haischek, M. McConnell, Ed Johnson, Irving Stolzer, M. Bellows, J. V. Ritchey, Wm. Frankel, Jerome Beatty, Al Grey, A. La Hines, John Spargo, Bob Wolf, "Doc" Golden, Nat Rothstein, Billy Wilkinson, H. S. Tierney, Dave Chatkin, S. R. Burns, Raymond Pawley, J. S. Dickerson, Sy Fields, M. Fisher, M. Cook.

RUNNERS-UP IN FLIGHTS

S. S. Braunberg, Frank Pope, M. Brandon, Arthur G. Whyte, Lou Metzger, Arther Ebenstein, A. L. Pratchett, W. E. Raynor, Geo. Byrnes, Walter Futter, M. Wittendorf, M. McLaughlin, Wallace Ham, Harry Brandt, M. McDonald, C. E. McCarthy, M. Stearns, R. V. Anderson, Joe Hornstein, Charles Moses, Wm. Evarts, Eugene Walsh, Geo. Berry, Walter Wagner, Stanley Waite, J. E. Storey, Geo. Blair, W. B. Frank, H. Eysman, Abe Warner, M. Schilt, Rex Beach, Ben Goetz, Edward Lieberman.

Stanley Company Acquires Three New Houses Around Philadelphia

THREE new theatres, each with a seating capacity of approximately 1,500, have been added to the Stanley Company's chain in and about Philadelphia within the past few days. These bring the Stanley total to 211 houses. The new Manor Theatre, located on Chester Pike, in Norwood, is a consolidation of the Marcus Benn and Stanley Company interests. The building is 138 x 82 feet, and is of English design, half timbered, with gable roof. The interior of the main auditorium, lobby and foyer is Spanish, with decorated ceiling and beams. A $50,000 Kimball organ has been installed.

The other two theatres are the Egyptian in Bala and the Waverly in Drexel Hill. Herbert Effinger is interested jointly with the Stanley Company in these houses. The Egyptian is a radical departure from the usual design for theatre construction. It is of dinstinctly Egyptian character throughout. Its dimensions are 147 x 185. It is generally conceded to be one of the most unique motion picture theatres in the East.

The Waverly, at Drexel Hill, occupies a plot 100 x 175, and is of Spanish design with wainscoting in buff and gray. It is Spanish in architecture and. in addition to the theatre, houses four stores. The houses will all be devoted to a straight picture policy.

Theatre Strike Halted

Labor Troubles Rapidly Drawing to Close as Settlements Are Reached

STRIKE settlements have been effected in most of the principal cities where trouble loomed a week ago and the situation has returned to normalcy. Los Angeles, one of the storm centers, narrowly averted a strike a few hours before it was scheduled to go into effect. A new three year agreement granted wage increases to theatre unions, but only the musicians won their demand for a six-day week, which was granted only providing the musicians individually pay for a substitute. Wage increases of 7½ per cent the first year, 2½ per cent the second and none the third were granted musicians.

Three hours after non-union operators had been placed in the booths of three Publix houses, an Interstate house and a tabloid theatre in Houston, Texas, a wage settlement was reached between the theatres, union operators and stagehands. Union operators immediately replaced the non-union men.

Under the new scale granted in Houston, operators at the Publix houses and the Interstate houses will receive $65 a week. Stagehands at the Interstate will receive $65 a week and their assistants $60. The raise in salaries is approximately 12½ per cent.

Settlements have been reached with motion picture theatre machine operators in St. Paul and Fargo, N. D., by the theatre owners, represented by Theodore L. Hays of the Finkelstein and Ruben organization and in Fargo by Ben Friedman of the American Amusement company.

In St. Paul the contract is the same as last year in most cases but a slight increase in wage scale was granted the workers in legitimate houses and in some of the suburban theatres.

Chicago's movie strike spread to Missouri towns, but thus far the unions have been decidedly defeated in their efforts and demands. At Springfield, Mo., a city of 65,000, operators, stage hands and musicians demanded an increase of $5 weekly. The exhibitors flatly refused. Then followed a lockout, with the theatres being picketed. As it became apparent that the exhibitors did not intend to yield, the union demands dwindled to $1.75 for two operators. That, also, was refused by exhibitors.

As a result of the Springfield strike, theatres of that city are operating successfully on a non-union basis under police protection.

Sterns Have 4 Months' Comedy Supply

A FOUR months' supply of two-reelers has come out of the studios of Stern Bros., producers for Universal, and is now on hand in exchanges for pre-viewing and pre-releasing. Talking of the new product, on which release dates have been set clear up to January, Julius Stern, the president of Stern Bros., emphasizes the fact that all of the new comedies are based on popular newspaper comic strips. In addition, twelve of the comedies are Junior Jewel releases.

The Stern release schedule for the next four months follows: "The Newlyweds' Troubles," Sept. 5; "The Newlyweds' Surprise," Oct. 3; "The Newlyweds' Mistake," Nov. 7; "Rushing Business," Aug. 31; "Keeping Trim," Sept. 7; "Buster, Come On," Sept. 14; "Dancing Fools," Sept. 21; "George Steps Out," Sept. 28; "Society Breaks," Oct. 5; "Buster's Home Life," Oct. 12; "All for Uncle," Oct. 19; "Picking on George," Oct. 26; "Passing the Joneses," Nov. 2; "A Disorderly Orderly," Nov. 9; "Buster, What's Next?", Nov. 16; "Oh, Mabel," Nov. 23; "On Deck," Nov. 30; "Showing Off," Dec. 7; "Run, Buster," Dec. 14; "There's a Will," Dec. 21; and "Model George," Dec. 28.

Fox Films Releasing Eight Features During October

Eight new feature productions will be available at the Fox exchanges during the month of October. The first releases, on October 2, will be "Silver Valley," starring Tom Mix, and "Publicity Madness," co-featuring Lois Moran and Edmund Lowe. October 9 is the day when Fox Films offers "East Side, West Side," with George O'Brien and Viginia Valli in the leading roles. "St. Elmo," a John Gilbert re-issue, is also set for this date. Bessie Love is the feminine lead in the Gilbert picture.

A comedy of youth entitled "The High School Hero," will be issued on October 16. Making his debut as a megaphone wielder, David Butler has diected Sally Phipps and Nick Stuart in the principal roles. "Pajamas," the release for October 23, has Olive Borden as the star. Two pictures are scheduled for October 30. They ae "Very Confidential," featuring Madge Bellamy, and "Truxton King," the second John Gilbert re-issue for the month. Ruth Clifford appears opposite Gilbert.

M-G-M Lion Flight Starts Sept. 27 from California

The non-stop transcontinental airplane flight, in which will participate Leo, the Metro-Goldwyn-Mayer lion, and Pilot Martin Jensen, has been set for next Saturday, September 17, and the take-off will be from some Southern California flying field yet to be selected. B. F. Mahoney, builder of Lindbergh's "The Spirit of St. Louis," is the constructor of the M-G-M ship.

The plane is to land at Roosevelt Field, New York, from where Leo will be transported via truck to receive the plaudits of Broadway, Manhattan. Jensen will return to the Pacific Coast, where he is scheduled to participate in the Spokane race.

Schottenfels Joins Staff of Billboard

Clarence C. Schottenfels, well known trade paper man, has joined the advertising staff of *The Billboard*.

In and Out of Town

JAMES B. LOWE, who is the Uncle Tom of Universal's "Uncle Tom's Cabin," arrived in New York from Universal City De Grasse for the American Legion Convention in Paris and a tour of Europe.

WILLIAM M. VOGEL, general manager of Producers International Corporation, foreign distributors of Cecil B. De Mille pictures, returned Monday, September 5, from Europe, where he spent two months visiting his company's offices in London, Paris, Berlin, Stockholm, Brussels, Prague and Geneva.

J. H. SEIDELMAN, assistant manager of the Paramount foreign department, returned to New York Friday, September 16, on the Aquitania, following a business trip lasting several months to the European offices of his company.

ARRIVING in New York on the French liner, The France, Wednesday morning, September 14, from Havre, Henry Ginsberg, president of Sterling Pictures, is again at the home office following a stay of six weeks abroad. Mr. Ginsberg was accompanied by his wife, the former Miss Mildred Adler of New York.

AL CHRISTIE, producer of Paramount-Christie comedies, returned last Friday from Europe accompanied by Eddie Sutherland, director, Monte Brice, scenarist, and Harry Edwards, production manager for "Tillie's Romance," which Christie will produce for Paramount. The quartet entrained for the Coast the following day to get the picture under way.

MISS LIA TORA, the most beautiful girl in Brazil, and Olympio Guilherme, the handsomest Brazilian, arrived in New York Tuesday, September 20, aboard the S. S. Western World from Rio de Janeiro en route to Hollywood where they will begin working under a long-term contract with Fox Films.

GIL BOAG, Gilda Gray's husband and manager, arrived in New York this week on a hurried trip from Culver City, where Miss Gray is finishing "The Devil Dancer."

GEN Y. CAMMACK, Universal exchange manager in Atlanta, arrived in New York this week for a home office conference.

Fox to Present "Sunrise" on Sept. 23 in N. Y.

"SUNRISE," F. W. Murnau's production for Fox Films, and a Movietone record of a speech by Benito Mussolini, premier of Italy, will be presented by William Fox at the Times Square Theatre in New York, on the evening of Friday, September 23.

"Sunrise," described as "a song of two humans," is said by Fox to be the most artistic and costly film that he has ever produced. Its expense was twice that of "What Price Glory," and thrice that of "The Iron Horse."

The text of the other feature—the Mussolini speech in which the premier will be both seen and heard—has been copyrighted by the Fox Film Corporation.

Following the premiere next Friday night, performance will be given twice a day, at 2:30 P.M. and 8:30 P. M.

Newsreel Resume

Pathe News, No. 75, offers views of Atlantic City beauties; French-American tennis matches; British submarine tests; a game of auto pushball; pigeon feeding in Venice; festival ending Turkish elections; college boys battle; automobile conquering Pikes Peak; blimps dropping aerial life boats; Lipton Cup yacht races, and wrecking of smelter in California mine.

No. 76 details figures in many ocean hops; French winning tennis victory; Rapid City's farewell to Coolidge; Gordon Bennett balloon race; Americans licking British polo-ists; new Miss America at Atlantic City; legionnaires off for France, and Hagen winning Western Open title.

International News, Vol. 9, No. 74, opens with scenes of international motorboat regatta; Dempsey and Tunney training; theatre world tribute to Loew; Tilden beating Cochet; beauty parade in Atlantic City; motor drivers climbing Pikes Peak, and interesting personalities in the day's news.

No. 75 shows Second A. E. F. leaving for France; Miss America at Atlantic City; Coolidge on way to White House; bucking motorcycles; ballooners in distance contest; Shantungese quelling Chinese riot, and triumphant Yankee polo team.

Fox News, Vol. 8, No. 101 presents the French winners of Davis Tennis cup; President ending Western vacation; 101-year old grandmother in airplane; American polo four defeating English; A. E. F. leaving for France; ballooners contesting for Bennett cup; Hagen winning Western open, and new, unbobbed, Miss America.

No. 101 has an awe-inspiring close-up of sea volcanoes off Galapgas Isle in Pacific; five latest flyers missing in oceanic flights; Tunney training; autos racing to summit of Pikes Peak; dare devil jumping off bridge beneath Niagara Falls; more shots of Atlantic City girls.

Kinograms No. 5325 starts off with France and America battling for Davis Cup; Detroit's motor boat races; French diplomats seeing parade of West Pointers; judges deciding on Miss America; Tunney at training camp; camera shots while speeding up Pikes Peak.

No. 5326 also has British-American polo game; winner of Atlantic City pageant; balloons in annual Gordon Bennett race; Lacoste defeating Tilden and Cochet Johnston; old grandmother experiencing her first airplane ride; dare devil driving in dirt track.

M-G-M News, Vol 1, No. 8 pictures U. S. S. Texas leaving New York harbor; French tilting gladiators; crowds at funeral of Loew; scenes of latest trans-Atlantic flyers to join missing; America's New beauty queen; a baby, aged 5, who is great diver; victorious speedboat in international contest; captive bears begging, and Tilden winning over Cochet.

Paramount News, No. 13, depicts autos climbing turns of Pikes Peak; West Point honoring French visitors; girlish battle for Miss America title; Chicago's reception to Tunney; victims of recent air tragedies; youngsters' circus; clash of tennis rulers; Brock-Schlee plane in England.

Changes at Indianapolis

First Run Situation Takes on Different Aspect With Opening of Fall Season

INDIANAPOLIS is undergoing many changes in the first run field and there will be additional ones effected before the Fall season is in full sway, according to rumors that are going the rounds. Several houses have passed to new management within the past few weeks.

The Palace, which for the past five years has been operated by Keith interests under the name of the United Theatres Corp., again became a Loew house on the 1st of September. It was originally a Loew theatre, and has been closed since July 1st. No plans for the re-opening have been announced, nor has the future policy. Before closing it operated with five acts of vaudeville and a feature picture.

E. G. Sourbier, who operates in Indianapolis and at Toledo, Ohio, has purchased from the Central Amusement Company, of which Charles Olson is president, the Lyric and Isis Theatres. The Lyric is a combination vaudeville and picture house and the Isis is playing westerns and second run features. No change of policy has been announced for either house. The B. F. Keith Theatre, occupied by the Stuart Walker repertory company and playing two-a-day, will reopen on a grind policy September 18th.

The Berkell Players, another stock company, will move from English's Theatre, a legitimate house, into the Colonial for a Winter season of stock. The Colonial has been operating as a picture house.

A number of changes have been announced for the Indiana, Circle and Ohio, operated by the Circle Theatres Co. Starting September 10th all three houses changed their openings from Sundays to Saturdays. The concert orchestra was moved back to the Circle from the Indiana, and Charlie Davis and his jazz band, for the past two seasons at the Ohio, moved into the Indiana to work with the new Publix units booked. It is said that at least twelve weeks of the season at English's will be devoted to the showing of road show films.

Fox Installs Movietones

Production Being Rushed to Accommodate Houses by End of Month

FOX is reported as making rapid progress with the installation of equipment to display the Movietone subjects that will accompany pictures. It is said that the houses in the chain will all be equipped with the synchronization machines by the end of this month, and will be ready to take on the regular service.

The company at the present time has six trucks in different parts of the United States and Europe searching out the best Movietone subjects. These trucks have been given roving assignments, and are scouting material for Fox News, as well as other Movietone releases.

Three theatres in the Fox chain are already functioning with the Movietone, and many others are anxiously waiting its installation. The Academy of Music, on Fourteenth Street, New York, is running "What Price Glory" with full Movietone accompaniment. The Terminal, in Newark, has the same picture with the synchronized musical score, and at the Locust in Philadelphia, "Seventh Heaven" is playing with the full score.

Within the next few weeks the following houses in New York will display Movietone in connection with either "What Price Glory" or "Seventh Heaven:" Crotona, Jap Garden, Folly, Ridgewood, Nemo, Jamaica, Star and Audubon; the Washington, Detroit; the Liberty, Elizabeth, N. J.; and the American, Paterson, N. J.

Included in the Movietone numbers ready for release are four song numbers by Raquel Meller, and subjects by Charles Sale, Ben Bernie and his orchestra, and Gertrude Lawrence. Additions will be made to these as rapidly as possible so that the various houses may have Movietone subjects regularly.

"Student Prince" Premiere at Astor, Sept. 21

"THE BIG PARADE" finally departs from the Astor in New York after its record-breaking run of 97 weeks to give way, on Wednesday evening, September 21, to "The Student Prince." "The Big Parade" closed its run at the Astor on September 16 so that the house could be prepared for its Heidelbergian successor. Its stay of more than 22 months smashed every existing Broadway feature picture record. This first of the big war pictures was seen by more than 1,800,000 people, innumerable persons coming back to see it again. The astounding total of more than two million dollars was realized during this period.

"The Racing Romeo" a Special on FBO Program

"The Racing Romeo," an automobile story which has "Red Grange and Jobyna Ralston in the cast, will be released by F B O as a special on their program of pictures for 1927-28. Sam Wood produced and directed the story. Frank Lockhart, race-track driver, schooled the players on how to burn up the roads, acted as technical advisor and played a role in the picture as well. Twelve seasoned speedway veterans were engaged for the auto racing sequences. The story is an original by Byron Morgan.

Franklin Signs Jolson For West Coast House

HAROLD B. FRANKLIN, president of West Coast Theatres, has signed Al Jolson to appear on the stage of a motion picture theatre for the first time. He will be seen for one week at the Metropolitan Theatre in Los Angeles, starting September 8th. It is said that Jolson for his one week's work will receive the highest salary ever paid an artist for a similar engagement.

Arrangements for the signing of Jolson were made by Walter Meyers, of the William Morris Agency, which only recently established a Los Angeles office. It is said that Jolson will not appear at any other theatre on the coast, but will return to New York soon after completion of his contract at the Metropolitan.

S. Stone, M-G-M Agent, Killed in Auto Tragedy

Seymour Stone, M-G-M special representative, was killed last week when his automobile fell over an embankment. Stone and Sam Berger, also a special representative for M-G-M were on their way to French Lick Springs from Cincinnati, where both had been working. Near Carrolton, Ky., their automobile went over the embankment, the gas tank exploding. Stone was burned to death. Berger escaped with his life, but a nervous breakdown is said to have resulted from the accident. Stone had been in temporary charge of the Cincinnati M-G-M exchange during the protracted illness of Carl Sonin, also the victim of an automobile accident.

"Patent Leather Kid" Opens at Woods, Chicago

On the night of September 18, "The Patent Leather Kid," the First National attraction, will open at The Woods Theatre, Chicago, for an extended run. The following Monday was originally selected as the date for the Chicago premiere, but instead the 18th will start the run at The Woods. It will show twice daily at the $2 top scale of tickets.

Universal Will Roadshow "Les Miserables"

OFFICIALS and sales executives of Universal have decided to put out "Les Miserables," the Universal Film de France, as a road-show attraction. The film is now playing at the Central in New York, and at the new Montmartre, in Brooklyn. Negotiations are now pending for a Shubert house in Boston, which will probably house the film for the first time outside of New York. Philadelphia, Washington and other principal cities will then follow in the picture's wake.

The decision to release the attraction as a road shw is due to the business done at the Central, where "Les Miserables" opened on August 22. Some time in October, it is thought, "Uncle Tom's Cabin" will replace it at the Central.

Production Activities Prevail at Universal City

When camera work started on four Jewel productions and preparations were completed for the start of several more, this week saw the last half of the Universal schedule for the coming year begun in earnest.

Hoot Gibson completed "The Rawhide Kid" under the direction of Del Andrews on Monday and on Tuesday started "Western Suffragettes" with Reaves Eason directing. Georgia Hale is the feminine lead in both films.

Reginald Denny commenced working on "Watch My Speed," in which Fred Newmeyer is directing both him and Barbara Worth, leading lady. "Thanks for the Buggy Ride," a Laura La Plante vehicle, was started under the direction of William Seiter with Glenn Tryon in the leading male role. The week also witnessed the starting of "The Symphony," Svend Gade's story with Jean Hersholt starring under the direction of F. Harmon Wight. Marian Nixon and George Lewis are also co-featured.

Roach Comedy and "Rarebits" Head Pathe Program

Ten reels, ranging from the serial and the cartoon to the newsreel and the comedy, compose the Pathe program of eight short subjects for the week of September 25.

"Sailors, Beware!", a Hal Roach two-reeler, and "The Weaker Sex," one of the new "Rarebits" subjects, are the principal offerings for the week. In the Roach comedy are Stan Laurel, Oliver Hardy, Anita Garvin, Frank Brownlee, Lupe Valez and Viola Richard. Hal Yates did the directing. The "Rarebits" issue plays up the feminine in sport.

Other numbers on the Pathe list include the Pathe Review, No. 39; "The Danger Trail," fifth chapter of the Pathe serial, "The Hawk of the Hills"; Topics of the Day, No. 39; "The Human Fly," the weekly Aesop Film Fable, and Numbers 80 and 81 of the news reel. The three items in the Review are: "Burglar-Proof Jewelry," "Flowers of Hawaii" and "Words and Music By———."

Two Stories Definitely Set for Colleen Moore

With Marshall Neilan preparing for the direction of Colleen Moore's final picture for the current season's group, John McCormick, her producer, is already launching plans for the cycle of screen stories in which the star will be seen during the new season. Two of these stories have been definitely decided upon and one more will be selected from several stories now under consideration.

The first 1927-28 production, and probably the most important Moore vehicle on the new schedule, will be "Lilac Time," Jane Cowl's stage success, which George Fitzmaurice will direct. Winifred Dunn is handling the screen adaptation. Following "Lilac Time" will be "Baby Face," adapted by Marna Tully from "Synthetic Sin," the stage play by Frederic and Fanny Hatton. Benjamin Glazer will prepare the screen continuity.

"U" Rushing Building of 2 Wisconsin Houses

A RAPID headway is being made by Universal Chain Theatrical Enterprises, Inc., on the construction of the two new theatres being built in the State of Wisconsin. The steel skeleton for the $1,000,000 Racine house is beginning to rear itself skywards while the evacuation for the $600,000 Sheboygan house has been completed. Universal has also remodeled the Gladstone Theatre, in Kansas City. The house which has just opened has been thoroughly remodeled, equipped and brought up-to-date.

First National Scenarists Work on Nine Adaptations

Thirteen scenarists and continuity writers are engaged upon the screen adaptations of nine forthcoming First National productions. More writing assignments will be handed out by Al Rockett, West Coast production manager, within a few days.

Gerald Duffy is finishing the new Colleen Moore picture, temporarily titled "Tell the World," and Barney Glaser is at work on the script of "The Barker." James O'Donohue is advancing in his preparation of the continuity for "The Noose" while Bess Meredyth has been assigned to adapt "Sailors' Wives." Philip Bartholomae is now writing the screen adaptaion of "The Butter and Egg Man," Mort Blumenstock is adapting "Once There Was a Princess" and John McDermott is working on the adaptation and continuity for "Down Went McGinty."

Pathe Buys Packard Story as Prospective Serial

"The Devil's Mantle," a Liberty Magazine story by Frank L. Packard, has been purchased by Pathe for serial adaptation to follow the present serials underlined for the 1927-28 season.

Two German Offers Made Lars Moen

REPRESENTATIVES in New York of two German companies this week made propositions to Lars Moen, producer of a series of color films called Rainbow Productions, to make pictures abroad. Mr. Moen made use of foreign photographic methods in producing the series. One of these German companies would make a feature in color with Mr. Moen the director. A detailed announcement concerning the young producer's plans will be issued within a few days. He expects to leave for Berlin Wednesday, September 21, for an indefinite stay abroad.

The series of color pictures is now in the cutting room, and it is expected that they will be ready for screening within the next two weeks. Two large American distributing companies have made bids for the distribution of the productions, it is said.

Exhibitors Service Bureau

"Joy Hour" Program Builds Up Matinee Business

Manager Al Ruttenberg, of the Iris Theatre, Detroit, is one of several exhibitors in that territory who are using a "joy hour" program to increase matinee business Saturdays and Sundays. The idea originated with Oscar Hanson, Pathe Short Subject Branch Manager at Detroit.

The plan provides for the showing of a serial episode and a two-reel comedy ahead of the regular matinee program. It is advertised as a special "joy hour," and Ruttenberg and other managers report that it is successful in attracting a greater number of woman and children. It has the added advantage of getting a larger number of people into the theatre at an earlier hour as well as increasing the average receipts for these matinees.

Ask Public to Rate "Stark Love" in Newspaper Ads

Newspaper ads that aroused general curiosity for the picture "Stark Love" were an effective feature of the exploitation for that attraction at the Lyric Theatre in Jackson, Tenn. Manager Emil Bernstecker asked the public to decide whether "Stark Love" was the best or worst picture of the year. The ads, two columns wide, were run under a big headline above the title of the picture. Under the title were two columns headed "Best" and "Worst." The names of local men who had seen the picture at a special preview were inserted under the headings of these columns and still further down the ad was the line "Which side are you on? Will it be the Best or Worst picture you have ever seen?"

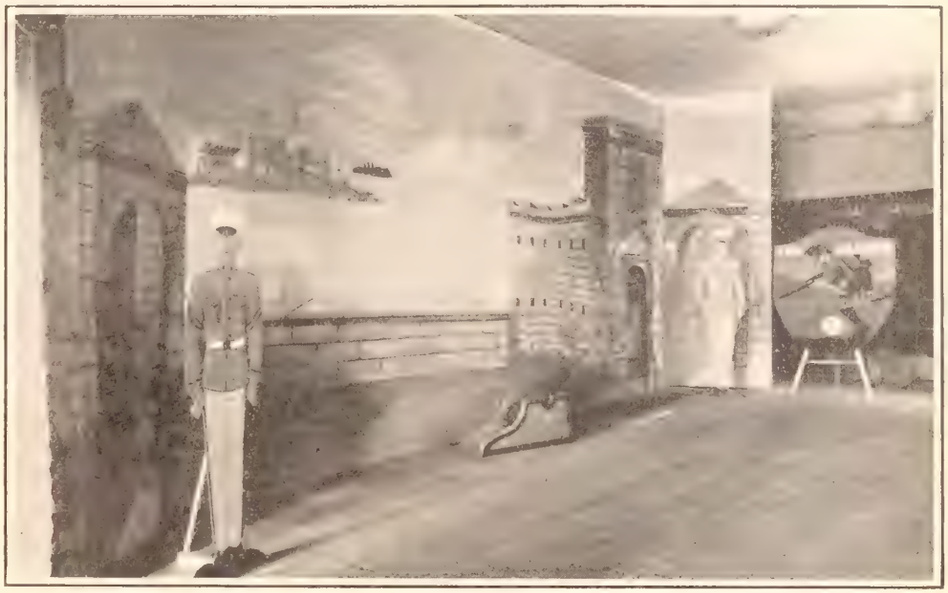
Theatre Party Exploits "The Country Doctor"

A novel exploitation idea was carried out with excellent results in conjunction with the presentation of "The Country Doctor" at Keith's Palace Theatre, Cleveland, by means of a dinner and theatre party for the oldest doctors in that city. The affair was sponsored by Manager John Royal of the Palace and the Cleveland Plain Dealer.

The newspaper invited readers to send in the names of the oldest practising physicians in their neighborhood., Of these, fourteen doctors were invited to a dinner in their honor at the Statler Hotel, and a performance at the Palace. As many as 200 people sent in to the Plain Dealer the name of the same docto

Junior Leaguers Assist in "Babe Comes Home" Drive

J. G. Weigand, manager of the Columbia Theatre, Junction City, Kan., obtained some valuable publicity for "Babe Comes Home" through the Junior Baseball League membership of that city. Through the newspapers he invited all members of the Chamber of Commerce team, the Boosters, Rotary, U. P. A. C., Lions and DeMolay teams, to report to the theatre in uniform on Mon-



Another example of the interesting and attractive lobby displays arranged by W. H. Cornwell, manager of the Liberty theatre, Marysville, Cal., is that shown above, which exploited his presentation of "Tell It to the Marines"

"Chang" Exploited Effectively By Many Leading Showmen

OWING to the fact that it is a picture out of the general run and type of screen attraction, "Chang" is a film requiring somewhat out of the ordinary line of exploitation, and from several parts of the country come reports of ingenious and effective campaigns planned and executed by showmen well known for their resourcefulness in exploitation.

The ideas successfully used for the picture cover a wide range as a natural consequence of local conditions, such as community preferences, type of patronage established for the theatre, and available exploitation mediums.

Among the most effective campaigns recently staged for "Chang" are the drives put on by Frank J. Miller, manager of the Imperial Theatre, Augusta; Manager Sidney Dannenberg, of the Strand, Birmingham; and Charles H. Amos, of the Florida Theatre, St. Petersburg, Fla.

Two weeks in advance of his showing at the Imperial, Manager Miller set in his lobby an attractor consisting of large cut-out letters spelling out the title "Chang." Cards were placed around the flower boxes in the lobby with this title; auto stickers were used, then he painted the word in white letters on sidewalks. He had a ballyhoo, a donkey led about the streets, also featuring the title alone. These teasers were sniped later with the line "coming soon." The posting continued until the town was blanketed with signs reading "Chang." The result was an intense public curiosity in the coming attraction—an eager audience for the final messages in which Miller told about the unusual features of "Chang."

The Birmingham theatregoers were told about "Chang" first by a trailer on the screen of the Strand. Then Dannenberg erected a lobby display, a model jungle house centered in the lobby. One of the windows framed a Travel Sign trailer, featuring copy which developed widespread interest in the coming attraction. There was a lobby panel which read "'Chang,' the picture that has received more critical approval than any picture flashed on the screen"— this including excerpts from reviews by newspaper critics in other cities. Then there was a special advance showing for an invited audience of about four hundred people, which brought excellent publicity.

Manager Amos consistently carried through all his advertising his line "At Last the Critics Agree on a Picture." This angle was introduced in the house program. Later it was publicized by programs distributed through the mail and inserted in laundry packages, and later still in letters. Under his headline Amos printed excerpts from reviews by newspaper critics in the large cities.

Replica of Tabloid Herald for "Lovers?" Showing

Replicas of a tabloid newspaper were distributed about the streets of Lockport as an exploitation stunt for the showing of "Lovers?" at the Palace theatre there. Manager George T. Cruzen had 1,000 of these papers circulated by boys, who harked them as "extras," shouting the sensational headline "Husband Killed in Tragic Love Duel." The paper carried full information about the picture and the playdates at the Palace.

Key City Reports

New York City

FOUR new pictures made their appearance on Broadway last week and, with the exception of the Colony theatre's opening on Friday evening, when Hugo Riesenfeld was welcomed back as managing director of Universal's first run house, nothing very startling took place. All other pictures, except two near the end of their run, seemed firmly entrenched and destined to remain in their respective theatres for some time.

The feature picture with the Riesenfeld presentation at the Colony is **"The Cat and the Canary," and this mystery melodrama was enthusiastically received** by both trade and press; likewise the presentation numbers.

At the Roxy, "The Joy Girl" ran up a gross of $118,399.10 for the week, which is an exceptionally good return, on the Olive Borden vehicle. **"Seventh Heaven" followed in, and the first four days show $76,236.82,** indicating that the house will have from $120,000 to $125,000 at the close of this week. Inasmuch as the picture runs a half hour longer than "What Price Glory," the latter's record cannot very well be equalled even though the Roxy is open at 10:30 A. M. There's no crowd around at that hour.

For the first time at popular prices in New York City, "Ben Hur" goes into its second week at the Capitol with both matinee and evening performances well attended. Several changes are being made in this theatre on stage and orchestra pit which strengthens the report that a change of policy in presentations will soon take place.

"Swim Girl Swim" at the Paramount held up the average of that house while the smaller Publix theatres, **the Rivoli with "Underworld," the Criterion with "Wings" and the Rialto with "The Way of All Flesh," all did well.** The latter goes out after a run of twelve weeks and **equalled the record of "Variety."** It will be followed by United Artists' "The Magic Flame."

First National's "Life of Riley" did very well at the Strand although the presence of **Ben Bernie and his orchestra undoubtedly had something to do with swelling the receipts** of this house.

"The Patent Leather Kid" continues sold out at the Globe and the big fellows—**"The King of Kings" at the Gaiety, "Les Miserables" at the Central, both did well.** "The Big Parade" leaves the Astor this week to be followed by "The Student Prince."

At the Embassy, "The Garden of Allah" is playing to well filled houses and at the Cameo, the same size as the Embassy, **"Chang" was held over. "Old San Francisco" continues** at Warners.

Chicago

THEATRE attendance started off with great prospects for a big week, following the lockout and closing of the theatres here for six days, but tapered off rapidly as the week progressed, owing to the unseasonable torrid spell of weather which slowed up business at all but a few of the large de luxe houses. **Adequate ventilating systems again were a strong drawing card** and, **combined with good shows,** enabled the loop and outlying de luxe houses to play to crowds during the week.

At the Chicago, "Twelve Miles Out" as the screen feature, **and a big stage bill** including Publix production, "Young America," and Spitalny's "Rhythm and Expression," **accounted for a big week.** Norma Talmadge in **"Camille" was the attraction at the Roosevelt, where business was excellent.** At the Oriental **"Framed" was the screen attraction,** which, **combined with one of Paul Ash's sure fire shows, brought in big business,** which is a regular thing at this theatre. **"The Big Parade"** was in its last week at McVickers' and **continued to bring in the crowds.**

"Beau Geste' held the screens at the Tivoli on the southside **and the Uptown** on the north, and **both houses did satisfactory business.** At the Tivoli a big stage show, starring the new stage leader Frankie Masters and his band, and other specialists, completed the bill while the Uptown had the popular Benny Kreuger and his band. **The Norshore with its new stage policy and "Chang" as its feature, broke records for this house. "The Missing Link,"** Charles Kaley and his band, plus Vitaphone, **played to normal business at the Marbro,** and the same feature with Benny Meroff and his stage band, and Vitaphone went over big at the Granada. **"The Heart of Maryland"** and Verne Buck's band were the attraction at the Sheridan, which **had a satisfactory box office** report.

The Capitol enjoyed a normal week with "The Heart of Maryland" on the screen, Del Delbridge and a big stage show and Vitaphone rounding out the entertainment.

Philadelphia

WITH **Van and Schenck as the main attraction and Clara Bow in "Hula" as a decidedly secondary offering, the Stanley Theatre played to very satisfactory audiences.** The main offerings were augmented by the dancing team of Carlos and Valeria.

"What Price Glory," after its long run at the Fox-Locust, opened at the Fox Theatre with almost turnaway business. An elaborate prologue entitled "Over There," presented by members of the Roxy Gang, and produced by S. L. Rothafel, created a proper atmosphere for the picture.

"Beau Geste," a repeat at the Stanton after a long engagement at the Aldine, **is playing to good business.**

Emil Jannings in **"The Way of All Flesh" at the Aldine is doing what is considered satisfactory** business.

At the Areadia **W. C. Fields in "Running Wild," is pulling in a fair amount** of **patronage.**

The Karlton, with Tom Meighan in **"We're All Gamblers," is doing fairly well.**

The Globe, with "Foreign Devils," and the Victoria, with Zane Grey's "Nevada" and the Dempsey-Sharkey fight pictures, enjoyed a good week.

The Fox-Locust has put in "Seventh Heaven" for an extended run, and early business indicates that it will probably hold out for some weeks.

St. Louis

IN its second week at the Loew's State Theatre, **"The Big Parade" continued to play to excellent business** although, naturally, not up to the record-breaking proportions of the opening seven days. However, it was probably the best repeat week in the history of this house, which was opened to the public in August, 1924.

The Ambassador at Seventh and Locust streets had on its screen "Smile, Brother, Smile." Its cast was headed by Jack Mulhall and Dorothy Mackaill. The management had prepared an extra stage show to celebrate the first anniversary of this house, which opened in August, 1926, **and on the whole it was a good week.**

The Missouri Theatre offered as its duel attraction of the week Gertrude Ederle and Bebe Daniels in "Swim, Girl, Swim" and the Siamese Twins on the stage. **It was an average week for the season.**

The St. Louis Theatre had an excellent film on its screen styled "Alias the Lone Wolf" in which Bert Lytell had the leading role.

It was a very good week for the neighborhood theatres with airdomes. The weather for a change was really warm—more like a real August week than part of September. However, the business of the outlying houses was far from what it should have been. **There is still much unemployment in St. Louis while thousands of men and women, who should know better but never will, have been journeying nightly out to St. Louis county to give some fat and sleek gamblers their hard earned wages and in some instances life's savings to see a flock of hounds chase after a stuffed rabbit.**

The dogs get somewhere even if they never catch the rabbit, but the patrons of the two tracks that are now open are merely on the way—to want and poverty.

So marked has been the trend to the tracks leading clergymen and businessmen have taken steps to wipe out the "racing evil."

Boston

BOSTON'S holiday week-end business was not up to expectations. Steady growth in box office receipts during recent weeks led to the belief that a record-breaking week would be enjoyed, but holiday business was only fair, making, all told, an average week.

Only one reason for the week's showing can be found—the weather. After a summer of almost continual rain, Boston emerged from its wet blanket with a week of the most ideal weather imaginable. The result was that Boston was like a deserted village over the week-end holiday.

The Metropolitan took the lead in the opening observances of Paramount Week with "Hula" as the feature, playing to better than average audiences during the entire week in spite of the general slump. Jack Partington's presentation, "Way Out West," was a real Westerner, and was worthy of mention.

Another theatre reporting good business was Loew's State, where "The Big Parade" was the feature. This was its first appearance at popular prices.

Loew's Orpheum presented "Adam and Evil," and the twin houses, Modern and Beacon Theatres, had as their double feature, "Passion" and "The Black Diamond Express." "The Way of All Flesh," shown earlier at the Metropolitan, was the week's feature at the Fenway Theatre. "The Bugle Call" and "Slaves of Beauty" were the double features at the Bowdoin Square. "Soft Cushions" was the film at the Keith-Albee Boston Theatre.

Four Boston theatres showed "Beau Geste" simultaneously, the Washington Street Olympia, Capitol, Scollay Square Olympia and the Central Square, playing to better than average business.

In addition to the theatres showing "Beau Geste" and the Metropolitan, Boston and Fenway Theatres, twenty-six other theatres in the Boston territory participated in Paramount Week.

Detroit

BUSINESS continues to increase at the downtown houses, practically all attractions drawing good crowds throughout the week despite warm weather.

"Beau Geste," at the Adams, continues as the favorite film. Excellent attendance summed up the second week's showing. These roadshow features with popular prices bring movie-goers and others here to the box offices in exceedingly large numbers and this attraction is no exception. It is being held over another week.

A heavy drop in the Madison's receipts followed the second week's showing of "The Magic Flame." In a cooler house this film would have done much better. During the previous week when temperatures were right, large throngs flocked through the doors.

At the Michigan, Bebe Daniels in "Swim, Girl, Swim" augmented by Lou Kosloff and his symphonic syncopators in "Banjomania," went along nicely. Evening performances brought in big money and matinees during this latter part of the week also drew well.

"Slightly Used," with May McAvoy and Conrad Nagel proved a good bet at the State where Loew's vaudeville is also featured and Douglas McLean registered well in "Soft Cushions." Both shows were far better than those offered in these houses last week.

The Miles did fairly with "Passion" and vaudeville while the Cohen brothers, Ben and Lou, of the Colonial reported average on "Paid to Love."

Monte Blue's "The Bush Leaguer," showing in the Temple along with Keith-Albee vaudeville, was heavily patronized.

Cleveland

THE week just concluded was very satisfactory from a box office point of view. The best pictures did the best business. The mediocre pictures did good business. None of the pictures shown first run last week fell down.

"The Way of All Flesh," which opened at the Stillman, did very well. There was not a dissenting voice against the greatness of this picture. The Palace had a constant waiting line to see "Running Wild," which pleased the vast army of farce lovers. "Adam and Evil" did not come up to expectations at the Allen. It did fair business, which, according to those who pay to enter, was what it deserved. "Smile, Brother, Smile," an unusually good comedy, rolled up a good box office record at the State Theatre. "Moon of Israel" held up well during its second week at the Cameo. Reade's Hippodrome played to packed houses with "The Blood Ship," a picture with great entertainment value, and recommended by local newspaper critics. "Two Girls Wanted" received its just rewards with just fair business at Keith's East 105th St. "Potemkin," the first feature shown at the Little Theatre of the Movies, praised by critics, was a decided success, and taxed the capacity of the small playhouse every day. The Park reports just fair business with a return engagement of "When a Man Loves."

Weather conditions last week were fair. While the weather turned warm in the daytime, the evenings were cool. No special legitimate stage attractions were offered as competition. Neighborhood theatre give conflicting reports. Some had a good week. The majority claim that business is below normal for this time of year.

Minneapolis

LAST week was a banner one for the moving picture theatres in Minneapolis and St. Paul, as it always is during State Fair week. This event always brings in thousands of visitors from the Northwest, and as the fair grounds are situated midway between Minneapolis and St. Paul, the two cities divide the crowds about equally.

"Resurrection" did such a rush business at the Strand that the picture has been held over for a second week—probably the direct result of the Fair crowds. Wallace Beery and Raymond Hatton proved immensely popular at the State, where they held forth to large audiences in "Firemen, Save My Child." "The Blood Ship" pulled in big crowds at the Lyric, and Clara Bow in "Rough House Rosie" moved into the Grand for a big week. Pantages was featuring Tom Mix in "Tumbling River" and, as usual with a Mix picture, was well rewarded at the boxoffice.

"The Kid Sister" seemed to make a hit with the Fair crowds at the Hennepin-Orpheum, as did "For Ladies Only" at the Seventh street. Neighborhood houses, of course, did not feel the effects of Fair week as strongly as did the down town theatres, but they reported strong business just the same. "Twelve Miles Out," "Tillie the Toiler," "Rough House Rosie" and "Lovers?" were some of the pictures shown at the Loring, Lagoon, Rialto and Lyndale, all of which found attendance good.

The weather was damp and rainy most of the week, which kept down the Fair attendance, but helped the movies a great deal.

Seattle

HIGH gross for the week in this city was established last week by the Orpheum Theatre, which opened its fall season in a beautiful, new theatre with an entirely new policy of feature pictures and Orpheum vaudeville at a new reduced price scale. Top prices are now 75c, and run as low as 25c for matinees. "The Fighting Eagle" was the picture selected as the opening attraction, and met with more popular approval than the stage program. Two shows daily, with continuous on Sunday, resulted in an opening week's gross that neared the $25,000 mark.

Despite the competition of the Orpheum opening, the Fifth Avenue Theatre maintained its usual high gross, reaching the $20,000 level with "Hula" and a very good Fanchon-Marco stage show. Eddie Peabody's weekly novelties continue to bring rounds of applause from every audience, and this little master of ceremonies is a real box office attraction in his own right.

Several big pictures in their second week continued to draw large houses, aided to a great extent by a remarkably dignified and effective "Greater Movie Season" campaign put over by West Coast Theatres. Among these pictures was "Camille" at the United Artists Theatre, which held up very satisfactorily until the end of its two-weeks' run.

At the Pantages Theatre, "What Price Glory" in its second week continued to play to large houses, although business was noticeably lower than the first week. A five-act vaudeville program augmented the second week's engagement, which concluded the run. It was the first showing in America at popular prices, the film never having been road-showed in this territory.

"Beau Geste" at the Columbia Theatre fared better than the two previous extended run pictures, and went into a third week this week at Manager Bender's house. The film has been doing a very big business, hanging up a gross that has not been equalled in this house for a good many weeks.

"The Missing Link" at Hamrick's Blue Mouse was another film that has lasted two weeks and is still going strong. The Vitaphone subjects used on the same program were weak. One more week for this picture here.

"Adam and Evil" at the Liberty Theatre and "The World at Her Feet" at the Embassy were the two other new pictures in town at the first-run houses. The first-named picture was only fairly successful in its box office appeal, although it met with the approval of everyone that saw it. The Embassy attraction was a good business-getter, and kept this popular little house busy at nearly every performance.

Albany

FOR the first time in three years, a picture is being held over in Albany, N. Y., for a second week. "What Price Glory," playing at the Leland absolutely smashed every attendance record in the history of the city. From Monday until Saturday, there was a wild scramble, and the jam became so great on two or three nights that Alec Sayles, house manager, stationed himself at the box office and refused to accept the money that was being shoved through the wicket. As a result "What Price Glory" is being held over this week, and may go into a third week. If the third week becomes a possibility it will be the first one in Albany's history.

While "Camille" drew well at the Mark Strand, it could hardly be classed as being in the running with "What Price Glory." Norma Talmadge has always been the best drawing female star at the Strand, but it was necessary to use a mailing list of 10,000 persons to bring about a satisfactory attendance during the week when a comparison was drawn with the Leland. Mae Murray, playing in "Altars of Desire" at the Clinton Square, did not have so much as a show with the others during the week. The Mark Ritz, with "The Stolen Bride,"

did a good business, although an Our Gang comedy no doubt helped matters along, and the house also got a portion of the overflow from the Leland.

In Schenectady and Troy, "Camille" pulled well, although the attendance was nothing phenomenal. Weather conditions were ideal with cool weather prevailing.

Salt Lake City

A PORTION of the unusually heavy business enjoyed by all of the downtown motion picture theatres during the past week has been accredited to the Col. Lindbergh celebration which drew many people here from the surrounding country. Brisk fall weather has also sided in making theatre business exceptionally good.

This being the Tenth Annual Paramount Week, "Beau Geste" was selected as the production to be offered at the Paramount Empress and, according to the new manager, Carl A. Porter, records of the house were shattered. This picture is being shown as an extended run.

At the Victory Theatre here, now under the management of Ray Hendry, **"Nevada" has had a very successful run** during the past week.

"The Lone Eagle" at the American is reported to have drawn exceedingly large crowds.

"Passion" is reported to have been well received at the Pantages Theatre in connection with the regular vaudeville bill.

"The Canyon of Light" drew the ever waiting hosts of Tom Mix and Tony fans from the child populace of the city and big box office receipts were the result.

The second showing of Clara Bow in "Rough House Rosie" at the Rialto did capacity business.

Exploitation has been above the average this week.

Central Pennsylvania

TWO pictures that proved good money-makers for Harrisburg theatres during the week, and stood out above the others in that and others respects, were "Camille" at the Colonial, and "Mockery" at Loew's Regent. Both started off with big crowds on Monday, Labor Day, when they won popular approval in a way that assured good business for them throughout the week.

At the Victoria the feature was "We're All Gamblers," which did not draw so well, critics declaring that Meighan has done much better in other vehicles for his talents. There was a Meighan picture at the Grand, also, where the offering was **"Tin Gods,"** in which Renee Adoree also stars.

"The Romantic Age," was well liked at the State, together with the vaudeville bill, in the last three days of the week. **The New Rialto successfully offered "The Block Signal."** Railroad plays of merit always are popular in Harrisburg.

Rin-Tin-Tin, in "Hills of Kentucky," was at the National and did well notwithstanding it was shown in a larger Harrisburg theatre a month or so before.

The fact that the week opened with a holiday served to boost the total receipts. Good weather conditions and the fact that a great many persons began coming home from summer vacation trips at the beginning of the month also were important contributing facts.

Baltimore

DURING its second week at Loew's Valencia beginning Monday, September 12, "The Big Parade" played to crowded houses and almost did the same amount of business as during the first week, even though it has been shown twice before here at a legitimate house at road show prices of admission.

Next in line was the business done "Service for Ladies" with Adolphe Menjou in the starring role and Gertrude Ederle, Helen Wainwright and June Epperson also on the bill at Loew's Century. **Business there was excellent.**

With the addition of seven men in the orchestra at the Rivoli, and the policy of again giving stage acts on the bill inaugurated during that week, **"Naughty But Nice," starring Colleen Moore went over fine at that playhouse.**

"Pleasure Before Business," proved a very good drawing card at Keith's Hippodrome with five acts of family vaudeville; "Moon of Israel" pulled them in strong at the New Theatre **as did "The Great Mail Robbery"** at Whitehurst's Garden, with five acts of family vaudeville also.

"The Bush Leaguer," starring Monte Blue, did not go over so well with the public at Warner's Metropolitan, the patronage being flat throughout the week. **At Ford's Theatre business on the third week of "Old Ironsides," was just so-so.** The prices charged at this legitimate house were 50 to $1.50 at night and 50 to $1 for matinees.

San Francisco

DURING the past the San Francisco motion picture houses kept up their good box office reports, generally speaking. **"Underworld" did fairly well as the Granada Theatre,** and the Fanchon and Marco Idea was considered very good. **"The Life of Riley" drew well** at the Loew's Warfield Theatre, and there the presentation act drew fairly well.

"The Big Parade" was held over for the sixth week at the California Theatre, and continued the big crowds it did the previous weeks. **"Beau Geste" was continued at the St. Francis Theatre** at popular prices and drawing big crowds only on certain days, but not continually, as it was thought it would draw.

"Ain't Love Grand?" and "That's My Money," both shown at the Union Square Theatre with vaudeville filled the house comfortably. Frank Lacey continued the Griffiths productions shown the previous week and did well the second week also. **"Framed" drew crowds to the Golden Gate Theatre,** which filled the house with vaudeville acts.

In the residential districts the **Wigwam did especially well with "The Unknown Cavalier" and a musical comedy. The Coliseum attracted many with "Cabaret,"** and the individual songsters who appear on Saturdays and Sundays. **The Casino Theatre filled the theatre with "The Red Kimona"** and Henry Pincus, the manager did better than he expected.

Milwaukee

THE re-opening of the Garden Theatre, and the innovation of the Vitaphone were the outstanding events in Milwaukee theatrical news this week. **"When a Man Loves" was the feature.** Crowds surged about the front of the theatre on the opening night and continued to patronize the theatre throughout the week. Unusually warm weather over the double holiday brought business slightly below par for most of the theatres. **Clara Bow in "Hula" drew good business to the Wisconsin** in spite of adverse weather conditions. **Business was fair at the Strand where "Firemen, Save My Child" amused the audiences. The re-issued "Covered Wagon" struggled hard against competition** in other houses and outside attractions, and succeeded in winning some degree of attention from the theatre going public. **"Metropolis" did only fair business at the Alhambra.** The Orpheum featured Rod La Rocque in the **"Fighting Eagle," which was very favorably received.**

Saxe's new Uptown on the northwest side opened last Saturday with a seven unit program featuring "The Poor Nut," and drew excellent patronage throughout the week. **"The Blood Ship" made its premiere in Milwaukee at the Milwaukee Theatre, where it was enthusiastically received.** Raymond Griffith in **"Time to Love" brought in good business to the Oriental, while Johnny Hines in "All Aboard" proved a good drawing card** at the Modjeska and Tower Theatres.

Kansas City

RAIN, which routed unusually warm September weather, coupled with a strong lineup of pictures, caused box office figures to soar this week in Kansas City.

At the Newman, Clara Bow in "Hula" did a big business all week, the same applying to "Beau Geste" at the Royal, although the latter picture was booked to run more than one week.

"When a Man Loves" was the feature of the Vitaphone program at the Globe, attendance being better than the previous week. "Moon of Israel" appealed to church goers and attracted good crowds for the week. **"Moon of Israel" appealed to churchtages did a good business.**

Harry Langdon in "Three's a Crowd" at the Main Street did a bigger business than the two previous weeks.

Oklahoma City

"BEAU GESTE" returned to Oklahoma City for the first time at regular prices and played to well filled seats at every performance. The comments were all good on this picture too. Some advance advertising was carried in the newspapers for a week or so before the picture appeared, and the results at the box-office were very satisfactory. It played at the Criterion.

"Camille" also made a return trip last week at regular prices **and drew good crowds,** especially the first part of the week. The comments on "Camille" were varied, but it did very good business on the whole.

"Nevada" did a nice regular business at the Capitol the first half of the week. These better grade Westerns do well at this theatre. **"Madame Pompadour" kept up this theatre's average** for the last half of the week. Dorothy Gish was the main part of the attraction of this picture.

"Alias the Lone Wolf" played the first half of the week at the Liberty **to pretty fair business. Tom Mix finished the week with "The Circus Ace." Mix goes over well** at the Liberty.

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Mystery and thrills are graphically conveyed in display ads featuring showings of "The Cat and the Canary" (Universal) by means of silhouette effects. A study of the displays reveals several clever adaptations of stock illustration. Ads shown exploited showings at the following theatres: Madison, Detroit Capitol, Atlanta; Aztec, San Antonio; Eastman, Rochester; Capitol, Dallas.

Studio Briefs

Ralph Forbes will play opposite Renee Adoree in "Rose Marie." Other roles in this Metro-Goldwyn-Mayer film will be in the hands of Lloyd Hamilton, Harry Carey and Roy D'Arcy.

Marceline Day has signed a new contract with Metro-Goldwyn-Mayer upon the eve of her initial work in "The Hypnotist."

Production has begun on "Broadway After Midnight," a Krelbar picture which Bud Barsky is personally supervising on the West Coast. Priscilla Bonner, Cullen Landis, Gareth Hughes and Barbara Tennent have the leading roles.

Florence Vidor will next do "Honeymoon Hate," an adaptation of a story by A. M. Williamson. Luther Reed has been assigned the direction tentatively.

The Cast for F B O's "The Slingshot Kid," starring Buzz Barton, now comprises Jeanne Morgan, Arnold Gray, Jay Morley, Frank Rice, Buck Conners and Wilson Hummel. The story was written directly for the screen by John Twist and Jean Dupont. Louis King is the director.

Aggostino Borgaio has been given one of the important roles in "Beau Sabreur," which Paramount is now filming at the Lasky ranch in California.

Henry B. Walthall has joined the cast of "The Hypnotist," a new Metro-Goldwyn-Mayer vehicle for Lon Chaney.

Fay Wray has been cast for the leading feminine role in Adolphe Menjou's new Paramount vehicle, as yet untitled.

Alice White and Lucien Prival have been added to the cast of "The Private Life of Helen of Troy," now in production at the First National Burbank studio.

Richard Arlen will be seen in the leading male role opposite Bebe Daniels in "She's a Sheik," the comedienne's new picture for Paramount.

Audrey Ferris, former dancer at Grauman's Egyptian Theatre, has been chosen for the chief feminine part in "Sailor Izzy Murphy," George Jessel's forthcoming Warner Bros. comedy soon to be started.

Fred Kohler will play the role of the villain in George Bancroft's first starring picture for Paramount provided he finished his role in the Paramount Western, "Open Range," in time.

James Murray, the young actor whom King Vidor discovered, will have the male lead in "In Old Kentucky," which John M. Stahl is to direct for Metro-Goldwyn-Mayer. Edward Martindel is the only other player selected to date.

Mary Brian will play the ingenue lead in the initial Paramount comedy co-starring Chester Conklin and W. C. Fields as yet untitled. Ralph Cedar is to direct.

Ann Sheridan has been assigned to play opposite Bob Steel in F B. O's "The Bandit's Son," which Wallace Fox will direct. Miss Sheridan last appeared with Bob Custer in "Galloping Thunder."

Shirley Dorman, who became a screen player through an introduction to Lois Weber, this week signed a long term Paramount contract, awarded because of her roles in "One Woman to Another" and "The City Gone Wild."

Estelle Bradley, feminine lead for Lloyd Hamilton and Lupino Lane, is seen as leading lady in the former's latest comedy for Educational, "His Better Half."

Frank Strayer, director, has been chosen to handle "Now We're in the Air," on which Paramount will start production inside of a few days.

Neil Hamilton has been cast as leading man to Esther Ralston in "The Glory Girl," which will be placed into production at the Paramount studio in the near futur. Frank Tuttle has been chosen to do the megaphoning.

Supporting players in the cast of Warner Bros. vehicle for Dolores Costello, "The College Widow," include William Collier, Jr., the masculine lead, Anders Randolf, the heavy, and Douglas Gerrard, Charles Sellon, Big Boy Williams and Grace Gordon.

Frank T. Daugherty, title-writer, has been appointed assistant to Randolph Bartlett, film and title editor at F B O. Daugherty is at present working on the titles of "South Sea Love" and "The Slingshot Kid."

Helene Costello has been loaned by Warner Bros. to Metro-Goldwyn-Mayer for the feminine lead in the latter's "In Old Kentucky."

"The Comeback" is the temporary title for Monte Blue's next picture for Warner Bros., based on a story by Harvey Gates. Lloyd Bacon will direct it.

William Austin, who has a featured role in "Swim, Girl, Swim," Bebe Daniels' vehicle has been signed to a long term contract by Paramount.

Work gets under way about October 15 on Gotham's "The Fruit of Divorce," in which Percy Marmont will star. The story is an original by Leon De Costa. No director has as yet been assigned to preside over the company.

Gleen Tryon will play the featured supporting role in "Thanks for the Buggy Ride," Laura La Plante's new starring vehicle for Universal. Tryon is now completing "The Flying Nut." William A. Seiter will direct the La Plante feature, and will start within a few days' time.

Neil Neely, who three years ago left a Texas ranch where he was born and reared, has been placed under a long-term contract by Metro-Goldwyn-Mayer. Neely stands six feet one and one-half inches; he makes his debut in "West Point," which Edward Sedgwick is directing.

Violet La Plante, younger sister of Laura La Plante, has just completed a leading role opposite Bob Curwood in "The Valiant Rider," a Universal short length Western. Others in the cast are Jack O'Brien and Buck Conners.

Metro-Goldwyn-Mayer has signed Charlotte Greenwood, eccentric dancer and actress, to play the leading role in "Baby Mine," now being filmed with Karl Dane and George K. Arthur co-featured.

Claude King, stage and screen actor, has been added to the cast of "The Hypnotist," Lon Chaney's new vehicle for Metro-Goldwyn-Mayer. King is the only English actor singled out for mention in Shaw's "Prefaces to Great Plays." Andy McClellan has also been added to Chaney's support.

Josephine Dunn, Paramount player, has been cast for a role in support of Bebe Daniels in the star's latest comedy, "She's a Sheik."

Rose Dione, French actress, has been added to the cast of "Bringing Up Father," the Cosmopolitan film which will be built around the strip by George McManus. Other additions to the cast include Tenen Holtz and Bull Montana.

John Waters will direct Paramount's first comedy feature presenting W. C. Fields and Chester Conklin. He will begin work on the comedy as soon as "Beau Sabreur" is in the hands of the cutters.

Dorothy Revier will play in another First National film, "The Gorilla," before returning to Columbia Pictures, to whom she is under contract. First National asked Columbia for a continuation of Miss Revier's services after her role in Richard Barthelmess' "The Drop Kick."

John Barrymore's "Tempest" will be directed by V. Tourjansky and not Frank Lloyd, who has resigned from the post. Tourjansky directed "Michael Strogoff." The new Barrymore vehicle goes into production on September 14 at the United Artists' Hollywood plant.

Production is scheduled to start soon on "The Gorilla," to be produced by Asher, Small and Rogers for First National as players are rapidly being signed. Tully Marshall is the latest to join the cast.

Emile Shautard, director and character actor, has been added to the cast of "Now We're in the Air," which Frank Strayer is directing for Paramount.

The next First National vehicle for the team of Jack Mulhall and Dorothy Mackaill will be "Man Crazy," an adaptation of "Clarissa of the Post Road," a story by Grace Sartwell Mason. John Francis Dillon will direct it.

Cullen Landis, who first achieved prominence under James Cruze, will again work under that director, having been cast for the role opposite Marie Prevost in "On to Reno," which picture marks the debut of Cruze as an associate producer with Cecil B. De Mille. Joseph Jackson did the story and Walter Wood is supervising its scenarization.

Richard Clendenin, one of the Ten National Collegiate stars selected by First National, has been cast for an important role in "No Place to Go," which Mervyn Le Roy is directing with Mary Astor and Lloyd Hughes in the leading roles. Loretta Young, a new screen "find" of First National, also plays a part. This will be her fourth assignment; she is only fifteen.

Eugenia Gilbert has been cast for the leading feminine role in "By Whose Hand?" Columbia's mystery feature which will star Ricardo Cortez.

Lucille Hutton and "Kewpie" Morgan are cast as the principal supporting players in "Batter Up," an Educational-Mermaid comedy in which George Davis is featured.

Matthew Betz, character actor, will portray the villain in "The Shepherd of the Hills," the Harold Bell Wright story which Charles R. Rogers is producing for First National. Alec B. Francis will play the title role in the picture.

Patsy Ruth Miller, who was recently signed by Tiffany Productions, will play the leading part in "Once and Forever," now in production. The complete cast has not been assembled as yet. Johnny Harron has also been signed for an important role.

Casting has begun on "Pretty Clothes," second Sterling production for the new season. Charles Clary, Lloyd Whitlock and Jack Mower have been allotted minor roles.

Fox writers are now busy on the 1927-28 schedule. Donald McGibney is doing "Womanwide." James K. McGuinness will soon finish "The Girl from Havana," and Harry O. Hoyt is to write "Balaoo." Reginald Morris is writing "Ladies Must Dress," Seton I. Miller has just completed "Wolf Fangs" and Randall H. Faye is writing the continuity for a McNamara-Cohen vehicle. Lambert Hillyer is engaged on "The Branded Sombrero." A H. Halperin is busy with a high school story, Frances Agnes with "The Comedian," while Harold B. Lipsitz has finished the continuity for "Silver Valley."

The latest word from the Chadwick Studios announces that Betty Compson is to be starred and Pauline Garon and Armand Kaliz featured in one of First Division's forthcoming features, "Temptations of a Shopgirl." Raymond Glenn, William Humphrey, Gladda James, Cora Williams, John Webb Dillion, Jack Tanner, and William Curran are in the cast. This feature is to be directed by Tom Terris with Georges Benoit and Ted Tetzlaff cranking the cameras.

Leila Hyams, Warner Bros. featured player, has been loaned by that organization to Fox, for whom she will act as Buck Jones' leading lady in "The Branded Sombrero." Miss Hyams has just completed her latest Warner role as principal support to Monte Blue in his forthcoming stellar vehicle, "One Round Hogan."

Conrad Nagel has put his signature to a contract with Warner Bros. to play in two pictures. This followed the company's enthusiasm for his work in "Slightly Used" starring May McAvoy, in which he appeared as male lead. The first of the two additional films which Nagel will make willl be "The Girl from Chicago" soon to be started with Ray Enright handling directorial duties. Following this the actor will again be seen opposite May McAvoy in a picture temporarily titled "If I Were Single."

Myrna Loy will have the principal lead in Warners' production temporarily titled "The Girl from Chicago," which is an adaptation of Arthur Somers Roche's story, "Business Is Best." The studio schedule calls for this picture to be started early next week with Ray Enright directing. Conrad Nagel is playing the male lead and other selections for the cast are now being made.

Mystery surrounds the production in which Columbia Pictures will present Conway Tearle. Beyond the fact that it is a story of love and sacrifice, and that it is scheduled as one of the eight specials, the company is keeping even the name of the new production a secret.

George B. Seitz has been selected to bring the Tearle vehicle to the screen. This will be Mr. Seitz's second production for Columbia as he is also responsible for the direction of "The Blood Ship."

This week's addition to the list of important players being lined up for Columbia's "Perfect Thirty" is Gibson Gowland, who was signed by Harry Cohn, vice-president in charge of production, for a prominent role in one of the company's forthcoming specials.

Five more players were added to Columbia's "By Whose Hand?", now in its second week of production, when Harry Cohn, vice-president in charge of production for the company signed Tom Dugan, William Scott, Lillianne Leighton, J. Thornton Baston and Edgar Washington Blue for prominent roles in the new feature. "By Whose Hand?" stars Ricardo Cortez and features Eugenia Gilbert.

Because of his creditable performance in "Rough House Rosie" starring Clara Bow, Reed Howes has been selected for the masculine lead of "Say It with Sables." This production will star Claire Windsor in one of the most pretentious offerings of Columbia's 1927-28 program.

The first of a series of important roles planned by Warner Bros. this season for Helene Costello will be in support of Warner Oland in "Good Time Charley," a production to be started early in September with Michael Curtiz as director. At present Miss Costella is working on the Metro-Goldwyn-Mayer lot, where she was loaned by Warner Bros. for the lead in "In Old Kentucky."

Thelma Todd will play opposite Richard Dix in "The Gay Defender," the star's next picture for Paramount. This will be the first big role for the blonde graduate of Paramount's school. Previously she had bits in "Firemen, Save My Child" and "Nevada."

Al. W. Fremont, comedian, and Paul McAllister have been signed to appear in Bebe Daniels' newest Paramount picture, "She's a Sheik." With the assignment of these players the cast for the picture is now complete. Clarence Badger will direct the production, which goes before the camera on Monday.

William Fairbanks, who has been starred for a number of years in western film productions, has been signed by Metro-Goldwyn-Mayer to play the role of "Buffalo Bill" Cody in "Wyoming," Tim McCoy's next western vehicle, it was announced last week by Irving G. Thalberg, M-G-M executive.

James Cruze, who recently joined the Pathe-De Mille force as an associate producer, has completed his organization and cast, and is ready to start shooting on his first picture, "On to Reno," with Marie Prevost starred. In addition to Miss Prevost, the cast will include Cullen Landis, as leading man, and Ned Sparks.

The original screen story from which will evolve Max Reinhardt's first motion picture, to be released by United Artists, has been written by Rudolph Kommer, Austrian playwright and critic, and intimate of Reinhardt for two decades.

Mary Brian will have the feminine lead in "Side Show," the first W. C. Fields-Chester Conklin comedy, which goes before the cameras within the next fortnight. Ralph Cedar is to direct the story, which shows Conklin as the suspicious sheriff of a small town making life more bitter than ever for the cynical owner of a defunct carnival, played by Fields.

Lupino Lane will direct himself in the next Lupino Lane Comedy to be put in production at Educational Studios. The star has had several years' directorial experience in England, where he was the head of the Homeland Films prior to the war. Lane occupies a unique position in filmland. He is the only star before the screen who is, or has been, producer, director, distributor and star. At the present time he owns the controlling interest in several theatres in London.

Two more prominent screen names have been added to the cast of "The Gorilla," the Ralph Spence stage play which is being filmed as a First National special.

Noah Beery has been named to play the third important role in "Louisiana," a George Fitzmaurice production for First National Pictures, in which Billie Dove is to be starred. Gilbert Roland will play the masculine lead.

Hayden Stevenson has been added to the cast of "Fires of Youth," John Gilbert's new Metro-Goldwyn-Mayer vehicle. Stevenson plays the role of a newspaper reporter, a "buddy" of the hero in the local room of a Washington newspaper. Stevenson, a former stage actor, first won prominence on the screen in the H. C. Witwer stories, and has since played many notable roles.



"Hook, Line and Sinker"

(Pathe—One Reel)

AESOP said many years ago "Many a man's ship is wrecked on a permanent wave," according to the little grain of wisdom tacked onto the end of this Aesop fable in film form. But those who see the thing will say what spoiled a day of pleasure for Al Falfa was not the elements, fate nor even a blonde; it was the diabolical wickedness of Thomas Cat and his small friend Milton Mouse, who conspired with the fish in the lake and the worms in the earth to make life miserable for poor Al. As Al was an ardent fisherman, imbued with a fisherman's persistance and determination, he was easy prey for their game of torment. They stole his bait, they released the fish he caught and made life in general miserable.

At length old Falfa catches a big one, but is knocked into the ocean when a storm arises with overpowering suddenness. Down in the depths of the sea he encounters mermaids and an octopus. This devil fish engages him in combat, but is tied up for a time by Al. However, he ultimately gets loose and a terrible figure of vengeance pursues the luckless man through the water onto the shore, where the cat and mouse join in the run for safety.

Cartoonist Terry has some good gags here. The concerted efforts of Milton and Thomas to fool the farmer are enjoyable.—RAYMOND GANLY.

"Fully Equipped"

(Educational—One Reel)

HONEYMOONERS burdened with an unwelcome uncle just discharged from a sanitarium for neurotics. With this pest around things naturally did not harmonize with Jack Lloyd and Edna Gregory, the young couple. And the matter is aggravated considerably as the uncle had a bandaged foot which seemed to be a magnet for all sorts of heavy weights. The young people are hard put to please their irate guest and much of the comedy is taken up with the various calamities that befall the old man and his agonized grimaces of protest. A doctor from the sanitarium arrives to examine his erstwhile patient, only to depart in great haste, the back and middle portion of his pants afire and belching forth great quantities of smoke, it having been ignited by constant kicks from the uncle's foot, which in turn had been lit by a lighted match. It is comedy of this sort that extends throughout the Cameo comedy—the ordinary kind which nevertheless pleases. Henry Murdock has the role of the flustered and persecuted uncle. Robert Dillon directed. —RAYMOND GANLY.

"Lost in a Pullman"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

PERHAPS if the principal performer (named Luke) had shown more ability and the director had given his scenes the proper semblance of nonsensicality, this Physical Culture comedy would be more impressive. It is painfully interminable in desperate attempts to produce laughs; it has very little of gags.

Mawkish humor suitable as filler.

This Luke resides at the sea shore and arouses the suspicions of a heavy fellow because the latter's wife seems to be interested in him. Ensue rough and tumble chases and continual vexing of the villain by Luke. Returning home by train, he encounters the same couple, and more roughhouse, slapstick stuff comes to the fore. Luke is no sooner out of one scrape than he's in another with the irritated husband; the latter endeavors to put him away for good, but Luke's luck in squeezing out of tight situations holds until one juncture arises out of which there seems no escape; then Luke wakes up to discover that he has been dreaming all this, that his neighbor's wife in the dream is none other than his own wife, and that the aforementioned neighbor is not a rip snorting man, but a timid, sissified fellow. The Pullman scenes and pursuits through the cars are the most amusing in the entire two reels.

"The Riding Whirlwind"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

NEWTON HOUSE is featured in this Western, which depicts an exciting tale of pony express riding, a relief from the usual story of the cattle rustlers. It's a fairly good story, this one, with plenty of clever riding and an abundance of suspense.

Billy Barnes lives with his widowed mother and his older sister near a pony express station and his idol is Chet Lane, daring pony express rider. It is Billy's birthday. He is given an unbroken horse by Elmer Hill, veteran Indian fighter and boss of the pony express station.

There is an impending Indian uprising, delayed twenty-four hours by a new and liberal treaty. The treaty arrives at the pony express station, but Chet Lane is delayed. He has been waylaid and wounded by Clyde Winslow, who sees profit to himself if the Indians start an uprising. Billy volunteers to carry the treaty to the Indians and after many difficulties reaches his destination in time to avert the disaster. There are many exciting climaxes that should satisfy the follower of the Westerns.

"Fox Tales"

(Educational-Mermaid—Two Reels)

(Reviewed by T. C. Kennedy)

LUCILLE HUTTON, Phil Dunham, Eva Thatcher and Robert Graves are the principals in this Jack White comedy directed by Stephen Roberts. The scenes depict the events resulting from a hall room boy's adventure into society, in which he poses as a prince. His taxi driver, still lacking the fare due him, acts as his military aide. The society matron's daughter has an admirer, who, of course, is jealous of the prince. The latter has his opportunity for revenge when all participate in a fox hunt. The poser and his aids are thrown from their mounts and continue the chase in an abandoned automobile. "Fox Tales" is not amusing nonsense. It is the sort of picture that will happen even in the best regulated series, but that is scarcely a reason for its finding its way to the better programs of the best houses. However good the intentions were, the result of the production is a picture too dull and too stupid to rate a spot on the well chosen program.

"Delving into the Dictionary"

(Hodge-Podge-Educational—One Reel)

DICTIONARY definitions are the vehicle used by Lyman H. Howe to introduce some of his novel scenes in this edition of Hodge Podge. One or two droll ideas have been evolved for cartoon presentation in conjunction with actual photographs. The idea is carried out thus: we read the definition for "sponge," which is "the porous elastic skeleton of certain salt-water animals." Follow some views of sponge gathering, and interpolated is a cartoon giving the slang expression of "sponge" in the form of a chap who always passes up the luncheon and dinner check in favor of his friend or acquaintance. A fair novelty.—T. C. KENNEDY.

"Lucky Dog"

(Educational-Cameo—One Reel)

A SINGLE-REELER with plenty of action and a chuckle or two, but on the whole routine stuff. The action occurs in and about the house of a couple who have different notions about dogs. The wife likes 'em and the husband hates 'em. She insists upon owning a dog, so husband engages a stage performer whose specialty is impersonating a dog, to join him in a plot to cure the wife of her liking for a doggie pet. The husband gets jealous of the caresses lavished by his wife on the new pet and it all ends up in the usual chase. The cast is composed of Phil Dunham, Louise Billets and George Atterbury.—T. C. KENNEDY.

"Back Home"

(Educational—One Reel)

THIS is one of the Walter Futter's Curiosities series in the Movie Sideshow. It shows the usual number of interesting subjects that may be seen "Back Home," away from the big cities. There is Fishport, for instance, where the natives are shown mending miles of fishing nets.

Log rolling is displayed as it is done expertly in Timberville, while in Oshkosh activities of the blind are picturized. There are various other subjects of similar type as carried on in different parts of the country. As a novelty it should be a good filler.—CHESTER J. SMITH.

"Felix the Cat in Wise Guise"

(Educational—One Reel)

THIS animated cartoon subject is of the usual order, cleverly executed, but lacking much of the humor that characterized the earlier efforts of the cartoonists generally. It is a little better than the usual run, at that.

Felix poses as the wise guy to impress his sweetie and with a lot of luck he gets away with it. He enters a swimming race and with the assistance of a fish that propels him, succeeds in winning. At a fireworks display he gets tangled up with a skyrocket and is carried skyward. He goes through many hair-raising maneuvers, but eventually wins the girl—CHESTER J. SMITH.

"A Dangerous Double"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BOB CURWOOD is the featured player in this featurette, which provides a better than usual story for a short western. Bob, a stranger in the territory, dangerously resembles an unknown bandit, for whom a reward of $5,000 is offered. He is picked up by the sheriff and posse, but makes his escape.

In his hurried getaway he comes upon Rose Purcell, who is just returning with the payroll for her ranch hands. He persuades her to hide him in the house, insisting he is not the bandit wanted. At the moment the real bandit enters the house and after a desperate fight Bob captures him, turns him over to the sheriff as the posse rides up, and receives the reward. It is the usual case of love at first sight and the reward enables Bob to wed the girl. There are some good riding sequences, as well as a realistic fist fight and other exciting features.

The Gay Retreat

Slapstick Comedy in a World War Setting

(Reviewed by Thomas C. Kennedy)

IT is natural enough that the popularity of some of the elaborate war dramas should bring along a feature comedy in a setting of French villages and costumes of khaki. Of course, the producers of two-reelers have been doing it for some time, but, what with a lot of elaborate war settings all ready for the call of "action—camera," it is opportune for a feature-length rendition. In this offering Ted McNamara—well remembered for his telling work as the razz-dispensing private in "What Price Glory"—and Sammy Cohen, also prominent in that picture, have the burden of the work as a pair of buddies battling their way through difficulties behind and in front of the lines. It resolves itself into the Irish-Jewish species of comedy.

The six reels are filled out with a series of episodes and a quantity of slapstick gags, the majority of which seem to have the makings of effective comedy fare for audiences of the small houses where the elemental drama and slapstick comedy go over with the proverbial bang. Under those conditions the disjointed condition of the "plot" and the obviousness of the gags will not militate against "The Gay Retreat."

The Cast: Gene Cameron, Betty Francisco, Judy King, Sammy Cohen, Ted McNamara, Holmes Herbert, Jerry the Giant. Directed by Ben Stoloff.

THEME: Farce comedy about a wealthy youth, who walks in his sleep, and his father's butler and chauffeur who go to war together. Quite by accident they become heroes, responsible for the capture of a large number of Germans.

PRODUCTION HIGHLIGHTS: Performances of two character actors and rather elaborately staged closing sequence.

EXPLOITATION ANGLES: Feature appearance of two comedy characters of "What Price Glory" seen in further funny adventures at the front.

DRAWING POWER: Is potential magnet for program houses.

Produced and Distributed by Fox Films

Length, 5,524 feet. Released, Sept. 25, 1927



A student's intensity and comic difficulties are shown in these stills from "College," the United Artists feature.



Carefree abandon, feminine coquetry, love making and justification are to be found in these excerpts from Tiffany's feature, "The Girl from Gay Paree."

The Joy Girl

Cinderella Yarn—Not So Good

(Reviewed by Laurence Reid)

THEY haven't done so well by Olive Borden here—not even with Allan Dwan handling the camera. It is a dressy little picture—decorative, in other words, but lacking any semblance of a plot, which would earn it paeons of praise. With Indian summer upon us it should go fairly well because of its Palm Beach background. The company shot it full of Florida sunshine—with the result that the outdoor flavor does much to overcome the weakness of the story.

It's the yarn of the chauffeur trying to double as his wealthy young master and being caught at it—with the result that the latter doubles as the chauffeur so as to see if the girl loves him for himself or for his wealth. There's a variation of it. The real chauffeur is interested in a wealthy widow—which accounts for his attempts to pose as the master. And that's about all there is to it. The action never develops to any extent—the scenes being given up to presenting the "glad" life of Palm Beach and environs in as favorable a light as possible.

Miss Borden photographs very easily—and she looks exceedingly neat against the backgrounds. But there are no emotional opportunities for her. The other players don't take full advantage of their scenes—and Marie Dressler's comedy might have been better. There is a flash of color photography which enhances the backgrounds here and there.

The Cast: Olive Borden, Neil Hamilton, Marie Dressler, Jerry Miley, Mary Alden, William Norris, Helen Chandler, Peggy Kelly. Director, Allan Dwan.

THEME: Romantic drama of wealthy youth who poses as his chauffeur—with chauffeur posing as his boss—both to see how they fare in love stakes.

PRODUCTION HIGHLIGHTS: Romantic scenes. Settings. Color photography.

EXPLOITATION ANGLES: Play up Florida atmosphere. Bill as romantic picture of youth and summertime—of how youth finds way to love. Play up Borden personality—and feature cast.

DRAWING POWER: For smaller houses. If on first run it needs strong support.

Produced and Distributed by Fox.

Length, six reels. Released, September, 1927.

The Girl from Gay Paree

A Fair Story But Not Convincing

(Reviewed by Chester J. Smith)

A LITTLE pasty is this Tiffany Gem that is mounted in a poor setting. The story appears to have possibilities, but it is badly executed on the screen and the direction, apparently, could stand a lot of improvement. From the time Barbara Bedford tries to crawl on her hands and knees the length of a restaurant to avoid payment of the bill the whole action is exaggerated, and the various roles, though in competent hands, are over-acted.

As the story is unfolded one wonders whether it is a melodrama or farce, and there is no way of drawing the distinction even at its conclusion. It just doesn't hit the bull's-eye. It has its moments when it is quite interesting, but just as it promises to get somewhere someone throws a monkey wrench into the works by overacting or poor direction.

There is no sympathy for Barbara Bedford, who as Mary Davis is forced through hunger to impersonate Mme. Fanchon, the worst woman in Paris, as the attraction in a night club where the latter fails to appear. Miss Bedford's work is anything but convincing. Both Malcolm McGregor and Lowell Sherman are guilty of much over-acting, as is Betty Blythe in the role of the real Fanchon. Perhaps it is not their fault. They have little material upon which to work.

The Cast: Lowell Sherman, Barbara Bedford, Malcolm McGregor, Betty Blythe, Walter Hiers, Margaret Livingston, Templar Saxe, Leo White.

THEME: Drama of small-town beauty with theatrical inclinations, who is forced to accept place in night club as the original worst woman in Paris to keep from starving. Loved by the young feature newspaper writer, she all but loses him as she is compelled to pay attentions to club visitors, but in the end all is righted.

PRODUCTION HIGHLIGHTS: The lively scenes in the cabaret. The dramatic sequence in the Ryan apartment, where Mary is compelled to defend her honor.

EXPLOITATION ANGLES: The exceptionally-well balanced cast. The night life sequences in a New York night club.

DRAWING POWER: May go fairly well in smaller houses.

Produced and Distributed by Tiffany Productions.
Length, 5,233 feet. Released, Oct. 1, 1927.



Pleasant backgrounds, feminine attire and pleasing action on the part of the principals feature "The Joy Girl," a current release from Fox Films.



The war is burlesqued in the Fox Film Comedy, "The Gay Retreat."

College

Laughs A-Plenty In The Keaton Comedy

(Reviewed by Laurence Reid)

BUSTER KEATON goes collegiate in his new number and, as usual, gets away with "murder." It is a lively piece—one crammed with Buster's ideas of slapstick—and which serves in making capital burlesque of college life. We are glad to see Keaton in this kind of stuff because the campus offers a rich field for the exploitation of his well-stocked bag of tricks.

The Buster doesn't get into the class-room very much. The fun is directed more toward the athletic field. He makes a hit with the dean, and fails to "click" with the girl until he goes in for athletics. He is working his way through college by jerking sodas at the local drug store—and ruins the clothes of some of the cash customers. He goes in for baseball—and wrecks the team. On the track he is a dud as a hurdler and pole-vaulter.

The number keeps moving from one gag to another—and the Keaton pantomime is always effective in encouraging the laughs, particularly when the episodes show signs of being resurrected from dead ones. The comedian has had funnier pieces—and sadder ones. This is one of the in-betweens. It will do for any screen, anywhere. The patron can't misinterpret the star's manner of putting his stuff over.

The Cast: Buston Keaton, Anne Cornwall, Flora Bramley, Harold Goodwin, Snitz Edwards, Carl Harbaugh, Sam Crawford, Florence Turner. Director, James Horne.

THEME: Comedy with old-fashioned boy going to college and mussing things up generally when it comes to athletics.

PRODUCTION HIGHLIGHTS: Buster's exploits on diamond, football field, track and with crew. Romantic scenes. Slapstick and gags. Captions. Episode at fountain.

EXPLOITATION ANGLES: Tie up with sporting goods stores. Use pennant display for lobby. Use stills of Keaton in athletic poses, etc.

DRAWING POWER: Star's name will draw them. Also title. O. K. for any house.

Produced by Joseph Schenck. Distributed by United Artists
Length, six reels. Released, September, 1927.



Seattle

SEATTLE, Washington, played host to a number of men high up in the film industry last week, its vacation possibilities having lured the magnates from their offices to the Pacific Northwest playgrounds.

First came Jesse L. Lasky, vice-president and general manager of Famous Players—Lasky corporation, who was en route to the lake regions of British Columbia aboard his private train. During his day's visit here Mr. Lasky was the guest of Manager James Q. Clemmer of the Fifth Avenue Theatre, where the film man saw "Hula" for the first time since its completion. He was introduced to the theatre audiences from the stage by Eddie Peabody, master of ceremonies, formerly of the Metropolitan Theatre in Los Angeles.

Next came A. L. Gore, vice-president of the West Coast Theatres, Inc., who drove up from Los Angeles with L. O. Lukan, western district manager for First National, to spend a short vacation at Mr. Lukan's ranch a short distance from Seattle. And then Mr. Gore was joined in Seattle by John Dillon, representative of large Boston financial interests, who is associated with both West Coast and First National.

The visitor's list was concluded by the arrival of Jack Leo, vice-president of Fox Film Corporation, who spent a short time at the Fox branch office, in Seattle, en route to his vacation in Los Angeles.

Elections of the Seattle Film Board of Arbitration held last week resulted in the selection of these new film representatives: Jack Bower of First National, Wallace Rucker of Educational, Carl Stearn of Warner Brothers, L. A. Samuelson of Pathe and D. C. Millward of Tiffany, the last two named being alternates. New exhibitor members are William Hartford of the Granada Theatre, H. T. Moore of the Moore Amusement Company of Tacoma, and R. R. Pratsch, South Tacoma theatre operator.

Jack Bower, incidentally, has just returned from an extended trip into Eastern Washington, where he conferred with Ray Grombacher of the Liberty Theatre and Will Starkey, of the Starkey Amusement Enterprises in Lewiston, Idaho.

Universal's Northwest Theatrical Enterprises, Inc., announced through their offices in this city last week the appointment of Mrs. Don Geddes as manager of the Ridgemont Theatre. Mrs. Geddes has had many years of experience in the theatre business, and her son Freeman Geddes is now managing Universal's Grey Goose Theatre on Beacon Hill in this city.

Anthony Xydias and Floyd St. John, owners of the Cooperative Exchanges on the Pacific Coast, visited their local branch last week and conferred with Manager Clarence M. Hill. After a few days here they decided to return to San Francisco, making a few stops with Southern Washington and Oregon exhibitors.

P. W. Strupler of Pullman, Washington, was a recent visitor in this city, and during his stay he announced that the new 750-seat Cordova Theatre in Pullman is already under construction. It is hoped to open the house late in December.

Dave Frazer, manager of DeMille-Pathe productions at the local Pathe branch, has recently renovated his office and has made it entirely enclosed.

B. Wallace Rucker, Educational manager in this city, returned last week from Great Falls, where he conferred with William Steege, who is buying the short subjects for the Westco-Pacific Northwest theatres in the Montana territory.

Frank Pratt, formerly associated with Mike Newman at the Columbia Theatre in this city and in Portland, and more recently connected with the West Coast Theatres in California, arrived in Seattle last week and is now associated with John Hamrick's Blue Mouse Theatre circuit.

Milburn Kenworthy, theatre operator of Moscow, Idaho, spent a short time in this city last week while he was en route to British Columbia. His trip here was the last lap of an extended motor vacation which covered the entire Pacific Coast as far south as Los Angeles.

William Rankin, popular film salesman of the Northwest territory, last week was appointed to the sales staff of Jack Lannon's Greater Features Exchanges.

The week before the Labor Day holidays brought several out of town exhibitors into Film Row. Included were William Armour of Montesano, Elma and McCleary; John McGill of Port Orchard; Walter Graham of Shelton and Elma; A. O. Jones of Burlington; C. A. Swanson of Everett; E. W. Groesbeck of Enumclaw and Buckley; and Charles Ervin of Okanogan.

H. C. Robinson, connected with the general offices of West Coast Theatres in this city, last week was named a trustee of the Motion Picture Theatre Owners of Washington, succeeding Frank Edwards, who resigned at the time he sold his Winter Garden Theatre to the Universal Chain Theatres.

Si Danz, former owner of the Hollywood Theatre, who sold out recently, has also announced his resignation as a trustee of the M. P. T. O. W., but his successor has not as yet been chosen.

Information received from Tacoma last week indicates that the 2,000 seat theatre now under construction at Second and Broadway, owned by the Masonic lodge, has been leased for operation by the City Theatre Company. Th latter organization is headed by Calvin Heilig, well-known theatre man of Portland and the Oregon territory. The house opening is scheduled for late October.

Louis Goldsmith, former owner of the Society Theatre in Seattle, has recently joined the sales staff of Manager Carl Stearn's local Warner Brothers exchange. He was for a time connected with United Artists in the same capacity.

Francis X. Bushman was a Seattle visitor last week, looking just as young as he did many years ago.

William Armstrong and Robert Powers, "high guns" of the Armstrong-Powers Theatre Studios of California, spent several days at their local office with Manager Henry Brashear last week.

Harry Percy and Lester Theurkauf of the Pathe-DeMille exchange in Portland, came to Seattle last week on business in connection with the Universal chain houses in the Oregon territory.

J. Lloyd Dearth, Pantages manager in the Northwest, and his assistant, Ted Harris, were hosts to a large group of newspaper and theatre trade men one evening last week at a special preview held at the theatre after the last regular performance.

Jake Millstein, assistant to Metro-Goldwyn-Mayer's western division manager George Hickey, spent a short time with Manager Ben Fish at the local M-G-M exchange last week. He is on a tour of the Pacific Coast exchanges.

J. B. Munjar, Western sales manager of the Robert Morton Organ Company, spent a day in Seattle this week, en route to his California office.

George Srigley, theatre owner of White Center, announced last week that he plans to invade the Seattle suburban field with a modern new show shop, plans for which are now being drawn. The location of the house has not as yet been made public by Mr. Srigley.

Branch Manager George Ballentine of the local Fox office was host last week to Jack Leo, vice-president of the Fox Corporation, who spent a few hours in Seattle en route to the home office.

C. W. L. Johnson, who has recently been managing the Liberty Theatre here for West Coast Theatres, Inc., left last week for Olympia, where he takes charge of the three Wesco houses in that city. He is succeeded at the Liberty by B. Bernard, formerly at the United Artists Theatre here.

More visitors to the new Film Row this week included A. W. Peccio of Orting, Lon Brown of Snohomish and L. R. Dillingham of Ritzville.

Ned Edris, former manager of the Blue Mouse Theatre in Tacoma, and more recently head of Ed Dolan's Centralia and Chehalis theatres, has returned to John Hamrick's house in Tacoma, reopened recently with a new Vitaphone installation. Edris' position in Centralia has been filled by Cecil Gwynn, formerly at the Liberty Theatre in Olympia and the Rialto Theatre in Bremerton.

Monte Blue, Warner Brothers film star, and Mrs. Blue left Seattle last week after a two weeks' visit with Mrs. Blue's parents in this city..

Des Moines

THE Opera House at Castalia, Iowa, has changed hands. This theatre which was owned by Ed Rodenkirk has been bought by the Community Club of Castalia, is the report turned in to the Des Moines Film Board of Trade.

A new theatre opened at Sanborn, Iowa, last week, when the Princess Theatre there had its opening. The theatre is owned by Fred Kohrberg. The new theatre met at once with popular appeal and the opening nights the S. R. O. sign was out, while the manager was much gratified by the favorable comments made upon the new house. The theatre is equipped with the newest in theatre furnishings and is a model small town theatre. This house was built on the site of the old Princess Theatre which was completely destroyed by fire some time ago.

E. N. Neu will name his theatre at Lake City, Iowa the Earle as the result of a name contest. The opening date of the new theatre has been set as September 15. It is not positive that the theatre will be ready for opening on this date, however.

A new front was built on the Rialto Theatre at Boone, Iowa. This theatre has been closed for sometime while extensive repairs have been made.

Harvey Helscher has just purchased the Crystal Theatre at Earlville, Iowa.



New England

SEYMOUR STONE, one of the most popular salesmen ever in the film district, formerly with Famous and later with Metro-Goldwyn-Mayer exchanges here, who was transferred to the Kentucky territory of the latter company a year ago, was burned to death when his auto, crowded off the road, overturned and caught fire at Carrolton, Ky., Saturday night.

The remains were brought to his home, 42 Brookview street, Dorchester, Mass., the following day where services were held, attended by delegations from all of the Boston exchanges. Owing to the badly burned condition of the body, the casket was not opened.

He is survived by a mother, six brothers and three sisters.

The Emery Theatre, Providence, R. I., has been renamed the Carlton and has reopened with a policy of one feature, comedy, two news reels, orchestra, organ and five acts of vaudeville.

The Carlton was one of the former Emery circuit theatres purchased a year ago by the Fay Circuit and is one of the city's largest picture theatres.

Knights of Pythias Hall at East Hiram, Me., has been sold by Rankin & Berrtt to H. G. Wytham, who operated Granville Hall at Sebago Lake, Me. A policy of straight pictures will be operated.

Monitor Hall at Hinsdale, N. H., has been purchased by Raymond C. Hildreth from Mrs. W. S. Kimball. The policy of straight pictures will be continued.

The first important move in reorganization of the combined Pathe-Producers exchange in Boston was made this week when a new system of booking was inaugurated. Harry Smith, formerly booker for Producers, will book all of Boston and immediate vicinity and Rhode Island for the combined exchange. William Cuddy, formerly comedy booker for Pathe, will book all of Massachusetts except the Boston territory. Herbert Higgins, formerly Pathe short subject booker, will book all of Vermont and New Hampshire. Miss Sadie Gotz becomes checker for the booking department while Miss Anne Considine and John Rice become chart clerks.

William O'Brien, who covers Maine for Pathe and who has been at the Maine General Hospital for several weeks, has been discharged from the hospital and is back on his territory again.

The Modern Theatre at Providence reopened Labor Day and will play stock.

The Somerville Theatre, one of Arthur Viano's houses, reopened Labor Day with stock and plans to continue stock through the season. Frank McPhee is manager.

Gerald Swaebe, non-theatrical salesman for Pathe, has returned from a business trip to New York City.

Carl Myscharell, who operates the theatre at Harwichport, Mass., drove to Film Row during the week in his brand new LaSalle.

W. J. Morgan, eastern division manager for Pathe-DeMille products, was a visitor to the company's Boston exchange during the week.

Murray Goldstein, booker at Metro-Goldwyn-Mayer exchange, Boston, is mourning the loss of a couple of perfectly good suits of clothes in an unusual manner. Motoring through New Hampshire on his vacation with Phil Fox, booker at Independent Films, his suit case bounced out of the rumble of his roadster in Ossipee. Another auto following stopped, picked up the suitcase, turned about and disappeared before Goldstein could turn around. Efforts to trail the machine were fruitless.

Opening of the new Community Theatre at Dedham has been set for Sept. 19. Originally it was planned to open Labor Day but delay in completing some of the work resulted in the later date being set. Tom Gotshall of the Bellevue Theatre, Roslindale, will be in general charge of the new theatre.

Miss Rose Blaney, who had been associated with Pathe exchange just two years, passed away at the Massachusetts General Hospital, Boston, following an operation for appendicitis. She was one of the Pathe inspectors.

While on a business trip to the Boston exchange of Consolidated Films, manager Samuel Davidson of the New Haven exchange of the same company had a spare wheel, tire and tube stolen from his Buick.

James Greco, owner and active manager of the Rialto Theatre at Worcester, is confined to his bed by illness. His many friends are looking for a speedy recovery.

Edward Splain, assistant cashier of the Pathe-DeMille exchange, has returned to duty after being seriously ill with the grippe.

"Dick" Sears, New England cameraman for Pathe News, sailed on Friday on the Scythia for the Legion convention in Paris, accompanying the official Massachusetts delegation. He will supply Pathe News with the convention films.

Martin Tuohy of the Fay forces at Providence, who has been on a six week's vacation, returned to his desk in Providence this week.

Arlington Amusement Co., Boston, has incorporated, with 100 shares without par value. Incorporators are Willard T. Carleton, George E. Clark of 455 Columbus avenue, Boston, and Harry W. Conant.

Patrons of the Bristol Theatre, Bristol, Conn., were ordered to leave the theatre by Assistant Manager Rich Tuesday night when the most serious fire in recent years demolished a grain mill and other buildings, separated from the theatre by a 12-foot alleyway. The theatre was emptied of its 1,200 patrons in less than three minutes without disorder or accident.

Messrs. Green and Eilenberg, owners of the Granada, Mystic, Fellsway and other suburban Boston theatres, have returned from a motor trip through Maine.

Prompt work by firemen at a four-alarm blaze in Boston saved Waldron's Casino from fire damage Thursday night about an hour after the close of the program. John Farrell, night watchman at the theatre, discovered the blaze and sounded the first alarm. Three firemen were injured and damage of $75,000 was done to the five-story building adjoining and occupants of three nearby hotels were forced to flee the dense smoke.

William D. Ascough, who has been manager of the Allyn Theatre, Hartford's newest picture theatre, since its opening last sprong, has resgined to enter another field of business in Pennsylvania. Clarance W. Seymour, president of the theatre company, is acting temporarily as manager of the house and Edward A. Sarlin has been named assistant manager. Mr. Sarlin is a recent graduate of the dramatic school at Yale University.

The Empire Theatre at Providence reopened Labor Day with burlesque.

The Laurier, Rialto, Bijou and Stadium Theatres at Woonsocket have signed a new wage scale for another year with the operators, stage hands and theatre employees union. Some concessions are granted in working conditions, otherwise the agreement is the same as was in force during 1925-6.

Donald Wrisley, organist at a New Haven theatre, lost the ends of two fingers and a thumb when the blade of a large paper cutter accidentally dropped on them. The injury may prevent his playing the organ again or of carrying on his work as an expert rifle and revolver instructor.

The State Theatre at Hartford reopened Friday under the management of Mark Strand interests which have taken a long lease of the theatre. A policy of double features has been inaugurated. The theatre seats about 4,000. The opening was in charge of Al Newhall and Moe Silver, in charge of Mark Strand interests in New England. Four changes of program weekly will be operated for the present. J. H. Campbell is managing the theatre.

The Fall River Consolidated Enterprises, which is associated with the Empire and other theatres, has awarded all of the contracts for the construction of a new theatre on South Main Street.



Denver

YEGGS robbed the Rialto theatre of Colorado Springs, Colo., last Monday morning. Their loot amounted to over $1,700.00 The robbers used electric drills to break into the safe which contained the money, a large amount of which was in silver. Colorado Springs police believe the work was done by professional cracksmen who were spending the holidays in Colorado Springs. The Rialto robbery was one of three robberies early on the morning of Labor Day which netted the yeggs about $4,000.00 The Yeggs were met by W. A. McAllister the janitor of the theatre when he came to clean up about 5:15 a.m. They had just finished their work and fled through the back door when meeting McAlister. R. E. Slentz, manager of the Rialto, seems to be having tough luck with robbers of late. It is believed that the same gang robbed the Colorado theatre of Pueblo, Colo., a few weeks ago. Mr. Slentz was manager there at the time and had just been transferred to the Rialto of Colorado Springs, both being Publix theatres.

R. J. Morrison, one of the best known salesmen in the Denver district, having worked the Wyoming territory for First National since August, 1923, has accepted an appointment as manager of the local branch office of Fox Film Corp. Mr. Morrison starts on his new duties September 11th. The appointment was made by Ben Rosenberg, district manager for Fox in Denver and Salt Lake City. Morrison was a member of First National's K. O. Club two times. This is his first experience in the managerial field and his hundreds of friends throughout the exhibitor field wish him the best of success.

Buzz Briggs, well known theatre manager, recently of the Rialto, theatre, Colorado Springs, has accepted a position as sales representative for the local M-G M branch office. He started on his new duties last week.

Jack Hurschman has arrived from Los Angeles to start on his old position as United Artists sales representative in Denver. He succeeds Hugh Rennie, resigned.

R. J. Garland, Metro-Goldwyn-Mayer branch manager, has left for a two weeks' sales trip into New Mexico where he will visit all the larger cities before returning.

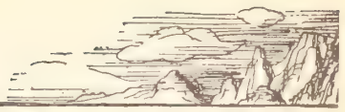
Hugh Braly, Paramount manager, spent most of the past week on a sales trip in and around Raton, N. M.

Harry Brooker, former Fox manager and well known salesman, has accepted a position as sales representative for the Denver branch of Universal.

Fred Bezold, manager of the Lotus theatre, Sheridan, Wyo., spent several days in Denver this week visiting exchanges.



Salt Lake City



WITH construction being rushed at top speed to complete the rebuilding of the old Orpheum theatre, recently renamed the Capitol, plans are being made to throw open the doors of what will probably be Salt Lake's most beautiful and modern showplace. According to Manager George E. Carpenter, who is also secretary of the Louis Marcus Enterprises, the opening will take place about the 17th of September.

Louis Marcus has moved his office from the Paramount exchange to the Capitol Theatre.

Carl A. Porter, former manager of the Victory Theatre, has been appointed as manager of the Paramount Empress and will take charge this week, since the transferring of Manager George E. Carpenter to the managerial position at the new Capitol. Morris Barton will be assistant to Porter. Carpenter is spending a short vacation previous to taking up his new duties at the Capitol. He was presented with a beautiful desk set by the boys of the Paramount Empress, upon leaving. David Edwards, for some time with Carpenter at the Paramount will continue to act as Assistant Manager with him at the Capitol.

Jack Proctor, formerly with Loew's State Theatre in Los Angeles, is now in charge of the publicity department for the Louis Marcus Enterprises, it is announced. Proctor came to this city by airplane, bringing with him a small pup for the son of Louis Marcus; this being the first pup to travel by air mail.

Ray Hendry, who has taken over the managerial duties at the Victory Theatre, is to be assisted by Earl Baughman, who has been in this position for some time past.

C. E. Carpenter, son of George E. Carpenter here, will act as Assistant Manager to Harry Ashton, manager of the Paramount Theatre of Ogden.

Lawrence J. McGinley, in charge of the Paramount Famous-Lasky exchange in this city, has taken over the office formerly occupied by Louis Marcus, and is leaving right away for the states of Idaho and Montana in the interest of his product.

Miss Florence McWilliams, inspector of the Butte Paramount office, was painfully injured while at her work last week. She severed two of her fingers from the right hand.

F. J. O'Neill has entered the employ of Paramount, checking pictures on the road, it is announced.

Ben Ketchum, manager of the Denham Theatre of Denver, Colorado, which is associated with the Wilkes Theatre of Salt Lake, is visiting in this city and expects to remain for several days.

Harry Lustig, Western Sales Manager for Warner Brothers, is in the local exchange, conducting a sales conference with Manager Dave Farquhar and the local representatives.

Lustig, who comes here from Los Angeles, will leave for Denver, within a few days, it is stated.

A. F. Hickox, Special Extended Run Representative for Warner Brothers, is to arrive at the Salt Lake office this week from Los Angeles.

Clyde Blasius of the Diana Theatre Company in Southern Utah, was recently in Salt Lake booking some of the latest pictures.

Special Representative Russell Egner from the Metro-Goldwyn-Mayer Home Office, spent several days in this city recently and just left for Los Angeles after conducting a sales meeting with the local force.

George Hayes, formerly with Metro-Goldwyn-Mayer in Denver, is now on the sales force here and is covering Idaho and Utah. Manager L. C. Wingham is headed into the Montana tetrritory for a three weeks' trip.

L. W. Weir, former District Manager for Pathe, passed through Salt Lake enroute to New York to assume his new duties as Western Division Sales Manager.

J. A. Epperson, manager of the Pathe Short Subjects, is back from a short trip into the Utah territory.

Lee Stallings of the Richfield Circuit of Kinema Theatres in Southern Utah, is among exhibitor visitors who combined a business trip with a trip into Salt Lake to see Lindy.

Manager W. J. Heineman of the local Universal office, went into Idaho this week for a short stay.

W. F. Gordon of the Associated First National exchange, left his managerial duties for a sales trip into Montana.

Kenneth Hodkinson, Division Manager for United Artists, left the local office this morning for Los Angeles by airplane.

J. D. McNerney who has had charge of the United Artists exchange here for some time, has been transferred to the Seattle Branch in the capacity of manager and his many friends are bidding him Good-Bye this week.

Harry Stern, newly appointed manager here for United Artists, is planning to make his initial trip into Idaho and Montana within the next week.

Bishop Thatcher of the Capitol Theatre at Logan, Utah, is slowly recovering from a prolonged illness, it is reported here.

C. M. Pace of the Pace theatre at Delta, Utah, is visiting the local exchange managers this week.

W. A. Mendenhall of the Majestic Theatre at Boise, Idaho, is spending several days in this city, as are the Peery Brothers of Ogden.

Manager Chas. Walker is now in Idaho with his Fox productions



Cleveland



WORK on the State theatre, Youngstown, is progressing, at a rate which justifies its owners in establishing the opening date as January 1st. E. A. Runner and his associates are building the theatre.

George Huepenbecker is back with the Cleveland office of the Standard Film Service Company. He is covering the Toledo territory. Heupenbecker has been traveling out of the Detroit office.

Engraved invitations to all exhibitor and distributor friends were issued for the formal opening of the Madison theatre, Mansfield on September 12th. This house, formerly known as the Opera House, was recently taken over by Messrs. William and Harry Skirboll, of Cleveland; L. Lipson of Cincinnati and John and Denny Harris of Pittsburgh. Extensive alterations were made in the house, both mechanically and artistically. It is proposed to show a combination vaudeville and picture policy. However, the house opened with a straight picture program. It is said that vaudeville will be introduced about October 1st.

Maurice Safier, general manager of extended run Warner Brothers' pictures, was in Cleveland for a few days last week on his swing around the territory.

Mark Goldman, manager of Tiffany's local exchange, isn't waiting for the exhibitors to call on him. He's doing whatever calling is being done. Goldman is spending all of his time on the road. He comes in for the week-end only.

William Rosenthal, local United Artist exchange manager, is a victim of hay fever, and left last Saturday for Mackinac Island to seek relief. He'll be back next week.

Louis Leon has come on from New York to join the local United Artist sales force. No particular territory has been assigned to him. He will wander wherever there's a call for United Artist pictures.

Cresson Smith, assistant general sales manager for United Artists was in town for four days last week. Most of that time was taken up making a trip around the territory with local exchange manager William Rosenthal for the purpose of meeting the exhibitors personally.

Miss Estelle Goldberg, office manager of the United Artist exchange, has returned from a two-weeks vacation trip in Detroit and Chicago.

Harry W. Dodge, manager of the local Paramount exchange, vouches for the truth of the statement that last week was the biggest Paramount week in the Cleveland office since Paramount Weeks were born ten years ago. Dodge says the Cleveland office exceeded in actual revenue any of the preceeding anniversary weeks.

Frank Drew has returned into the fold as manager of the Cleveland Metro-Goldwyn exchange. Some three years ago, Drew was manager of the local Fox exchange. He has been in Detroit and Charlotte, North Carolina in the interim. Cleveland being the home town of the Drew family, the return was hailed with delight by the general community. Drew succeeds Arthur Ehrlich, who resigned.

David Nolan has been placed in charge of publicity for Keith's Palace theatre. Nolan's first exploitation stunt was staged last week.

Tom Carroll, manager of Loew's State theatre, is back from a hurried vacation trip to Europe. Carroll was gone about six weeks, but, oh boy, what he managed to accomplish in those six weeks!

Kenneth Reid, manager of the Doan, states that starting September 10th, Saturday matinees will again be featured regularly. The Saturday matinees were discontinued over the summer.

Robert Cotton, Pathe division manager, is spending two weeks at his summer home, White Lake, Michigan. He has substantiated his fish stories with photographs of his catches.

C. W. Sawin, Pathe district representative has been temporarily taken out of his own territory, namely Albany, Buffalo and New Haven, and is now in Cleveland assisting Abe Chapman, district representative for the Cleveland territory, to install a new auditing system.

Harry Charnas, president of the Standard Film Service Company, spent the week in New York.

Howard Morris, United Artists salesman, is on a leave of absence.

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Chicago



IT is reported that work is going ahead on Marks Brothers' new Egyptian Theatre, Milwaukee and Ashland, which will be a de luxe house of two thousand seats. There have been numerous delays in the construction of this theatre.

The Apollo Theatre, which United Artists took over some months ago, and which is being completely redecorated and remodeled, may not open for some weeks, as work on it has not proceeded with the speed hoped for. This week a crew got to work on the marquee and the interior improvements are well under way.

The Woods Theatre will again offer the public a picture starting September 18th when First National's "The Patent Leather Kid" opens an indefinite run at this loop house.

Another change in policy which is being watched with interest is that of the Ambassador Theatre, which has installed a musical stock show, which is combined with pictures, on a two change a week schedule.

The Norshore's change in policy has proved very successful, the band show with Al Kvale, Paul Ash's former first lieutenant, as conductor, broke all house records on Sunday, the day's box office receipts being almost as much as the former weekly average at this house.

Floyd Brockell and W. D. Burford were scheduled for a trip to New York this week and it is understood they are going east for a conference with Sam Katz.

George Levine, formerly connected witth Warner Brothers, Minneapolis exchange, is now covering central Illinois for Fox Film Corporation. Paul C. Johnson of this company, who formerly was secretary to Manager Clyde Eckhardt, has been promoted to office manager.

Manager C. C. Wallace of United Artists is planning a trade showing of "Two Arabian Nights" at the 8th Street Theatre, some time within the next two weeks.

Fred Quimby, short subject sales manager of Metro-Goldwyn-Mayer, has been making his headquarters at the Chicago exchange for several days. Mr. Quimby is making a swing around the circle and before returning to New York will visit a number of the leading exchanges.

Creswell Smith of United Artists, who has been in Chicago for the past ten days, was scheduled to return to his New York headquarters this week. While here Mr. Smith has worked with Manager Wallace in closing a number of contracts with important circuits.

Vice-president Jack G. Leo of Fox Film Corporation, stopped off en route to New York on Sunday and spent a few hours with Manager Clyde Eckhardt.

Earl Doebler is handling the publicity for "What Price Glory" which opened up Saturday at the redecorated Monroe Theatre to record breaking business. Herbert Hoffman has been engaged by Fox Film Corporation to look after the publicity and exploitation of "What Price Glory" "Seventh Heaven" and "The Loves of Carmen," in this territory. "Glory," by the way, opened its eighth day run at the Terrace, Danville, and reports of the first three days indicate it will break all house records.

Western Sales Director Herbel of Universal was here for a conference with Roy Alexander and Bill Brumberg this week.

Earl Villars, popular Danville showman, has returned after an auto tour of the east which took him to a number of leading educational centers including Boston.

L. L. Pickard, who is building a small up to date theatre in New Rankin, Illinois, will open about October 1st. It has been planned to name it the New Rankin, but Mrs. Pickard having presented the theatre man with an eight pound baby, the theatre may be named after the new infant.

Sam Ratus has sold the Palace Theatre at Chesterton, Indiana, to H. L. Cooper and has purchased the Gem at Hobart, Indiana, from H. T. Comis.

Marks Brothers have engaged Manager Faust to take charge at the Granada, as successor to J. W. Hill, who is now at the Aragon Ball Room. Mr. Faust was formerly manager of B & K, the Oriental.



Florida



THE Victory, Tampa, which has been closed all summer, was opened last week for the free shows of the Prosperity Week celebration, which is the big thing in Tampa last week. Governor Martin was the attraction one evening, and other nights were given over to pictures of Tampa of a few years ago and now.

A corporation known as The Booker T. Washington Amusement Co., has been formed in Tampa and a new negro theatre will be built in the heart of the colored section. The company have bought a lot at corner of Kay street and Central avenue with a frontage of 175 feet, it is stated, and have plans drawn for a house seating 1,300 people.

George Peck's friendly greeting was missing last week at the Strand, Tampa. Vacation the cause. W. F. Rogers, his able assistant, is keeping the home fires burning and everything going nicely, but one can't help but miss Peck.

Charles A. Sappal, president of the Maceo Amusement Company, is also taking a little rest doing a few days' fishing down on the Kissimmee river. Charlie always brings 'em back too.

Frank H. Young, manager of the Maceo, Tampa, was the innocent victim in a bad automobile smash-up this week. Frank was driving along at a very moderate rate, when another car dashed around the corner and smashed head on into a trolley car. The trolley pushed the car into Frank's Lincoln and damaged it badly. Frank was pretty well shaken up but suf fered no serious injury.

Last week was "Paramount Week" in Tampa. The Strand and Tampa featured it in the down town district, while the Cazin in West Tampa and the Rivoli in Ybor City, also played it up.

Mrs. Lillian Beagle, of Atlanta, has succeeded Mrs. Mabel Ray as head inspectress at the local Universal exchange. Mrs. Beagle has had years of experience, having served about five years with Arthur C. Bromberg Attractions.

Tom Thornton, who has been connected with Universal exchange, has resigned his position as assistant manager, to travel for Norman Film Company.

Among visitors to Jacksonville exchanges last week were Y. W. Williams, manager Rodeo Theatre, Gainesville; F. E. Williamson, of Winter Haven and Ed Brown, booker for E. J. Sparks Enterprises.

Manager Scotty Chesnutt, of Paramount exchange, has been ill with a cold for a few days.

Frank Dowler, Publix district manager, is spending this week in his office.

A. P. Talley, former manager of the Riverside Theatre, Jacksonville, left last Monday for West Palm Beach where he will be manager of Sparks' new Arcade Theatre.

Publix managers in Florida held a one day get-to-gether meeting on Wednesday in Jacksonville. The program for the day began with a morning meeting in the Temple Theatre, followed by a luncheon at the Carling Hotel. During the luncheon the visiting guests were addressed by Mayor John Alsop, Jr., who is a real showman and a splendid orator. In the afternoon three pictures were screened at the Republic Theatre. "Underworld," "Elegie," a new version of "Grass."

Among those attending the convention were: J. J. Fitzgibbons, Eastern division manager; Frank Dowler, district manager; W. L. Whitehead, J. L. Marentette, W. B. Lloyd, William Booth, Charlie Amos, B. B. Garner, J. B. Carroll, B. D. Hunter, A. R. Nininger, George W. Benton, J. J. Judge, T. W. Williams, C. T. Chapin, Dixon Williams, Guy Kenimer, Jess Clark, Jim Newman, S. F. Williamson, George Peck, Charlie Morrison, J. N. Treece, A. T. Hays, Charles Oswald, W. A. Klementz.



San Francisco



THE Imperial Theatre, which under the past Publix Banner dropped out of the first run class, regained its position as one of the city's leading theatres on Sept. 3rd. The new policy will bring pictures from all the producers and a jazz stage band directed by Hermie King, one of the founders of jazz orchestration. Five days prior to the opening the box office was closed and a small army of decorators and renovators put to work on the theatre. Horton Kahn, who has been connected with the California, Granada and St. Francis Theatres for the past five years, is managing the house for West Coast Theatres, Inc.

Charles E. Kurtzman, manager of Loew's Warfield Theatre, and for several years connected with motion picture houses in this city, surprised his friends by going to Reno and returning with his bride. She is a local girl, whose name formerly was Jean Cauthorn and whose father is connected with a local publication. His friends wish him and his bride a happy life.

A. J. Kennedy, exploiter for First National in Seattle, was in this city recently.

C. J. Crowley, Educational salesman, spent his vacation visiting his parents in Westerly, R. I.

Geo. Boehm recently closed his local residential theatre, The Rex, and sold all his equipment to W. G. Preddy.

Miss Genevieve Sharbari has been added to the Metro-Goldwyn-Mayer force and is doing detail work in the booking department

Mrs. Weiler, billing clerk at First National, has returned from Seattle where she was for two weeks.



Albany



MISS RENEE CRAVEN, manager of the Bond Photo exchange in Albany, N. Y., for the past several months, will become the bride of Edwin S. Young, of Saugerties, N. Y., proprietor of a silver fox farm, on October 26, the marriage ceremony to take place at All Saints Cathedral in Albany. Dean Carver will officiate. The wedding promises to be one of the most prominent social events of the fall season in the capital city. The couple will leave immediately after the ceremony on a two weeks' motor trip through Canada and in next May will sail for Europe, where they will spend several weeks one of which will include a visit to Miss Craven's birthplace in England.

When Harry Hellman opens his new $100,000 theatre in Albany about October 15, he will use an organist from the Roxy theatre as one of the feature attractions. There will be a $22,000 organ installed in Mr. Hellman's house and, following the opening, an organist will be employed from New York City, according to present plans. Mr. Hellman and his son spent a portion of last week in New York City. It has been decided to make a twenty-cent admission charge, and for the opening there will be a first-run feature.

The Rialto, in Albany, was reopened last week with Louis Cappa at the helm. The house will be a third run.

Among the visitors on Film Row last week, booking new product, were Mrs. George M. Briggs, who operates the Tyler theatre in Pittsfield, Mass., as wll as another house in Dalton. George Markell, of the Strand in Pittsfield, was also in town, as were Mr. and Mrs. Dennis Regan, of Greenwich. The two "Henrys" of Hudson should not be forgotten, Messrs Grossmand and Frieder.

Guy Graves is meeting with much success in Schenectady these days in the way he is putting things over at the Wedgeway theatre, where five acts of vaudeville and a picture are provided for a 25 cent admission. The house is under the direct management of Frank Breymaier, with Mr. Graves as general supervisor over all of the Farley houses. Few of Mr. Graves' friends know that he was one time one of the champion bicyclists of New York state, and competed in many a race. Mr. Graves was associated for sixteen years with Proctor's, before going with the Farley interests.

William E. Benton, of Saratoga Springs, who has a number of houses in northern New York, took exception last week to the assessment made against his Capitol theatre in Whitehall. The village assessors just about doubled the assessment and Mr. Benton has now carried the matter into the courts, asking for a review of the assessment.

Bill Shirley is planning to reopen the VanCurler in Schenectady the latter part of this month and announces that he will install a Vitaphone.

These are vacation days for some of the exhibitors in these parts. Lew Fischer, of Fort Edward, is back home from several days spent at the Thousand Islands, while Exhibitor Carey, of Lee, Mass., has returned from visiting friends in Syracuse.

Claude Fish, owner of the American in Schenectady, is busy at the present time in superintending the erection of a new marquee in front of his theatre as well as a new lobby floor.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, will be at the ringside in Chicago, for the Dempsey-Tunney fight.

Moses Leventhal, who has been manager of the Majestic, a Schine house in Utica, and who was formerly connected with the Gaiety, resigned last week. He has been succeeded by Lee Bousquette, who has been with the Schine organization for some time past in Gloversville, and more recently in Malone.

B. N. Griffin runs the Lyceum theatre in Red Hook. Last week when the power plant in that village was badly crippled by an electric storm, Mr. Griffin was selected by the village fathers to serve on a committee which will supervise necessary repairs.

Dan Whelan has been installed as the new doorman at the Strand in Schenectady, succeeding James Hogan who has been transferred, in a like capacity, to the Wedgeway.

W. W. Farley is pretty busy these days between his theatre and politics. The Democratic State Convention is scheduled to be held in Albany the latter part of this month and Mr. Farley will be one of the prominent ones on hand to steer matters.

No action was taken last week on the matter of Sunday movies in Massena, owing to the absence of Mayor Hawes.

Sam Aaron, manager of the Regent in Albany, enjoys the distinction of being the only manager in the city who is also the orchestra. In other words, Mr. Aaron manages the house and plays the piano.

Tony Veiller manager the Mark Ritz in Albany. The first show to be opened by his father, Bayard Veiller, in twelve years, is scheduled for the Ritz in New York City. If possible, the son will be on hand to greet his father on the opening night.



Atlanta



WITH thirty cases scheduled for consideration and final action, the Atlanta Joint Board of Arbitration will hold its regular monthly meeting next Tuesday.

John H. Candler has been appointed general manager of the Graphic Film Corporation of Atlanta, succeeding Robert B. Strickland, who resigned recently to be laboratory manager of the Paramount News' plant here.

Frank Harris, general representative of the Harold Lloyd Corporation, spent several days last week in the Atlanta office of Paramount. He is making a tour of the South ern territory, meeting exhibitors and familiarizing himself with conditions in this section.

John W. Mangham, Jr., Atlanta branch manager of Arthur C. Bromberg Attractions, who has been in the South Georgia and Florida territory for several weeks, is expected back in Atlanta the first of next week.

Alex Callen, South Georgia and South Alabama salesman for Arthur C. Bromberg Attractions, left early this week for the Charlotte office, where he will be stationed for a month during the absence of G. E. Ebersole, North Carolina salesman, who sailed September 5 for France to attend the American Legion convention.

Friends of Randall Bryan, At lanta branch Fox salesman, will regret to learn of his illness during the past week. Mr. Byron was in his Tennessee territory and confined to his bed in the Austin Hotel under the physician's care. He arrived in Atlanta Thursday and is recuperating at his brother's home in Clarkston, Ga.

S. T. Wilson, R. G. Matthews and M. Mitchell, Pathe Salesman, came into the Atlanta office last Tuesday to attend a sales conference.

J. A. Henley, auditor for First National, is spending several days in the Atlanta branch.

W. G. Minder, manager of Tiffany's Atlanta branch, spent last week in the Alabama territory.

L. P. Austin, Liberty representative, is back from North Georgia.

Hank Hearn, manager of Liberty's Atlanta branch, returned last week from a lengthy trip in Alabama.

Ira P. Stone, Atlanta branch salesman for Universal, has been transferred to Jacksonville branch in the capacity of booker and assistant to Manager Charles P. Lester.

W. C. Alexander, Alabama representative of National Theatre Supply Company, returned to Birmingham the other day with the prediction that this is going to be a great theatre building season.

Inter-State has assigned a new musical director, who takes charge of the Ritz orchestra this month.

The new Ensley Theatre, one of the Wilby-Kennedy houses, of which A. V. Summers is manager, has been playing to crowded houses since its recent opening.

A new Birmingham theatrical enterprise was announced the past week. It is Magic Amusement Company, Inc., of which Frank V. Merritt is president; Mrs. L. W. Hunter, vice-president, and W. S. Durham, secretary. Mr. Merritt has long been connected with local amusements, at present being general manager of the Marvin Wise Enterprises, which controls the Empire and other Birmingham show houses.

It is reported that the Marvin Wise interests have taken over the Imperial, Bessemer, Ala., formerly operated by John E. Merritt.

Recent visitors to Atlanta's film row included A. Douglas, Universal auditor; Carl Cape, of the Colonial theatre, Buford, Ga.; Mrs. M. K. Ware, Princess theatre, Thomson, Ga.; George Hatcher, Social theatre, Social Circle, Ga.; Victor Fernandez, Italian Club theatre, Ybor City, Fla.; P. V. Kelly, Ideal theatre, Ashburn, Ga.; E. W. Tolbert, Dixie theatre, Columbus; E. F. Boyd, Majestic theatre, Adel, Ga.; W. J. Brooks, Dekalb theatre, Lithonia, Ga.; Robert Newell, owner of the Idle Hour theatre, Monroe, Ga.; Jas. Freemen, Rialto theatre, Griffin, Ga.; H. Brunet and J. S. Wolfe, Pathe Home Office; E. C. Hall, Del Rey thea tre, Del Rey, Fla.; L. A. Steim, Palace and Douglas theatres of Valdosta and Macon; O. C. Lam, Elite theatre, Rome, Ga., and Hugh V. Manning, of the Manning and Wink circuit, Ettowah, Tenn.

Visitors to Birmingham included John Ezell, Atlanta branch manager for Warner Bros.; J. B. Francis, Star theatre, Tuscaloosa, Ala.; John M. Miller and John M. Johnson, Jasper; Fred M. Jack, assistant manager of First National's Atlanta exchange; C. L. Peavey, Atlanta F B O manager and H. D. Hearn, of the Atlanta Liberty-Specialty office.

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South East

THE Strand Theatre in Salisbury, after being remodeled into an up-to-date house, has reopened to splendid business. This theatre is under the supervision of O. R. Brown, of Raleigh.

Otto Haas, owner of the Ottoway Theatre, Charlotte, N. C., is now visiting in Germany. He expects to return about October 1st after having been in his home country for about two months.

Gus Mitchell of the Imperial Theatre Newton, and M. F. Schnibben, of the Opera House, Florence, S. C., were visitors along Film Row this week.

W. P. White, manager of the Charlotte branch of the National Theatre Supply Company, left Wednesday for a trip through South Carolina.

Reynolds Wilbanks, manager of the Paramount-Famous Lasky Corporation, spent Tuesday in Bladenboro, N. C.

Ed Pearce, who is on the road handling two specials for M-G-M, was in town last week.

Ed Heller, who was former manager for Pathe in this territory, has taken charge of the new Tiffany office recently opened in Charlotte at 227 N. Graham Street.

The Auditorium Theatre, Winston-Salem, N. C., under the supervision of the Piedmont Amusement Company, owned by A. F. Sams, has a new Wurlitzer organ.

The playhouse Theatre, in Selma, N. C., operated by C. L. Massey, has purchased from the Charlotte branch of the National Theatre a new pipe organ.

Harry Lucas, formerly of Savannah, Ga., has taken over the managership of the Charlotte Theatre. The Charlotte is one of the chain of houses operated by the Sunset Amusement Company.

Among the visitors to Film Row this week were L. L. Drake, of Wadesboro, George Hendrickson, of Darlington, S. C., Earl Benbow and P. A. Boone of Greensboro and Mount Airy, respectively.

E. Crowell, former booking manager for Paramount-Famous Lasky Corporation, has been assigned to a zone in Eastern North Carolina.

Fred J. Dolle, of Louisville, Ky., celebrated his forty-fifth birthday on September 5th. In 1910 Mr. Dolle turned his interests into motion picture house possibilities, and in 1914 took over the management of the Alamo Theatre soon after its opening. He is president of the Broadway Amusement Enterprises, president and general manager of the Fourth Avenue Amusement Company, and secretary treasurer of Kirchdorfer-Hutchinson Co. He is also president of the Louisville Photoplay Association and president of the Motion Picture Thea tre Owners of Kentucky. He is a member of the Knights of Columbus, the Audabon Country Club and the Elks Club.

Upon his return from New York late Monday night, Lee L. Goldberg was surprised to find that his new Paige automobile had taken a tour of Kentucky and Tennessee. The car was stolen from his garage the first part of the week, but was recovered by the police the day before Mr. Goldberg returned.

J. H. Stamper, of the Orpheum Theatre, Lexington, Ky., made a visit to Louisville last week to purchase booth equipment.

T. L. Wheelis, manager of the Savoy Theatre, Princeton, Ky., extended to the high school and graded school faculty an invitation to be his guests at the Savoy Theatre Monday evening, September 4th.

Camden, Tenn., has a new picture show. W. E. Wesson perfected arrangements to use the Benton County Courthouse, which assures him of one of the best arranged auditoriums.

The Eastland Theatre, Maysville, Ky., the Karlton Theatre, at Whitesburg, Ky., and the Strand Treatre, Collingwood, Tenn., have closed down.

Louisville has another new theatre. The Al-Jo Theatre, on Taylor Boulevard and Longfield Avenue, built by A. Kernstern, opened Saturday afternoon to large crowds.

The Princess Theatre, Nashville, will open its fall season Monday. The show house with its new interior decorating will present for the first time continuous daily performances.

Harry Sudekum, manager, announces arrangements with the Keith headquarters of New York. In conjunction with the vaudeville acts a full length feature, a comedy, newsreel and kindred features will be shown.

H. G. Salyer, manager of the Benham Theatre, Benham, Ky., was in Louisville the early part of the week.

Kansas City

FOR twenty-two of thirty years which the Orpheum theatre has been in Kansas City, a large overhanging electric sign, which extends from one side of the street to the other, spelling "Orpheum," has been unmolested by city legislation. This week, however, City Manager H. F. McElroy ordered Lawrence Lehman, general manager of the Orpheum and Mainstreet theatres, to remove the sign, asserting that it violated the city ordinance pertaining to signs and billboards. The sign was hung originally by Martin Lehman, father of Lawrence Lehman.

For many years Fred Spear hustled about over the streets of Kansas City as publicity manager for various theatres. Finally, after several years at that capacity he became assistant manager of the Orpheum theatre.. This week he received his crowning when he was informed that he had been made manager of the theatre. Lawrence Lehman, former manager, has been made general manager of the Orpheum and Mainstreet theatres.

The holdings of the C. F. Mensing Amusement Company of Leavenworth, Kas., have been purchased by Walter Wallace and "Chuck' Townsend of Leavenworth from C. F. Mensing. The Orpheum, Lyceum and Strand theatres of Leavenworth were involved in the deal, the purchase price not being announced. Both the new purchasers have been associated with Mr. Mensing in the operation of his theatres.

The Gladstone theatre, Kansas City, has re-opened after having been closed six weeks for repairs and improvements, which included a new Polar Air Cooling system and a Wurlitzer pipe organ.

The Mullikin theatre, Springfield, Mo., has been re-opened by S. E. Wilhoit, new owner. H. H. Barrett has leased the recently built Colonial theatre, Kansas City, for a period of ten years.

The Liberty Hall theatre, Wathena, Kas., is being redecorated and improved generally.

The Star theatre, Warrensburg, Mo., also has closed for redecoration.

Bill Warner, First National branch manager, was out in the territory this week.

The Gayety theatre, Kansas City, after several unsuccessful attempts to run pictures, has reopened as a Mutual Burlesque house.

The Hall theatre, Columbia, Mo., has closed for improvements. A new $12,000 Robert Morton pipe organ is to be installed in the Regent theatre, Newton, Kas.

C. A. ("Red") Jones, manager of the Educational branch at Kansas City, and Russell Borg, assistant manager, were out in the territory this week hustling more business.

Mrs. Geneva Berwick, assistant manager of the Economy Film Company, was confined to her home because of illness this week.

Miss Irene Kanather, bookkeeper for the F. B. O. branch, departed for a vacation of one week.

Oklahoma City

THE equipment of the Anderson Theatre Supply Company, which was purchased by National Theatre Supply Company recently, was moved into the National headquarters last Saturday. C. P. Anderson, head of the Independent company, will be manager of the Oklahoma City office of National. A. G. Smith, whom Mr. Anderson succeeds, will be in charge of the National office at Kansas City.

C. E. Truitt's new theatre at McLean, Texas, will be ready for opening about October 1st, according to latest reports.

Hiram Dunkin is redecorating and re-equipping the Columbia Theatre at Cushing, Okla., and getting it ready to open some time the latter part of this month. The Columbia has been closed for several There is a rumor to the effect that J. Binkley, a former manager of Mr. Dunkins, is putting in another theatre at Cushing.

C. M. Funk, who has the Royal Theatre at Guymon, Okla., will begin the erection of his new $30,000 theatre at Guymon in the next two weeks. He has turned the plans over to the engineering department of the National Theatre Supply Company for an 800 seat modern theatre. This will be thoroughly up to-date and will have a large modern stage.

The Griffith Amusement Company has purchased fifty per cent of the stock in the three theatres at Duncan, Okla. This deal was completed last week and was effective September 1st. R. F. Wilbern, who with his associates owned the Ritz, Palace and Liberty Theatres at Duncan, will be in charge of all three theatres under the new regime.

R. E. Griffith is spending a couple of weeks at Twin Lakes, Colorado, on a vacation with his family.

J. A. Mason, F. B. O. Salesman, has returned home from a local hospital where he underwent a minor operation.

New York and New Jersey

MATTHIAS RADIN, general sales manager of Commonwealth Film Corporation, announces that he has severed his connections with this company after an association of nearly two years. Although negotiations have been completed on his future affiliations, no further announcement is forthcoming at the present ime, except that he will be connected with one of the biggest companies in an executive position.

Mr. Radin (better known as "Matty") has been identified with the motion picture industry since 1908, and is one of the best known and best liked men in the business. He has had a wide and varied experience in the handling of film, being both an exhibitor and a salesman. He gave up his chain of theatres to join Universal where he was connected with the Jewel exchange and later became Supervisor of the Middle West Division.

Mr. Radin later operated the Radin Picture Corporation which he owned. He gave this up to join the Capitol Film Exchange of which he was part owner. During this latter affiliation he introduced Richard Talmadge on the screen, and was responsible for the splendid publicity campaign that put him over. Mr. Radin left the Capitol Exchange to join Commonwealth.

Two more Pathe-De Mille salesmen have moved over to the main salesroom at 1600 Broadway. They are Messrs. Kenneth and Osborn, in the past located on the 17th floor of the Godfrey Building, 729 7th Avenue. George Dillon, eastern district manager, is the only one who retains his office at the latter address.

The new theatre under construction at Broadway and Canal street, New York City, a Kutinsky project it has been said, is now reported to have recently changed hands. The name of the new owner is not disclosed at the present time.

Jos. Steinkritz's Regent theatre, 81st street, New York City, is said to be about ready to close its doors for all time. It is an old theatre and has been opened and closed a score of times. Now it is apparently going the way of all the old timers.

Barr Brothers have reopened their Palace theatre, 6th avenue and 56th street, Brooklyn, after that house has been closed for the better part of the Summer.

Max Levine, one of the owners of the Coliseum theatre, 4th Avenue, Brooklyn, has returned to town after a three weeks' vacation spent in Chicago.

B. S. Moss' Flatbush theatre opened for its Fall and Winter season on Labor Day.

George Gerhauser's Eden theatre, 5th Avenue and 8th St., Brooklyn, has reopened after having undergone a renovation.

Eugene Pulch, partner of Fred Huebner, owners of the Shore Road, Dyker and Electra theatres, has returned from a three weeks' vacation in the Northwest.

The Art theatre, formerly known as the Atlantic Playhouse and located at 52nd Street and 6th Avenue, Brooklyn, is to be reopened this week.

Loew's Metropolitan theatre, in Brooklyn's downtown theatre section, will have some strong competition since the Keith-Albee opened with pictures and vaudeville this last Labor Day. The Albee's show starts the same time as that of the Metropolitan's 11.30 a. m.

Two Consolidated Amusement Company houses opened last week: the Oxford, a straight picture house at 183d and Jerome, and the Willis, a picture and vaudeville theatre, Willis Avenue, Bronx.

The motion picture baseball championship was won for the second successive year by Fox Films when they clinched their claim to the 1927 title by defeating the powerful Pathe team by a 7 to 1 score at Protectory Oval on Saturday.

Jake Miller, the Fox twirler, pitched a fine game with seven strikeouts to his credit. Manager Ed Freedman of Fox shared hitting honors with his team-mate Barney Wolf, each making two hits. Katzoff scored the lone Pathe run on a single in the last inning by J. Crouse.

The final standing of movie baseball clubs is as follows: Fox, won 9 and lost 1; Pathe, won 6 and lost 3; Warner Bros., won 6 and lost 3; First National, won 5 and lost 4; United Artists, won 2 and lost 8; Consolidated, won 0 and lost 10.

Eugene Zerner, accompanied by Mrs. Zerner, recently left for a two weeks' vacation. Mr. Zerner, who in addition to being an exhibitor is secretary of the Brooklyn M. P. T. O., is expected back Monday, September 19.

Loew's Canal Street Theatre opened September 8.

Eddie Seider, of the firm of Seider and Moley and also connected with the Prudential Film Delivery, will sign on the dotted line Saturday, September 17th, when he will be married to Miss Clare Mannin. The couple will spend their honeymoon in Canada. Mr. Seider, although young in years, has been identified with the local film trade for several years. The bride's home is in the Bronx.

Westchester and the Bronx will soon have several thousand more theatre seats when four more houses at present under construction open their doors. On Allerton Avenue, near White Plains road and almost opposite Bolte Bros. new Burke theatre, a new theatre is fast nearing completion. It has a particularly fine location nearby a subway station and is said to be owned by the former operator of the Photoplay theatre, 99th street and 3d Avenue.

Another theatre of 2,500 seats is going up on Burnside Avenue, near Rye Avenue. It is rather close to Loew's Burnside and will probably give the latter some competition.

Jack Steinman's Metro, 183d and Westchester, is also about ready for business. This house, built by Mr. Steinman and his associates, is said to be the last word in theatre construction and has a seating capacity of about 2,000.

The fourth house in the section named above that is almost completed, is located on Castle Hill Avenue and is said to be a Cocalis project.

Miss Sylvia Goodman, who ably assists the Prudential Film Delivery in the way of office duties, etc., has returned from a vacation spent in the Blue Ridge country.

Milt Kronacher, of the Pathe-DeMille exchange, has his Fall consignment of Kronacher pencils which will be given to all deserving exhibitors.

Messrs. Schwartz and Gold have opened their new Tiffany theatre, Chester street, Brooklyn. This house was formerly known as the New Chester. It has been enlarged and redecorated.

Another house to be reopened after extensive repairs, etc., is Lee Och's Costello theatre, Fort Washington Avenue and 159th Street, New York City.

The Fox tennis team registered four wins in six tennis matches with the Pathe racket wielders last week in an Inter-Club Tournament. Merle Johnston, Pathe Champion player, defeated John Caines of Fox, 6-1; 6-1; R. H. Simonson, Fox tennis champion, won from Bockus of Pathe, 6-2; 6-1; Jack Level of Pathe triumphed over his Fox opponent, 6 4; 6-4; in doubles, Guy Fowler & Herbert Jaediker of Fox defeated the Pathe combination, 6-3; 6-1; Harry Weiner, Fox Films, won from Jones of Pathe, 6-1; 6-4; and Harlan Gluck, of Fox, defeated the Pathe representative, Jones.

Richard L. Moss, formerly of the Warner Bros. Home Offices, has been appointed assistant manager, under J. J. Scholer, managing director of the Oxford Theatre, new Bronx house opening this month.

St. Louis

ANOTHER addition to the F. B. O. sales staff is John Franconi who formerly was attached to the F. B. O. office in Memphis, Tenn.

Max Fader for 10 years contract clerk for F B O in New York City has been promoted to office manager of the St. Louis branch, Tom McKean, local manager has announced.

Out-of-town exhibitors seen along Picture Row during the week included Tom Reed, Duquoin, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; John Rees, Wellsville, Mo.; Bob Cluster, Johnson City, Ill.

Helen Marlowe, daughter of John Marlowe, well known Southern Illinois exhibitor who resides in Herrin, has entirely recovered from a recent operation for a throat ailment, and has come to St. Louis to attend Fontbonne College, one of the leading girls' schools in the Middle West.

Tom Ree of Duquoin, Ill., has moved into his handsome new home in the leading residential section of that town. He confessed, however, that he doesn't sleep any better, nor do his meals tickle his palate more pleasingly since he moved into his new domicile.

W. W. Watts the well known Springfield, Ill., has occupied his new palace on the outskirts of the Illinois capital.

A. Mercer of Perryville, Mo., has taken over the Lyric at Ste. Genevieve, Mo. His son will be manager.

The Gayety Theatre, Springfield, Ill., operated by W. W. Watts, has deserted pictures and in the future will give stock drama shows. Mr. Watts, other houses, the Princess and Vaudette will continue to show pictures.

Knedler & Spaulding hope to open their new house in Vandalia, Ill., within the next few weeks. Construction has been completed.

Dominick Fresena has taken over the Rex and Lincoln theatres in Charleston, Ill. The Rex is being entirely remodeled and will re-open in October.

J. Clarke, owner of the Mattoon, Mattoon, Ill., has purchased a La Salle automobile.

G. E. McKean, district manager for Fox Pictures, was under the weather for several days.

C. E. Penrod, division manager for F B O, passed through St. Louis on his way to New York to attend a meeting of district managers.

Rube Finkelstein of Finkelstein & Josephson, Kansas City, stopped off in St. Louis while en route to Nashville, Tenn.

An involuntary bankruptcy petition has been filed in the United States District Court in St. Louis, Mo., against the Lake Ozark Realty Company, which operates an amusement park near Valley Park, St. Louis County. The concern was organized last year with $75,000 capital stock.

R. Wilkinson has resigned from the local F. B. O. sales staff. He traveled Northern Illinois. His place is being filled by Julian King who formerly was with United Artists in Oklahoma.



Minneapolis

ON September 2, the new theatre, "El Lago," owned by the Lake Amusement company and located at Thirty-fifth Avenue South and Lake Street, Minneapolis, was opened to the public. This is the fifth in the Lake Amusement company's chain of theatres, four being on Lake Street and one in the Midway district in St. Paul.

Ill health has forced George Wiggins to resign as secretary of the Minneapolis Film Board of Trade, a position which he has held for nearly two and a half years. Mrs. Mabel Dietz of Indianapolis, who has just completed a course of training for the work, will succeed Wiggins.

The Lyceum theatre at Moorhead, Minn., which has been operated for a number of years by William Brown, has just been leased for a long term to the American Amusement company, which is affiliated with Finkelstein and Ruben. E. A. Phillips, who is in charge of the Fargo interests for American Amusements, announces that the seating capacity of the theatre will be increased from 400 to 600 and that about $15,000 will be spent in altering and redocorating the theatre. A new canopy and enlarged lobby will be included.

Chas. Lee Hyde of Pierre, S. D., has purchased the motion picture theatre at Oneida and is planning a number of alterations for the theatre, which has been renamed the Crystal. A second machine has been added to the booth. This is the first of a number of theatres which Hyde is said to be planning to purchase, his goal being a chain of not less than ten theatres.

The new Falls theatre at River Falls, Wis., which has been erected by the Miner Amusement company, was opened August 29th with a delegation from the leading Minneapolis film exchanges present. There are 467 seats in the theatre, which has for its only opposition the Princess, a smaller house operated by Ben Rosenberg.

The Minneapolis M-G-M branch employes held their annual picnic the last Saturday in August at Orchard Lake, about 30 miles from Minneapolis.

H. A. Drummond, who owns the Princess and Lyceum theatres in Thief River Falls, Minn., reports that the show business slowed up considerably the last part of August when heavy frost did noticeable damage to crops in that vicinity.

It is rumored that either F & R or the affiliated company, American Amusements, is to erect a new theatre in Fergus Falls, Minn. At present the McCarthy interests operate all theatres there without opposition.

Motion pictures are again being shown at the M. B. A. lodge hall in Rolls, N. D., every Saturday night by Bruce McPherson.

Ben Friedman, head of the American Amusement company, announces that work on the New Broadway theatre in Albert Lea, Minn., is progressing rapidly and it is expected that the theatre will be ready for the opening about the last of the month.

A motion picture theatre has been opened by Albert Johnson and Arthur Oleson in the D. B. S. hall at Askov, Minn. At present pictures will only be shown on Friday evenings, but if business warrants two shows a week will be given.

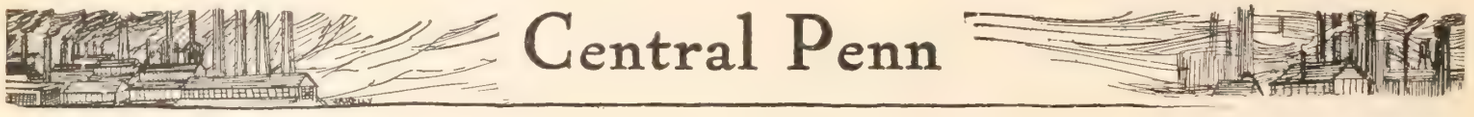
Plans for the erection of a new motion picture theatre at Mayville, N. D., have been completed by Charles Tolan. Construction will begin soon.

According to H. L. Horton, the new proprietor of the Princess theatre at Lake Preston, S. D., that theatre is to be completely repaired and redecorated ready for the fall season.

The Community theatre at Burke, S. D., has been sold by Hogrefe and Quinn to M. Gehlsen, who recently disposed of the Moon theatre at Spencer, Neb.

Because of poor business the Lyceum theatre at Carpio, N. D., has been forced to close. T. M. Morrissey, operator of the Lyceum at Donnybrook, N. D., plans to reopen the Carpio theatre about the first of October.

George McMillan, who recently lost his lease on the old Gem theatre and Opera House at McVille, N. D., is building a new and up-to-date theatre there. The new building, which will be of fire proof construction and have a seating capacity of 300, is expected to be ready for opening about the 15th of October.



Central Penn

THE bureau of Mines of the United States Department of Commerce on September 6 sent M. F. Leopold, safety engineer, accompanied by William F. Ahbe and 12 motion picture artists, to Oil City, Pa., to film scenes pertaining to the oil industry. The picture to be produced is to be of six reels and will be a complete picturization of the industry from the inception, including the striking of oil in the first well to incidents of the present day.

John Marinos has bought the Globe theatre, Nanticoke, from Anthony F. Block.

The sale of another small theatre, just reported, is that of the New Ridge photoplay house, Allentown, which has been bought for $25,000 from Alfred Bibighaus by M. H. Young. The new owner has remodeled the house which he reopened on September 1.

Managers of more than a score of theatres in the chain operated throughout the country by the Harris Amusement Company, of Pittsburgh, joined in sending congratulations and floral tributes to M. J. Boyle, manager of the Majestic Theatre, Johnstown, which reopened on Labor Day under Harris control, and which is now known as the Harris-Majestic.

The recent negotiations that brought about an adjustment of the wage dispute between the picture theatres of Harrisburg and the members of the stage hands' and projectionists' union, were conducted in behalf of the employes by Lawrence J. Katz, of Harrisburg, secretary-treasurer of the union for the district consisting of Pennsylvania, Maryland, Delaware, Virginia, West Virginia and District of Columbia, and by the officers of Harrisburg Local, No. 98, who are: Arthur Cobb, president; William S. McKay, Jr., secretary, and W. A. Davis and Horace Gladfelter, business agents.

E. Lyle Trenchard, manager of the Grand theatre, operated by the Stanley interests in Lancaster, spent a two weeks' vacation cruising along the Atlantic coast in a motorboat. He was accompanied by his brother.

Mrs. George W. Vint, wife of the manager of the Grand and Capitol theatres, Harrisburg, accompanied by her daughter, Miss Edith Vint, sailed from New York City on September 3, on board the steamship Laconia, to spend several months with relatives in England.

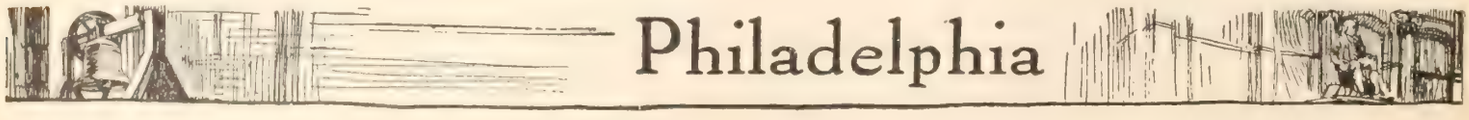
Captain John Brackbill Peoples, pioneer motion picture exhibitor of Lancaster, is dead at the age of 64. He conducted a number of amusement parks in various parts of Lancaster county, during his young manhood, and later opened a Penny Arcade in what is now the heart of Lancaster's theatre district. He was a warm personal friend of the late motion picture producer, Sigmund Lubin, of Philadelphia, who induced Mr. Peoples to change the arcade into a picture theatre. This he did and the theatre today is the Scenic, one of the largest in Lancaster. Mr. Peoples was manager of the roof garden on the first Woolworth Building, which was constructed by Frank W. Woolworth whose first five and ten cent store business venture was in Lancaster.

George Fry, recently employed at the Crystal ball room, White Rose Park, York, has been appointed doorman at the Strand theatre in that city. He succeeds Chaster Jones, resigned.

Cleon Miller, manager, has returned to the Capitol theatre, Lancaster, following a summer vacation trip.

The funeral of John Harris, 81, pioneer Pittsburgh motion picture exhibitor, and founder of the big Harris Amusement Company, took place in Pittsburgh on September 5, a few hours after the death of Marcus Loew, picture magnate, occurred in Glen Cove, L. I. Burial was in Calvary Cemetery.

The Majestic theatre, Williamsport, announced that beginning the week of September 12 showings will be continuous from 1 p. m. to 11 p. m. on Saturdays and holidays.



Philadelphia

WORD has been received from Brussels of the death of J. Fred Hartman, for many years active in the theatrical and motion picture industry in Philadelphia and for the past few years private secretary for Fred G. Nixon-Nirdlinger, who has large holdings in the Stanley Company. Mr. Hartman, who was 64, left in July with his wife for a tour through Europe and while there was taken ill and died before he could return to this country. Tom Dougherty, former manager of the Jumbo Theatre, will probably succeed Mr. Hartman as Mr. Nirdlinger's private secretary.

Sam Nirdlinger, manager of the Garrick Theatre and a son of Fred G. Nixon-Nirdlinger, has returned to Philadelphia from a trip abroad and has resumed his duties as manager of the Garrick Theatre.

Elaborate preparations are now being made by the Stanley Company of America for the opening of "The King of Kings" at the Aldine on October 3, 1927. The special feature booked for the Stanley Theatre the week of September 26th is the Russian Paveley-Oukrainsky Ballet.

Jack Rosenthal, who for many years has been connected with the Franklin Theatre Company, is now acting as general manager of the affairs of the recently-formed Equity Theatres Corporation, which includes a chain of about 25 houses. Mr. Rosenthal has his office in the Schaff Building, at 15th & Race Sts.

Proposed Construction of New Theatres

ILLINOIS

East St. Louis—Owner, Harry Redmon. Architects, Boler Bros. Co. Five stories. Plans not yet completed. Name, Majestic.

Park Ridge—Owner, Wm. H. Malone. Architects, Cook & McCaughey. Two stories, includes theatre, stores, shops, bowling alleys, billiard hall and ball room. Seating capacity, 2,400. Cost, $450,000. Location, Prospect and Park Aves. To be completed in Fall.

INDIANA

Elwood—Owner, Frank J. Rembusch, Shelbyville. Seating capacity, 1,200. Contract awarded to R. D. Smith, of Greentown.

Indianapolis—Owner, Albert B. Heady. Brick. Seating capacity, 700. Cost about $75,000. Location 10th St. and Bosart Ave. Name, Eastland. To be completed in August.

Indianapolis—Owners, Fox Film Corp. Seating capacity, 5,000. 180 x 274. Location, Illinois St. and Kentucky Ave. Work to start after Sept. 1.

Muncie—Owners, Geo. S. Challis. Fireproof building, to include theatre, ballroom and basement skating rink. Seating capacity, 2,300. Cost, $750,000. Location, Jefferson and Adams Sts. Construction to Start Sept. 1.

Plainfield—Owner, L. M. Prewitt. Contracts for steel, brick and excavating have been let.

Tell City—Contract let to Hess Construction Co. Gray stucco with red tile trim. 105 x 40. Seating capacity, 600. Fireproof. Cost, $12,000. Name, Irvin. Location, Washington St.

IOWA

Dubuque—Owners, Rosenthal Theatre Corp. Theatre, hotel and business bldg. Seating capacity, 2,000. Location, Iowa St. To be completed in a year.

Grinnel—Theatre planned by Strand Theatre Co. Other details unknown.

NEBRASKA

Grand Island—Owners, World Realty Co., Omaha. Architect, J. T. Allan, of Omaha. Cost, $150,000. Seating capacity, 1,500. 88 x 140.

PENNSYLVANIA

Chester—Owner, Stanley Co. of America. Cost, $1,000,000. Location, 69th St. and Ashby Road. No construction plans.

Philadelphia—Owner, Frankford Amusement Co. Seating capacity, 3,200. Location, Oxford Circle and Roosevelt Boulevard. Name, Circle. To open in about a year.

Philadelphia—Owner, Stanley Co. of America. Seating capacity, 5,000. Cost, $5,000,000. Location, 20th and Market Sts. Ground broken.

Wilkesbarre—Owner, Comerford Amusement Co., Scranton, Pa. Location, Dilley St. and Wyoming Ave. Work to begin June 1st.

TENNESSEE

Chattanooga—Promoters, Abe Solomon and Sam Borisky. Location, McCallie and Willow Sts. Ground broken.

TEXAS

Brownsville—Owner, John J. Fanning. Theatre bldg. Cost, $200,000.

VIRGINIA

Richmond—Owner, Loew's, Inc., N. Y. City. Architect, J. Eberson, N. Y. City. Type, brick, steel and stone, reinforced concrete, plain foundation, elevators. Cost, $1,300,000. Location, 6th and Grace Sts. Noted April 2d.

WASHINGTON

Seattle—Owner, J. W. Brattain. Architect, O. F. Nelson. Type, theatre, store, office and apartment bldg. Seating capacity, 1,250. Fireproof. Location, 85th St. and Greenwood Ave. Bids will be called on or about June 1st.

All Ready for S. M. P. E. Fall Meeting

Will Be Held at Lake Placid, N. Y., Sept. 26-29; Interesting Program Announced

PRACTICALLY everything appears to be in readiness for the Fall meeting of the Society of Motion Picture Engineers, which will be held September 26-29, 1927, at the Whiteface Inn, located three miles from Lake Placid, N. Y.

Good automobile roads lead right up to the Inn but when driving from the west via Watertown, N. Y., don't fail to take the St. Regis cutoff to Paul Smith's. When driving north through Saratoga, take the Chapel Pond road about twenty miles north of Schroon Lake. This leads through Keane and Keene Valley, past the Cascade Lakes and is about twenty miles shorter than the road via upper Jay; furthermore, it leads through what is considered to be the finest section of the Adirondacks.

Although it is not possible to announce in advance, a detailed program of arrangements with ample diversion will be provided. In the way of entertainment for ladies, Mrs. Theiss will arrange card parties, a boat trip around the lake, a hike, a visit to the well known Lake Placid Club, etc. There will also be dancing.

A special Movietone demonstration will be given Monday evening by the Fox-Case Corporation, and the Society feels that it is extremely fortunate in being able to secure this interesting entertainment.

Those in charge of arrangements are: J. I. Crabtree, chairman; William C. Hubbard and H. T. Cowling, reception; Mrs. J. H. Theiss, hostess; W. C. Kunzman and L. S. Cozzens, registration; Max Meyer, entertainment; J. C. Kroesen, golf and sports; P. A. McGuire, press; G. E. Matthews, bulletin and announcements; C. E. Ives, trade exhibits, and E. I. Sponable will attend to projection.

The program follows:

Monday, September 26; 9:30, Registration; 10:30, Presidential Address by W. B. Cook, Kodascope Libraries, Inc., New York, N. Y.; New Business; Report of Arrangements, Papers, Publicity and Advertising, and Membership Committees; "Report of Progress in the Motion Picture Industry" by Carl E. Egeler, National Lamp Works, Cleveland, Ohio; "An Exhibitor's Problems in 1927" by Eric T. Clarke, Director Eastman Theatre, Rochester, N. Y.; "Micro-Cinematography in Medical Research" by N. Rosenberger, Rockefeller Institute, New York, N. Y.

12:30, Luncheon; 2:00, Papers: "Some Psychological Aspects of Color Motion Pictures" by L. T. Troland, Technicolor Motion Picture Corp., Boston, Mass.; "Some Technical Aspects of the Movietone" by E. I. Sponable, Technical Directors, Fox-Case Corp., New York, N. Y.; "The Requirements of Correct Reproduction in the Recording of Sound Motion Pictures" by A. C. Hardy, Professor of Physics, Massachusetts Institute of Technology; "The Use of Tachometers in Motion Picture Work" by N. M. Trapnell, Weston Electrical Instrument Co., Newark, N. J.; 7:00, Get-Together Dinner; 8:00, Motion picture entertainment in the Wigwam. Ladies and friends are cordially invited. Movietone demonstration. Courtesy Fox-Case Corp., New York, N. Y.; Dancing afterwards.

Tuesday, September 27: 9:30, Papers: "Experiments with Various Light Sources and Panchromatic Emulsions" by A. C. Downes, National Carbon Co., Cleveland, Ohio; Report of Standards and Nomenclature Committee; Announcements of new apparatus by the following manufacturers: Brenkert Light Projection Company, Detroit, Mich.; Dworsky Film Machine Corporation, New York, N. Y.; Eastman Kodak Company, Rochester, N. Y.; Edison Lamp Works, Harrison, N. J.; Hortner Electric Company, Cleveland, Ohio; International Projector Corporation, New York, N. Y.; Victor Animatograph Company, New York, N. Y.

The above and other apparatus will be on exhibition during the convention.

Open Forum—questions and suggestions are invited regarding the welfare of the Society and the motion picture industry.

12:30, Luncheon; 2:00, See program of arrangements and bulletin board notices.

Wednesday, September 28: 9:30, Papers: "Why Expert Knowledge and High Grade Intelligence Is Essential in the Projection Room" by F. H. Richardson, Moving Picture World, New York, N. Y.;(a) "An Improved Type of Arc Illumination and Condenser System for Motion Picture Projection;" (b) "Framing the Projected Picture with Colored Borders" by L. M. Townsend, Supervisor of Projection, Eastman Theatre, Rochester, N. Y. "A Few Practical Needs in the Field of Projection" by Arthur Gray, Supervisor of Propection, Lancaster Theatre, Boston, Mass. "Some Improvements in Laboratory Practice" by V. A. Stewart, Fox Film Corporation, New York, N. Y. "Lubrication of Motion Picture Film" by J. I. Crabtree and C. E. Ives, Research Laboratory, Eastman Kodak Company, Rochester, N. Y.

12:30: Luncheon; 2:00, Papers: "An Experiment in the Development of Class Room Films" by T. E. Finegan, Eastman Kodak Company, Rochester, N. Y. "The Needs of Trick Photographer" by Fred Waller, Dolphin, Akwa Skee Company, Huntington, N. Y. "Animated Technical Drawing" by J. A. Norling, Loucks & Norling, Inc., New York, N. Y. "Factors Affecting the Contrast of a Lens Image in the Motion Picture Camera" by C. Tuttle, Research Laboratory, Eastman Kodak Company, Rochester, N. Y. "Narrow Casting" by J. B. Taylor, General Electric Company, Schenectady, N. Y.; 7:00, Banquet. Speaker to be announced later. Dancing afterwards.

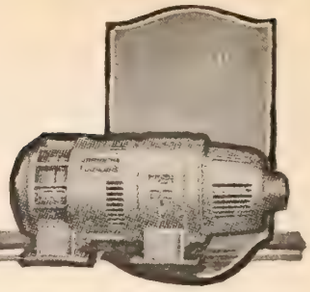
Thursday, September 29: 9:30, Papers: "Some Improvements in Laboratory Apparatus" by R. C. Hubbard, Consolidated Film Industries, Inc., New York, N. Y. "Acoustics in Motion Picture Theatres" by F. R. Watson, University of Illinois. "The Swelling and Shrinkage of Gelatin on Processing Motion Picture Film" by S. E. Sheppard, Research Laboratory, Eastman

(*Continued on page* 944)



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Present Limits of Screen Illumination

IT may be surprising to learn that the limits of screen illumination with the light sources at present available have by no means been reached and there is still room for improvement in this respect. Whether increased intensity of screen illumination over what is now being obtained can be had in an economical manner is another question which must be answered in the future and the answer, in turn, will depend upon the trend of future construction.

One of the main conditions which necessitated the use of powerful projector systems in the early type of de luxe theatre was the long throw, or projection distance, which varied from 140 feet to 170 feet, often going as high as 200 feet.

Trend Toward Shorter Throws

The trend, in the modern de luxe house, is toward somewhat reduced projection distances and extreme widths; the width in some of the latest theatres being nearly equal to the length.

Since the intensity of screen illumination varies inversely as the square of the projection distance, even a slight reduction in the throw raised the screen intensity considerably so that for the same picture brightness it was not necessary to try to work the projector system to the limit of its capacity.

To offset this favorable condition, however, the level of illumination over the interior of the auditorium began to creep upward since colored illumination effects and a low intensity of general illumination came to be used in these super houses.

Whatever saving was effected by shortening the projection distance, therefore, was lost as a result of this general illumination inside the theatre. There were no tears shed because of this, however, since the patrons, especially under these new conditions, have less trouble in finding vacant seats and occupying them than is the case in an utterly dark house.

As the level of general illumination in the theatre creeps ever upward, some concern is naturally felt over the ability of present projector systems to cope with this condition and offset it by again raising the screen intensity.

Efforts along these lines have already been made with but a limited measure of success for the reason that the persons making the effort did not know exactly what they were doing.

Higher Intensities Possible

There is every indication for believing that screen intensities higher than those now being obtained can be had by using the sources now available, since, especially in the case of the high intensity arc, there are certain discrepancies between intensity values as obtained and those which a study of the problem indicates should be obtained.

Brightness measurements on all three types of light sources now used for the projection of motion pictures have been made and have been published a number of times. According to the tests already made, the Mazda lamp for "movie" projection is credited with a brightness of, roughly, 18,000 candlepower per square inch; the low intensity arc with better than 100,000 c.p. per sq. in.; and an average value of, roughly, 300,000 c.p. per sq. in. has been assigned to the high intensity arc.

The Mazda lamp system of projection, particularly, has been thoroughly tested and developed and the results it is capable of producing upon the screen are quite well known. These tests have verified theory to such an extent that it is possible to accurately calculate what screen illumination can be obtained under any given set of conditions without the necessity of testing the system photometrically.

Now, when this same theory is applied to the low intensity and high intensity arcs, we find that the indicated results are considerably higher than those actually being obtained, which means that either the brightness figures of these two sources are capable of producing screen results better than those ordinarily obtained in practice.

In the table below are given the calculated screen intensities for the various types of light sources and the optic systems used with them. The screen intensities are calculated for projection distances from 70 to 200 feet and are given in foot-candles.

The basis of calculation in each case is that a half size projection lens of the proper focal length is entirely filled with light, so that each system is working at its fullest capacity. It is also assumed that the screen is blank and that the shutter is stationary.

Thus, we see that for a projection distance of 100 feet the upper limit for the high intensity arc with condensers should be 80 foot-candles; for the same lamp with mirror arc, 83 foot-candles; for the low intensity lamp with condensers, 28 foot-candles; for the low intensity lamp with mirror arc, 28 foot-candles; and for Mazda, 4 foot-candles.

Results Not as Shown

Needless to say, the intensities for all the systems except the Mazda lamp are not now being obtained in theatres, so that there seems to be room for some improvement—assuming, of course, that the brightness figures as given out are correct.

There is also the probability that on the shorter projection distances it is not possible to completely fill with light a half size projection lens which would act to lower the extremely high intensities shown for these throws.

This much is true: that the intensities shown for the Mazda lamp check up with what is obtained in practice, so that if other things do not act to prevent it, the same

(Continued on page 945)

Type of Light Source	PROJECTION DISTANCE IN FEET													
	70	80	90	100	110	120	130	140	150	160	170	180	190	200
High Intensity Arc (with Condensers)	163	125	99	80	66	55	47	41	35	31	28	25	22	20
High Intensity Arc (Mirror Arc)	170	130	102	83	68	58	49	42	37	32	29	25	23	21
Low Intensity Arc (with Condensers)	68	52	41	33	28	23	20	17	15	13	12	10	9	8
Low Intensity Arc (Mirror Arc)	68	52	41	33	28	23	20	17	15	13	12	10	9	8
MAZDA	9.8	7.5	5.9	4.8	4.0	3.3	2.8	2.4	2.1	1.9	1.7	1.5	1.3	1.2

Maximum screen illumination in foot-candles for various sources and projection distances with half-size (2½" diameter) projection lens.

Clearly Reflected at the box-office

If your patrons are enjoying faultless screen quality you are projecting prints on Eastman Positive made from originals on Eastman Negative.

Always *specify* Eastman prints, and look for the words "Eastman Kodak" in the transparent margin. For Eastman screen quality is clearly reflected at the box-office.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Rovner & Handel Open New House at Westmo'nt

Rovner & Handel, operating a chain of theatres in Camden and the Western part of New Jersey, recently opened a new theatre at Westmont. The total expenditure was approximately $400,000. The theatre has a seating capacity of 800 and parking privileges for 800 cars are available.

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Wilby-Kennedy Circuit Open New Theatre at Ensley, Ala.

LARGE crowds attended the opening of the Ensley Theatre at Ensley, Ala., on Monday, Aug. 29. Built at a cost of $85,000, this new motion picture house, one of the handsomest suburban theatres in this section, is sponsored by the Wilby-Kennedy interests. No expense was spared to make it an outstanding example of theatre architecture and comfort.

Located at Avenue E and 20th Street, one of the most accessible and convenient spots in Ensley, the theatre is a model of symmetry, of Spanish type, graceful and impressive. A. V. Summers, one of the most popular showmen in the South, is manager.

Forming the southwest corner of the theatre is a huge tower of Spanish-Moorish type in bright colors. The front is finished with a red tile roof and cozy windows with shutters are a part of the projection room. A steel marquee with interchangeable signs on each end and "Ensley Theatre" on the front, with many colored lamps, adds to the attractiveness of the front.

The entrance on 20th Street, which leads to the section reserved for colored patrons, also has its marquee and electric signs. Iridescent lights on the interior of the tower flash off and on, illuminating the tower in first one color and then another.

Three distinct types of lobbies make the entrance to the theatre a most unique one. The first lobby has the box-office and lobby display frames done in highly colored willow. The second lobby is of Moorish design, having a beautiful dome ceiling which is high lighted to give a cool and pleasing effect, while the innermost lobby is the beauty spot of the theatre.

A fountain, which sprays water from a lion's head and with gold fish in the basin, is the center of attraction. Mirrored walls with Spanish designs make the room really beautiful. The auditorium is a revelation of decorative art. The pilasters have been treated in a walnut with stencils in bright colors predominating. The pilasters continue across the ceiling and down the far wall, giving an old Itadian effect of logs placed across the ceiling.

The proscenium arch is made up of a shaft of fruits done in their natural colors, while basket-work of gold forms the grill for the organ. The theatre is well equipped in every department, a feature being the music, which is supplied by one of the latest types of Robert Morton organs. The ventilating system is Arctic Nu-Air.

The Ensley has a seating capacity of 863—688 in the main floor and a colored gallery with 175 seats. The new house is one of a chain of theatres operated in Alabama, Georgia and North Carolina by the Wilby-Kennedy interests. It will draw its patronage from Ensley, Wylam and Fairfield, according to Manager Summers.

All Ready for S.M.P.E. Fall Meeting

(Continued from page 941)

Kodak Company, Rochester, N. Y. "The Structure of the Motion Picture Industry" by William A. Johnston, Motion Picture News, New York, N. Y. "Continuous Silver Recovery from Fixing Solutions" by K. Hickman, Research Laboratory, Eastman Kodak Company, Rochester, N. Y. 12:30, Luncheon. 2:00, Papers: "The Tungsten Situation in the Studio" by Peter Mole, Mole-Richardson Corporation, Hollywood, Calif. "A Motion Picture Densitometer" by J. G. Capstaff and R. A. Purdy, Research Laboratory, Eastman Kodak Company, Rochester, N. Y. (a) "Some Camera Pull-Down Mechanisms." (b) "A Spring Driven 35 mm. Hand Camera" by A. S. Newman, Newman-Sinclair, Inc., London, England. (a) "Oil Spots on Motion Picture Films" by G. E. Matthews and J. I. Crabtree, Research Laboratory, Eastman Kodak Company, Rochester, N. Y. (b) "Note on a Trial and Error Method of Preparing a Motion Picture Sensitometer Tablet" by C. E. Ives and J. I. Crabtree, Research Laboratory, Eastman Kodak Company, Rochester, N. Y.

Butterfield Schedules 3 for October

The three new Butterfield houses scheduled to open in October are the Ready at Niles, Michigan, the Grand Theatre at Grand Haven, and the State at East Lansing. Opening dates will be announced in the near future. Construction work on Butterfield's Michigan Theatre at Ann Arbor and Capitol Theatre at Flint is progressing rapidly.



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Charter Granted for New Virginia Theatre

The State Corporation Commission has granted a charter to the Newport Development Corporation for the erection of a one thousand seat motion picture theatre which will be located in Colonial Place, one of the most attractive residential sections of Norfolk.

The company is headed by W. S. Wilder, now in the motion picture producing business and Tidewater representative of the International Newsreel Corporation. Mr. Wilder, who for more than eighteen years was connected with the Wells Amusement Company in a managerial capacity, is a showman of wide experience. Prior to the sale of the Wells Interests to the Wilmer and Vincent Corporation, he directed the destinies of several of the biggest and best houses in Norfolk, and Richmond. The theatre, which is to be known as the "Newport," will be of most attractive design, according to the plans which have been submitted by a well-known firm of theatre architects. Contracts for the building, which will be of fireproof construction, call for the completion of the structure January 1st, 1928.

Equipment Manufacturers Report Steady Demand

Equipment manufacturers continue to report a steady demand for their product, which serves to prove to the contrary a few rumored remarks forecasting a slight falling off in theatre building and general accessory trade for the 1927-28 season.

A recent communication from the Marr & Colton Organ Company lists eleven sales and installations of their instruments, while the Vallen Electric Company, manufacturers of stage equipment, report that thirty more houses have adopted their curtain controls and other stage devices.

These installations by no means are confined to any one or two sections of the States but are well scattered through the entire country and number some of the most prominent theatres and theatre circuits in the motion picture industry.

Inquiries & Comments

(*Continued from page 942*)

method of calculation should also apply to the other sources of light.

In further support of this, there are strong indications that the high intensity lamp with condensers is not being worked to capacity, since the largest carbon developed so far, for motion picture projection, is the 16 mm. size.

This same lamp when used on the mirror arc principle on 60 amperes, gives considerably less illumination than would be expected of it and at least one manufacturer of this type of lamp claims that it will equal only the 120 ampere size of high intensity lamp with condensers.

Everything considered, there seems to be more than a strong chance of obtaining higher screen intensities with present sources. The question is, will such high illumination intensities be required in the future?





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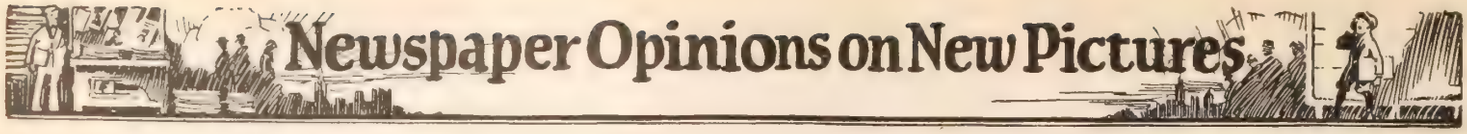
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"The Chinese Parrot" — Universal, London, England

Daily Mail: "Film full of suspense. Packed with clever touches which raise it far above level of ordinary screen thrillers. Sojin a marvelous actor."

Film Renter: "Undoubtedly the finest mystery drama produced. Abounding in thrills. Ingeniously presented with the aid of astounding photographic effects. No hesitation in recommending this to every class of showman.

Faulkner's Film Review: "Sound mystery drama. Highest form of screen entertainment. Marvelous."

News World: "Amazingly weird mystery play. Extraordinarily able character actor in Sojin. One of the few pictures which really carries out its preliminary promise in thrills."

Manchester Guardian: "Noteworthy. Ranking second to none. Leni a genius for mystery dramas.

Bioscope: "Melodramatic mystery story with popular appeal. Amazingly well acted. Produced with originality and spectacular effects. Will interest any audience."

Cinema: "A combination of direction, photography, staging, acting rarely excelled in any country. Most original, entertaining, mystery melodrama ever made."

Westminster Gazette: "At last a real thriller. Weird, enthralling, masterful production. Acted in a masterful manner."

"Lost at the Front"—First National, Fenway, Boston

Traveler: "A war comedy that is really entirely different. . . . Kept the audience in an uproar. Lively entertainment."

Advertiser: "Both stars are irresistibly funny. The film keeps on its steady course of hilarious inanity and is immensely mirth-provoking. It is absurd, impossible —and funny."

Post: "Something different and novel in war comedies. The laughs are plentiful, it has a real plot and the locale is new. Side-splitting episodes. Murray and Sidney make a comical team. From the amount of laughs, the picture could be called a military 'McFadden's Flats.'"

Globe: "In 'Lost at the Front,' the funny war photoplay, the laughs are plentiful, it has a good plot and boasts two popular comedians. Audience delighted."

American: "Fulfils every comedy requirement. The laughs are hysterical."

"Mockery" — M-G-M, Capitol, New York

World: "An effective, well-acted, interesting picture. . . . Chaney's portrayal of the half-baked brain struggling for comprehension but falling back into its slough of hopeless stupidity and misery is one of the best things he has done."

Telegraph: "Excellent acting. Melodrama will please Chaney enthusiasts."

News: "Something interesting in character study. . . . a noteworthy piece of filmery."

Journal: "The role of Sergei, a rural derelict with a hare-lip, gives Lon Chaney an excellent vehicle for his unique talent. Barbara Bedford gives a thrilling performance as a patriotic Russian countess. The picture in general shows every evidence of wise direction. Suspense in many of the major situations is unusually well maintained."

Graphic: "Chaney's brilliant flair for make-up has good expression in the character Sergei. . . . Careful directing and good acting."

Mirror: "Such are the strange and unique talents of Lon Chaney that he must have an unusual story in order to display them. Chaney is a Russian peasant—dull, animal-like. Barbara Bedford is lovely. Complete the comment with credit to Charles Puffy, Ricardo Cortez and Mack Swain."

"Twelve Miles Out" — M-G-M, Boston

Globe: "Stirring screen story of love and strife. Plenty of love interest, but is in the main a tale of bloodthirsty adventure. . . . The picture has much to commend it, and is a praiseworthy attempt to show the workings of the rum-running profession. Unless one sees this thrilling picture with its scenes of lawlessness, its splendid acting and remarkable cast, one cannot realize fully why John Gilbert and Ernest Torrence are rated so high as red-blooded actors."

American: "Much better, though quite different from original. . . . During its six or seven lawless though lively chapters John Gilbert and Ernest Torrence rag each other with the gay abandon of a knockout comedy team, and near the finish fall to fighting with the fierceness of a pair of alley cats. In a word, 'Twelve Miles Out' is highly satisfactory entertainment. . . . You might go so far as to call it an 'epic' of the bootlegger."

Post: "Full of action and interest."

Herald: "This photoplay is built of solid plot substance. . . . A good rollicking drama. It starts off merrily and grows gracefully. . . ."

Traveler: "Fast and furious. . . . John Gilbert has another good motion picture to his credit. . . . Uses up several reels. These reels are amusing. Gilbert is delightful. . . . Torrence gives another of his perfect character studies. Joan Crawford plays with sincerity and warmth. The titles by Joe Farnum are riotous."

"Adam and Evil"—M-G-M, Los Angeles

Times: "'Adam and Evil,' at the Capitol, has scored beyond the degree expected of an intimate comedy. Lest that be thought equivocal praise, let it be known that it is a hit of the first water. The laughter heard in the theatre has been far from intimate—it has been cyclonic. Story, direction, acting and titles are united with such success that it is difficult to place one element ahead of the rest. Certain it is that the combination of Lew Cody and Aileen Pringle in domestic farce is one of Metro-Goldwyn-Mayer's happiest inspirations, and the individual responsible for the idea should be singled out to lead the honor roll at the studio."

"Hard-Boiled Haggerty"—First National, Strand, New York

Journal: "The flying scenes are among the best that the screen has ever given us. Molly O'Day is worth the price of admission, and is destined to be one of the screen's finest."

Telegraph: "Good 'air stuff,' as the thrilling battles above the clouds have come to be known."

Sun: "Will hold the interest of an audience that worships Mr. Sills."

"The Devil's Saddle"—First National, Globe Theatre, Philadelphia

Evening Ledger: "Thrilling tale of early West. More substantial than most movie fare of type."

Daily News: "If you like 'westerns' don't miss Maynard in 'The Devil's Saddle.' Maynard does some very remarkable riding. Real Indians lend realistic atmosphere."

Inquirer: "Ken Maynard, one of most daring of western stars, is seen to splendid advantage. Exciting doings in which cowboys and Indians clash."

Morning Ledger: "Thrilling tale. Does not depend on conventional. Maynard has role of fearless cowboy."

"Lonesome Ladies"—First National, Uptown Theatre, Los Angeles

Record: "Story that most married people will chuckle over long after they have seen screen depiction of it. . . . Stone's acting excellent. Miss Nilsson plays wife to perfection."

Herald: "One of most entertaining domestic comedies local screen has presented. Not only humorous, but very appealing."

Examiner: "Good entertainment. Effective theme. Miss Nilsson and Stone team that is universally popular."

"The Life of Riley"—First National, Loew's State Theatre, Los Angeles

Record: "Wow! It's a Greater, Greater Movie Season! I'll wager right here that plaster is cracked in Loew's from all laughter caused by team of Sidney and Murray. . . . If aching of sides and slapping of unknown persons in front of one is any criterion of what is a success, then this comic fun has all of past efforts of this pair surpassed in million ways."

News: "If you were one who thought 'McFadden's Flats' was just about the funniest comedy that Murray has ever appeared in, you're wrong. "The Life of Riley" is funniest picture Loew's State has presented in some time. . . . When we say laugh, we mean it, and the finest thing about the picture is that, in spite of the fact that you laugh so hard you perspire and cry, Murray makes you cry."

Times: "Heigh-ho, what fun! . . . It's all too funny for words; and if you happen to be squeamish about looking at it, you can close your eyes and mutter under your breath to your heart's content, for gentleman to your right is howling with such unrestrained laughter that no one will hear you, anyway. . . . Production excellent from technical standpoint."

"Lonesome Ladies"—First National, Karlton Theatre, Philadelphia

Record: "Anna Q. Nilsson and Lewis Stone engross attention in most interesting domestic comedy. Stone and Miss Nilsson excellently cast. Jane Winton plays role of the 'vamp' to perfection."

Morning Ledger: "Mirthful, rapid and sure-fire film of love and marriage in this hectic age. Anna Q. Nilsson as radiant as always, and as beautiful. Stone's performance highlight of story."

Inquirer: "Thread of humor sustains interest in scrambled skein of marriage relations in 'Lonesome Ladies.' Stone and Miss Nilsson well adapted to their roles."

"The Cat and the Canary"—Universal, Colony Theatre, New York City

Times: "Play has been turned into one of finest examples of motion picture art. There are scenes in this piece that are amazing. . . This is the first time that mystery melodrama has been lifted into realms of art."

Herald-Tribune: "Leni has directed it with proper feeling for suspense and spooky atmosphere, thereby turning work into interesting and effective film play, full of correct ingredients of its school."

World: "Leni has done extraordinary piece of filming. Artfully approached, brilliantly photographed, and its sequences dealing with murderous hands, shadowed bookcases which swallow up their victims, and ghastly movements in moonlight, come off with effect of genuine terror."

Daily Mirror: "Crackerjack mystery movie. Sweeps along gathering momentum and causing bigger and greater creeps, cold shivers and shriek urges. . . . Miss La Plante varies tense restraint with galloping terror that is most effective."

Telegram: "Frank thriller and an excellent one. . . . Colony swell picture and best stage menu on Broadway."

Sun: "Leni's pictorial treatment of lights and shadows and fantastic dissolves raises picture to distinctive realms. . . . Undoubtedly it is most successful adaptation of mystry play that screen has yet offered."

Morning Telegraph: "Director and cameramen have made picture remarkable, and far superior to 'The Bat,' or, for that matter, any other mystery film recalled at moment."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 26
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W.Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 23
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-K. Dane-M. Day-G. K. Arthur-T. O'Brien	Paramount	5306 feet	July 1
Rookies	M-G-M-		6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 9
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day.	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips.	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat.	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe.	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Bleun-Bellamy-Baxter Allison	Paramount	5455 feet	May 27

Feature	Star	Distributed by	Length	Reviewed
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 25
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5987 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law, The	K. Maynard-D. Dwan	First Natiohal	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J	Pathe-De Mille	4710 feet	July 15
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	6000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1
Wild Geese		Tiffany		

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	4700 feet	Aug. 12
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National		
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	5 reels	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	5 reels	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6 reels	July 29
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A		
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Skyhigh Saunders	Al Wilson	Universal		
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	7 reels	Aug. 5
Tired Business Man, The	Hitchcock-Mehaffey-Gowland	Tiffany		
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6 reels	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	6 reels	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6500 feet	
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 fete	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
	Mendez	F. B. O.		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6 reels	July 29
Ragtime	J. Bowers-M. de la Motte	First Div.	6700 feet	Sept. 9
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Service For Ladies	Adolphe Menjou	Paramount	6 reels	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	7000 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7 reels	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland		10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
City Gone Wild, The	T. Meighan-M. Millner-W. Standing	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Drop Kick, The	R. Barthelmess - A. Vaughan-B. Kent	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Foreign Devils	Tim McCoy	M-G-M		
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany		
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
Glory Girl, The	E. Ralston-R. Arlen	Paramount		
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6720 feet	Sept. 16
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	
Magic Flame, The	Colman-Banky	United Artists	8300 feet	
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount		
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries	Warner Bros		
One Woman to Another	F. Vidor-Von Elty	Paramount		
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5400 feet	Sept. 16
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
We're All Gamblers	Meighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O		
Breakfast Before Sunrise (tentative)	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky		M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers	United Artists		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr	Pathe-De Mille	5 reels	
Once and Forever	Patsy Ruth Miller	Tiffany		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Cheer Leader, The		Lumas		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
Garden of Allah, The	A. Terry-I. Petrovich	M-G	10 reels	Sept. 16
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	Warner Oland	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Hypnotist, The	L. Chaney-C. Nagel-M. Day	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
United States Smith		Lumas		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Bare Knees		Lumas		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Gaucho, The	D. Fairbanks-E. Southern-L. Valez	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Darling of the Gods, The	Special Cast	United Artists		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Avenger, The	Bob Custer	F. B. O		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Ditch, The		M-G-M		
Big Gun, The	George Lewis	Universal		

Feature	Star	Distributed by	Length	Reviewed
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Branded	Bob Custer	F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight		Kulbar Pictures		
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
Buck Privates	de Putti-McGregor	Universal		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chicago After Midnight		F. B. O.		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart	4747 fee	
Cohens and the Kellys in Paris, The	G. Sidney	Universal		
College Widow, The	D. Costello-Collier, Jr			
Comrades	G. James-A. Sheridan	First Division		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Driftin' Sands	Bob Steele	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gay Defender, The	R. Dix	Paramount		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Gorilla, The	C. Murray-F. Kelsey	First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernle Learns Her Letters	R. Walling-F. Reicher	Fox		
Gun Gospel	K. Maynard	First National		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home Made	Johnny Hines	First National		
Honeymoon Hate		Paramount		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
If I Were Single	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Louisiana	B. Dove-M. Astor	First National		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Crazy	Mulhall-Mackaill	First National		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
Noah's Ark (road show)	Special Cast	Warner Bros.		
No Place to Go	M. Astor-L. Hughes	First National		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Pajamas	O. Borden-L. Gray	Fox		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Publicity Madness	L. Moran-E. Lowe	Fox		
Quality	Gardner James	Inspiration Pict.		
Racing Romeo, The	"Red" Grange	F. B. O.		
Ragtime	Del La Motte-Bowers	First Division	6700 feet	
Rager of the North	Ranger (Dog)	F. B. O.		
Red Hair	Clara Bow	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
Shepherd of the Hills, The	A. B. Francis	First National		
She's a Sheik	B. Daniels-R. Arlem W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart		
Show Boat		Universal		
Silver Slave, The	Irene Rich	Warner Bros.		
Silver Valley	Tom Mix	Fox		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Thanks For the Buggy Ride	Laura La Plante	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Very Confidential	Madge Bellamy	Fox		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16

Title	Star	Rel. Date	Length	Reviewed
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Jack From All Trades	Sullivan Cartoon		1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	
Fox Tales		Sept. 25	2 reels	
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Big Boy	Aug. 28	2 reels	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Seeing Stars	George Davis	Oct. 16	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	
Stunt Man	Larry Semon	Oct. 23	2 reels	
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore			Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra Romantic, The	Variety		1 reel	
America Today	Variety		1 reel	
Argentina	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Fool and His Money	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
Mum's the Word			2 reels	Sept. 2
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Northern Alaska	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
From Soup to Nuts	Rarebits	Oct. 23	1 reel	
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A		Otc. 2	2 reels	
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2

Title	Star	Rel.	Date	Length	Reviewed
Hole in One, A	"Aesop Fables"		Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"		Aug. 28	1 reel	
Human Fly, The	"Aesop Fables"		Sept. 25	1 reel	
In and Out Again	"Aesop Fables"		Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"		Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson		June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"		July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin		Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed			10 episodes	
Now I'll Tell One			Oct. 9	2 reels	
Olympic Games	"Our Gang"		Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"		June 26	1 reel	July 1
On the Hook	Sportlight		Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight		Oct. 2	1 reel	
Pioneer Instinct	Sportlight		June 26	1 reel	
Pride of Pikeville, The	Ben Turpin		June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque		Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"		Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"		July 10	1 reel	
River of Doubt, The	"Aesop Fables"		Oct. 2	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque		Aug. 21	1 reel	Sept. 9
Sailors, Beware	Roach Stars		Sept. 23	2 reels	
Scents and Dog Sense	Sportlight		Aug. 7	1 reel	
Should Second Husbands Come First?			Oct. 23	2 reels	
Small-Town Sheriff, The	"Aesop Fables"		Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson		Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		Oct. 16	2 reels	
Smith's Pony	Hiatt-McKee-Jackson		Sept. 18	2 reels	
Soldier Man	Harry Langdon				
Subway Sally	"Aesop Fables"		July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight		Sept. 18	1 reel	
Taking Punishment	Sportlight		July 24	1 reel	
Their Second Honeymoon	Baird-Holmes		Oct. 16	2 reels	
Up the Ladder	Sportlight		Oct. 6	1 teel	
Weaker Sex, The	Rarebits		Sept. 25	1 reel	
What Women Did For Me	Charley Chase		Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars		July 17	2 reels	July 15
With Love and Hisses	Roach Stars		Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque		June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Beauty and the Beach	Sketchograf	Cranfield-Clark		1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil		Bray			
God Made This Day For Me (Guest Jewel)			Aug. 1	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
His Ticklish Predicament		Bray			
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty		June	1 reel	July 22
Lost in a Pullman		Bray		2 reels	
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sky Walkers	Novelty		June	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Water, Water Everywhere		Bray	June 20	2 reels	
When Red Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Color Classic			1 reel	
Footing the Bill	Color Classic			1 reel	
Greenwhich Village Romance, A	Color Classic			1 reel	
King of Sports	Color Clasyic		Sept 1	1 reel	
Love in the Jungle	Color Classic			1 reel	
Man Who Married the Moon	Color Classic			1 reel	
Me and My Pal	Color Classic			1 reel	
Memories	Color Classic		Sept. 15	1 reels	

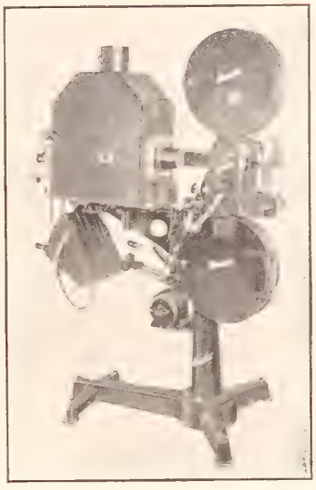
UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy		July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty		Oct. 19	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman		June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"		Oct. 3	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson		Aug. 15	10 episodes	
Buster Come On	Trimble and Dog		Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble and Dog		June 6	2 reels	May 20
Buster's Handicap	Trimble and Dog		Aug. 1	2 reels	July 15
Buster's Home Life	Trimble and Dog		Oct. 12	2 reels	
Buster's Initiation	Trimble and Dog		July 4	2 reels	June 24
Buster, What's Next?	Trimble and Dog		Nov. 16	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes		July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty		Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin		Sept. 24	2 reels	Sept. 2
Dangerous Double, The (Western)	Bob Curwood		Oct. 15	2 reels	
Daze of the West (Mustang)	Fred Gilman		Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan		Oct. 10	2 reels	
Disorderly Orderly, A	Sid Saylor		Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	June 3
Do or Diet	Charles Puffy		June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman		Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor		June 15	2 reels	May 27
George Steps Out	Sid Saylor		Sept. 28	2 reels	
Great Guns	Oswald Cartoon		Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman		July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards		Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Honest and Truly	Charles Puffy		Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman		Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy		July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair		June 22	2 reels	June 3
Keeping in Trim	"Keeping Up With Joneses" Series		Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb		Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		Oct. 3	1 reel	
Model George	Sid Saylor		Dec. 28	2 reels	
Monkey Shines	Ben Hall		Sept. 25	1 reel	
My Mistake	Charles King		June 29	2 reels	June 10
Newlyweds' Mistake, The	Snookums		Nov. 7	2 reels	
Newlyweds' Surprise	Snookums		Oct. 3	2 reels	
Newlyweds' Troubles	Snookums		Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty		Nov. 23	2 reels	
Oh Taxi!	Sid Saylor		Aug. 10	2 reels	July 22
On Deck	Sid Saylor		Nov. 30	2 reels	
Oh Teacher!	Oswald Cartoon		Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor		July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman		Oct. 6	2 reels	
Passing the Joneses	"Keeping Up with the Joneses' Series		Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb		Aug. 6	2 reels	July 15
Penny Ante	Harry Mann		June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman		July 16	2 reels	June 24
Picking on George	Sid Saylor		Oct. 26	2 reels	
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett		June 11	2 reels	May 20
Plain Jane			Aug. 17	2 reels	
Please Don't			Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman		July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"		June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes		June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House		Oct. 1	2 reels	
Roaring Gulch, The (Mustang)	Edmund Cobb		July 17	2 reels	July 1
Run Buster!	Trimble and Dog		Dec. 14	2 reels	
Run for His Money, A	Arthur Lake		Aug. 21	1 reel	
Rushing Business	Sid Saylor		Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver			2 reels	June 17
Saxophobia	Arthur Lake		Oct. 10	1 reel	
Scarlet Arrow, The (Serial	F. X. Bushman Jr.)			10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood		Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	"Keeping Up With the Joneses" Series		Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)			Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards		July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley		July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor		Aug. 3	2 reels	July 15
Society Breaks	"Keeping Up With Joneses" Series		Oct. 5	2 reels	
Sodas and Shebas	Arthur Lake		Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur		Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin		Oct. 22	2 reels	
Square Shooter, The (Mustang)	Fred Gilman		Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley		June 1	2 reels	May 13
Surprised Honey	Neely Edwards		Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey		July 17	1 reel	July 1
That's No Excuse	Charles King		June 8	2 reels	May 20
There's a Will	C. King-C. Doherty		Dec. 21	2 reels	
Too Much Sleep	"The Gumps"		Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty			2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon		Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy		July 4	1 reel	June 24
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King		July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"		Oct. 17	2 reels	
Whispering Smith Rides (Serial)	Wallace MacDonald		June 6	10 episodes	
Winning Five, The	Lewis-Gulliver		Sept. 26	2 reels	Sept. 16

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Robert Morton -equipped!

As an outstanding unrivalled matchless musical attraction - Robert Morton *Supremacy* is evident in its selection by the Nations most successfull Showmen.

Robert Morton Organs are built in Styles and Sizes to suit every type of .... theatre, large or small.

Robert Morton Organ Co.

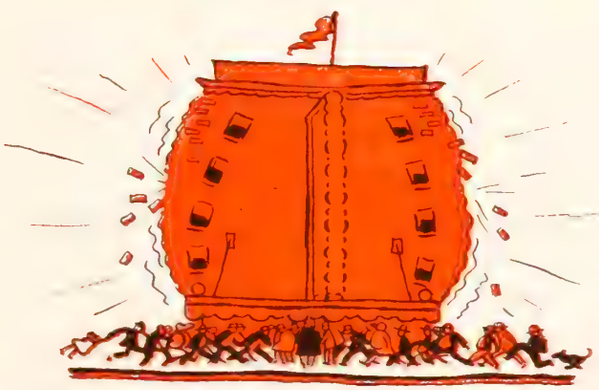
New York 1560 Broadway | Chicago 624 So. Michigan | Los Angeles 1914 So. Vermont | San Francisco 168 Golden Gate

KURT W. MEUNIER

September 30, 1927

Motion Picture News

Reg. U. S. Patent Office



— you'll never know the actual capacity of your theatre until you've played "The Big Parade" and "Ben-Hur."

METRO-GOLDWYN-MAYER

The Life of the Party

Vol. XXXVI No. 13

Entered as second-class matter April 2, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a Year

Los Angeles *New York* *Chicago*



WURLITZER ORGANS

The reputation of the Wurlitzer Organ has been built up to the highest possible standard by unsurpassed performance, year in and year out. It is recognized as the supreme achievement in organ construction.

Attractive catalog upon request

New York Cincinnati Chicago Cleveland
Pittsburgh Detroit Philadelphia Buffalo
San Francisco Los Angeles St. Louis
Kansas City

specials







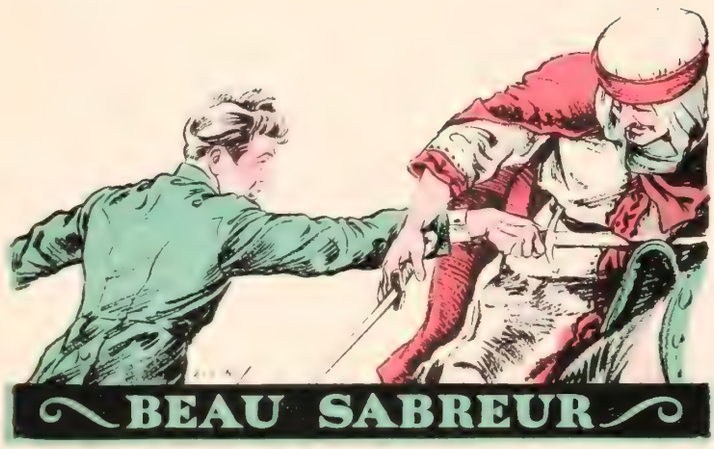
what is a special to-day?

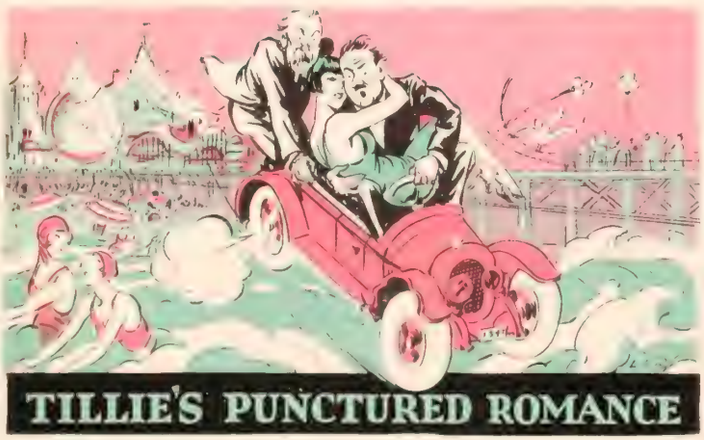
¶ Is it anything without a well-known star in it? Many companies still seem to think so, and add insult to injury by labeling groups of obscure players "all-star casts." Not Paramount! When *we* say "special", we speak Webster's language. "Special: distinguished by some unusual quality; uncommon; extraordinary; marked by superior excellence, importance, power." ¶ Casts must be super-fine. Witness "Beau Geste"—Ronald Colman, Noah Beery, Alice Joyce, Mary Brian, Victor McLaglan, William Powell and others. Look at

what is a special to-day?







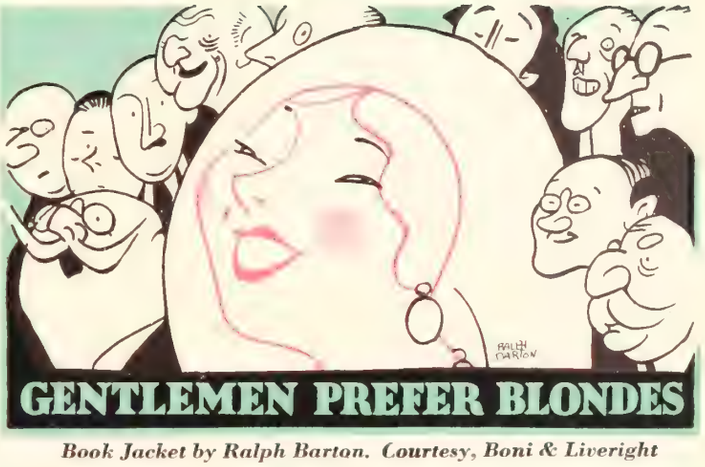


"Way of all Flesh"—Emil Jannings, Belle Bennett, Phyllis Haver. "Rough Riders"—Charles Farrell, Noah Beery, Mary Astor, George Bancroft. "Underworld"—George Bancroft, Clive Brook, Evelyn Brent, Larry Semon. ¶ And even more! Paramount specials must be based upon powerful ideas keyed to the spirit of modern times and readily exploitable! "Gentlemen Prefer Blondes," with world sales as a novel of 600,000. "Metropolis," startling glimpse of tomorrow's universe. "Beau Sabreur," sequel to "Beau Geste," a "natural." "Chang," like no picture ever made and already established as a box office sensation. "Jesse James," Fred Thomson as the most romantic outlaw in

what is a special to-day?

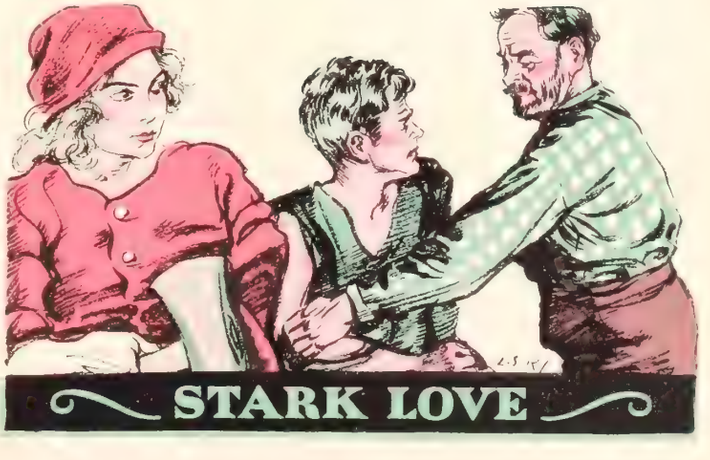
American history, with a "Covered Wagon" calibre production. "Tillie's Punctured Romance," 1928 style. "Covered Wagon" re-issue after two years after an initial circulation of only nine months. ¶ 20 de-luxe Paramount specials in the 100% Program! All-star casts that really *are* "all-star"! Strong, colorful, ultra-modern ideas attuned to this new world, these changing times! No wonder they're rolling up history-making grosses all over the country, in cities large and small! No wonder shrewd showmen are flocking to Paramount as never before in Paramount history! ¶ Specials that give a new significance to the word! Guaranteed specials—tried and proven at the box-office in advance. Para-

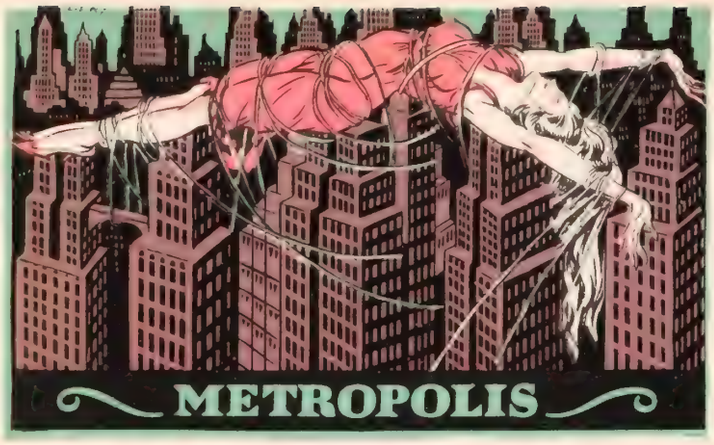




Book Jacket by Ralph Barton. Courtesy, Boni & Liveright











mount specials—cream of the new season's product. "Distinguished, extraordinary, marked by superior excellence," as Webster's says. ¶ The showmanship brains and vast resources of the only studio in Hollywood awake to the new era in pictures are being lavished upon them. More are coming! More "specials" that will be "special" in every sense of the word! Miss one of them and you pass up the biggest grosses 1927-8 will see!

¶ In addition to the new-era starring pictures of Harold Lloyd, Clara Bow, Richard Dix, Emil Jannings, Bebe Daniels, Pola Negri, Thomas Meighan, Beery-Hatton, Esther Ralston, Florence Vidor, Adolphe Menjou, George Bancroft, Fields-Conklin, Conklin-Bancroft, Fred Thomson, Zane Grey.

for showmen of today



First!

Mightiest of All Sea Dramas

a GEORGE B. SEITZ production

HOBART BOSWORTH

IN "THE BLOOD SHIP"

WITH JACQUELINE LOGAN
RICHARD ARLEN

STORY BY NORMAN SPRINGER

Playing to Record Receipts the Length and Breadth of the Land

COLUMBIA PICTURES

THE BEST BOX-OFFICE VALUE IN THE INDUSTRY

COLUMBIA PICTURES

now~

Another Surefire Box-office Hit!

BERT LYTELL AND LOIS WILSON

IN

"Alias The Lone Wolf"

From the Story by Louis Joseph Vance

Directed by Edward H. Griffith

WHAT THE FILM CRITICS SAY:

NEW YORK SUN
JOHN S. COHEN, JR.

Most entertaining photoplay of the week. Situations offer excitement and suspense.

NEW YORK TIMES
MORDAUNT HALL

Quite diverting, especially to those who devour detective stories.

EVENING GRAPHIC
BETTY COLFAX

Well presented and capably acted. Will interest all. An excellent adaptation.

MORNING TELEGRAPH
"HERB" CRUIKSHANK

Must look to Columbia for good pictures. "Alias the Lone Wolf" finest of the cinema fare dished up this week. Entertainment all the way through. Will deservedly make more money for showmen throughout the country than a lot of high priced rhapsodies that don't mean anything. If I were a showman, I'd hesitate in booking these million-dollar citrons as long as there are any of these Columbia peaches around.

NEW YORK AMERICAN
REGINA CANNON

Holds interest. Will afford a pleasurable hour.

EVENING WORLD
GEORGE GERHARD

Is a better than average crook story. Well done by a capable cast.

NEW YORK HERALD TRIBUNE
HARRIETTE UNDERHILL

Best thing on program. Denouement a surprise. Rapid pace from beginning to end. Not a single extraneous scene. Please stay for the picture when you visit the Hippodrome.

THE WORLD
QUINN MARTIN

Mr. Griffith directed in a realistic atmosphere . . . is to be congratulated.

PETE HARRISON:
Will do honor to any big distributor's program.

Coming!

SHIRLEY MASON
RICHARD ARLEN

IN "SALLY IN OUR ALLEY"

DIRECTED BY WALTER LANG


MIGHTIEST SMA
LEVIATHAN
Joseph P. Kennedy presents A
LEGIONAIRE

SH SINCE THE ARMISTICE

World-Wide upheaval of Newspaper and Magazine Publicity! Thousands of Pages of Roto and Syndicate Features! Terrific Ballyhoo on 5,000,000 Radios! All America and Europe Merging Its Chorus of Acclaim as the American Legion Tears Jolly Old Paris Loose from Its Hinges!

SPECIAL TRAILERS! SPECIAL SHOWMEN'S PAPER! SPECIAL LEGION TIE-UPS! SPECIAL MONSTER CAMPAIGN BOOK!

EVERYTHING SET!
EVERYTHING POISED!
FOR THE GRAND MOP-UP!

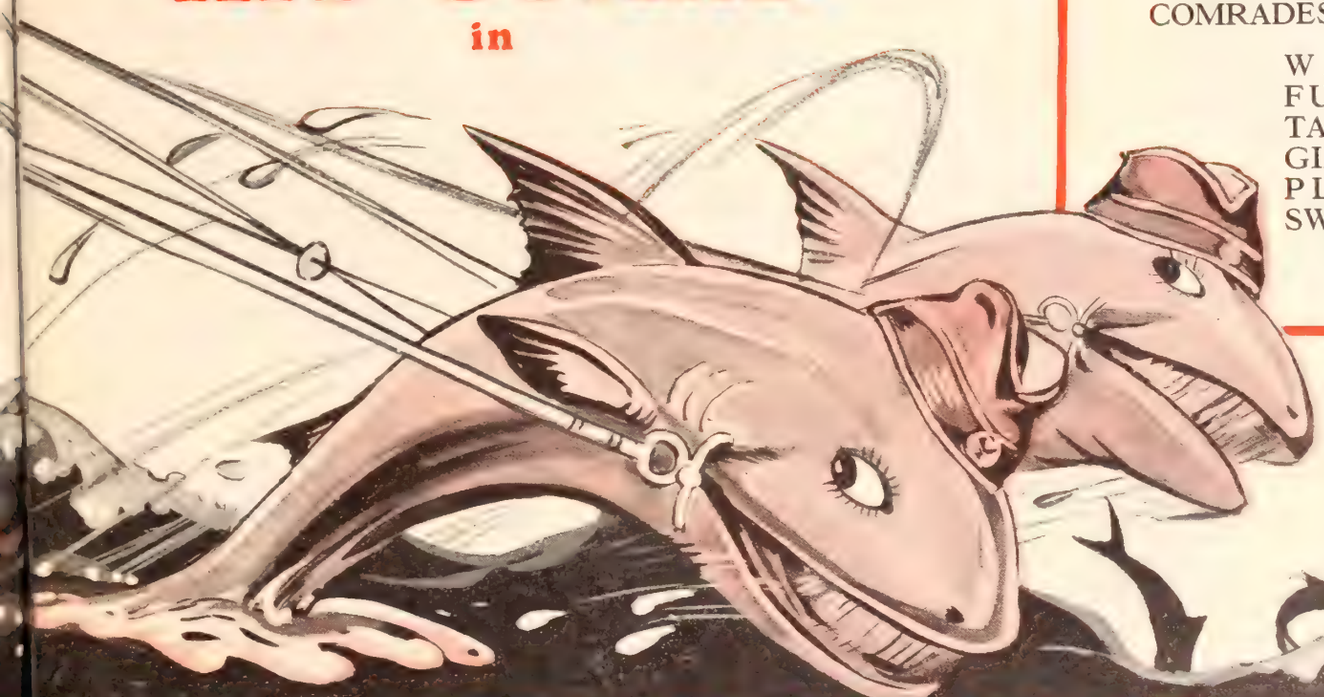
All America is watching the Legion Convention!

All America will welcome home the returning Legionnaires!

All America will rush to Theatres to see the unforgettable scenes of the colossal CARNIVAL OF COMRADESHIP . . .

WATCH FOR FURTHER DETAILS OF THE GIANT FBO EXPLOITATION SWEEP. . . .

AL COOKE
and
KIT GUARD
in



IN PARIS

MASTER SHOWMEN OF THE WORLD
FBO
PICTURES CORP.

Here's the year's GREATEST Quick Money Buy!

Carl Laemmle presents

CLARA BOW in Wine



With Myrtle Stedman, Walter Long, Huntley Gordon, and Forrest Stanley. From William MacHarg's famous story. Directed by LOUIS GASNIER

A UNIVERSAL PICTU



The Girl With "IT" at Her Zippiest Best!

¶ Bubbling, effervescent, peppy CLARA BOW in a title and a picture that fit her like a one-piece bathing suit!

RE Grab It NOW—It's a "NATURAL'

THE TALK OF THE TRADE

FOX

and there's plenty to talk about—

"WHAT PRICE GLORY"

with

VICTOR McLAGLEN EDMUND LOWE DOLORES DEL RIO

RAOUL WALSH *Production*

"7th HEAVEN"

with

JANET GAYNOR CHARLES FARRELL

FRANK BORZAGE *Production*

Two De Luxe Specials

DOLORES DEL RIO VICTOR McLAGLEN

in

"LOVES OF CARMEN"

and

"EAST SIDE WEST SIDE"

with

GEORGE O'BRIEN VIRGINIA VALLI

Sweet Box Office Bets

"PUBLICITY MADNESS"
Lois Moran
Edmund Lowe

"THE JOY GIRL"
Olive Borden
Neil Hamilton

"THE GAY RETREAT"
Sammy Cohen
Ted McNamara

"HIGH SCHOOL HERO"
Sally Phipps

Have You Played?

"PAID TO LOVE"
with
George O'Brien
Virginia Valli

Blanche Sweet
in
"SINGED"

Janet Gaynor
in
"2 GIRLS WANTED"



Added Profits

JOHN GILBERT
in
"CAMEO KIRBY"
with Gertrude Olmstead

"HONOR FIRST"
with Renee Adoree

"ST. ELMO"
with Bessie Love

WHO PLAYS WITH FOX PROFITS WITH FOX

WHAT'S NEW

well-
NORMA TALMADGE in **"CAMILLE"** did record turn-away first business all week in blistering heat at the Main Street, Kansas City—

and
Philip Scheuer of Los Angeles Times declared—**"'THE LIFE OF RILEY'** is too funny for words"—

while
FIRST NATIONAL led all others in bookings for Greater Movie Season on Pacific Coast—

and
the famous **SAXE CIRCUIT,** Wisconsin, signed for First National's full product for 1927-'28!—

then
Fred May of Carrollton Ky., wrote —**"'FOR THE LOVE OF MIKE'** is a knock-out and a real box-office bet"—

and
ROBERT KANE signed Alan Dwan to direct his 5 productions for First National this year—including one by Ben Hecht, another by Elinor Glyn!

it all goes to show you it's

FIRST NATIONAL'S YEAR!



STARS!

We challenge any one in this industry to deny these facts:

1 — STARS DRAW BUSINESS

— you know it from experience — you know that a good name on your marquee is what you require to draw patrons!

2 — M-G-M HAS THE STARS!

— no one can deny the fact that "The Big Parade of Stars" contains more Money Names than the product of any company, bar none!

3 — M-G-M IS THE STAR MAKER!

— you have watched M-G-M build stars— M-G-M's Big Specials produced at great expense help build the names that you cash in on—M-G-M developed John Gilbert, Norma

(continued)



(continued)

Shearer, Lon Chaney, Syd Chaplin, Lillian Gish, Marion Davies, Ramon Novarro, William Haines, Jackie Coogan, Greta Garbo, Dane-Arthur, Cody-Pringle, Tim McCoy and others.

4 — M-G-M WILL MAKE OTHER STARS!

—in '27-'28 M-G-M's star-developing activities continue, thus assuring M-G-M exhibitors new personalities all the time.

5 — M-G-M'S BIG PARADE OF STARS

has eliminated competition and brought more new accounts to M-G-M than ever before in its history. This is 1927-1928's Best Buy:

THE SPECIALS

THE GARDEN OF ALLAH (*Rex Ingram*) **THE COSSACKS** (*John Gilbert*)
THE CROWD (*King Vidor*) **ROSE-MARIE** NAPOLEON
MLLE. FROM ARMENTIERES IN OLD KENTUCKY BODY AND SOUL

THE STAR HITS

3 CHANEYS	**2 GILBERTS**	**2 COOGANS**
4 HAINES	**3 SHEARERS**	**3 CODY-PRINGLES**
3 DAVIES	**1 SYD CHAPLIN**	**3 DANE-ARTHURS**
1 NOVARRO	**2 GARBOS**	**2 DOG STAR**
1 GISH	**6 McCOYS**	**5 COSMOPOLITANS**

QUALITY SHORTS

HAL ROACH COMEDIES OUR GANG—MAX DAVIDSON—CHARLEY CHASE—ALL STAR
M-G-M NEWS—*Twice Weekly—The New Newsreel* **M-G-M GREAT EVENTS**—*Entirely in Technicolor*
M-G-M ODDITIES—*Produced all over the world by UFA*

There's no product to even Compare!

METRO-GOLDWYN-MAYER

It's the Year of The Big Parade and Ben-Hur



PATHÉ *sets fast pace!*

Demonstrates class in every department with dazzling array of Specials · Features Shorts · News Reel · Comedies · Westerns · Novelties

BIG SHOWMEN BOOK PATHÉ-DEMILLE FEATURES SOLID

The superior box-office value of Pathe DeMille Features is evidenced in the fact that they have been picked from the field by the biggest showmen in the country. Among those who have signed for these great features are: *The Stanley Circuit, The B. F. Keith Circuit, The Orpheum Circuit, The West Coast Theatres Circuit, The North American Theatres Circuit, The Stanley-Fabian Circuit, The Butterfield Circuit, The Universal Chain Theatres Circuit, The Stanley - Crandall Circuit, The W. P. Gray Circuit, The Co-operative Booking Circuit, The Ike Libson Circuit, The Bolte Circuit, The Grobe and Knobel Circuit, The Brandt Circuit, The Consolidated Circuit, The Springer Circuit, The Joelson Circuit, The Joelson-Suchmann Circuit,* and hundreds of other first-run theatres.

PATHÉ NEWS LEADS

An analysis of number and variety of subjects covered reveals that Pathé News leads. For instance, the following is a comparison of the September 3rd issues of six different news reels:

Pathé News . . 29
2nd News Reel . 13
3rd News Reel . 12
4th News Reel . 11
5th News Reel . 10
6th News Reel . 8

Pathé News covers more than twice as many subjects in one issue as its nearest competitor—with the lowest registering only eight as against Pathé News' twenty-nine.

THE COUNTRY DOCTOR

With RUDOLPH SCHILDKRAUT, JUNIOR COGHLAN, VIRGINIA BRADFORD *and* FRANK MARION

Directed by RUPERT JULIAN



Acclaimed by critics and public greatest rural classic since "WAY DOWN EAST."



ROD LA ROCQUE

in

THE FIGHTING EAGLE

With PHYLLIS HAVER
A DONALD CRISP PRODUCTION

Established as greatest male star on screen.

LEATRICE JOY

in

THE ANGEL OF BROADWAY



Directed by LOIS WEBER.
With VICTOR VARCONI, MAY ROBSON *and* CLARENCE BURTON

Rated at preview greatest picture of her career.



Sensational twenty-four sheet poster on "THE WRECK OF THE HESPERUS"

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

MONTY BANKS



HAILED AS NEW BIG COMEDY STAR

"Monty Banks is a real comedian, one of the best we have. You see him once, and you come back to see him again."

HAROLD WEIGHT
Hollywood Filmograph

Now Booking

"FLYING LUCK"



Directed by
Herman Raymaker
Produced by
Monty Banks Enterprises

He's a Big Bet—and Wise Showmen are Cleaning up Big with Him

If you haven't played a Monty Banks before — START NOW with "FLYING LUCK" - Here's your chance to make a genuine ten-strike. A riotous, thrill comedy on AVIATION — the first BIG SPECIAL COMEDY on this live subject. IT'S A GOLD MINE — GRAB IT QUICK.



Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, *President*



KEN MAYNARD

with TARZAN, the White Wonder Horse in

"THE RED RAIDERS"

—backed by Something NEW in Exploitation—the KEN MAYNARD CLUBS!—Special accessories.... Prizes for leaders—the KEN MAYNARD LARIAT, and the KEN MAYNARD BUTTON for every member! Wonderful opportunity for immediate extra profits and repeat business. Write for complete outline of plan and FREE publicity aids.

Presented by Charles R. Rogers
From the story by Marion Jackson

Directed by Albert Rogell
Supervised by Harry J. Brown

a Great CLASS SPECIAL for

FIRST NATIONAL'S YEAR!



It's great to know the confidence that a contract for *Educational Pictures* gives you--like an insurance policy for your show.

There's never a miss among them. Whether it's Larry Semon you're showing, in one of his daredevil comedies--or one of his fellow comedy stars--or a short novelty--or the news reel Kinograms--you know that *Educational Pictures* will always help you put the program over in a pinch, and that they'll always make a good show better.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President.

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, Inc. --- WILL H. HAYS, President.

AND LOOK WHAT'S COMING IN-

OCTOBER

CONSTANCE TALMADGE
in "Breakfast at Sunrise"

Directed by Mal St. Clair

Joseph M. Schenck gives you Connie's best! Sparkling romance—flashing fun—Frenchy as champagne!

BILLIE DOVE
in "American Beauty" with Lloyd Hughes

Perfect follow-up on the sensational box-office success of "The STOLEN BRIDE". Cashes in on the greatest Star Discovery of 1927.

"ROSE OF THE GOLDEN WEST"
with Mary Astor—Gilbert Roland

A George Fitzmaurice SPECIAL

First great epic of America's land of romance, CALIFORNIA.—Lavish color—a million dollars worth of Beauty.—Spanish nights—Spanish love.

"THE CRYSTAL CUP"
with Dorothy Mackaill—Jack Mulhall

From the best-selling Gertrude Atherton novel, duplicating the tremendous success of "Black Oxen". A daringly different theme baring the secret soul of the modern girl.

"NO PLACE TO GO"
with Mary Astor—Lloyd Hughes

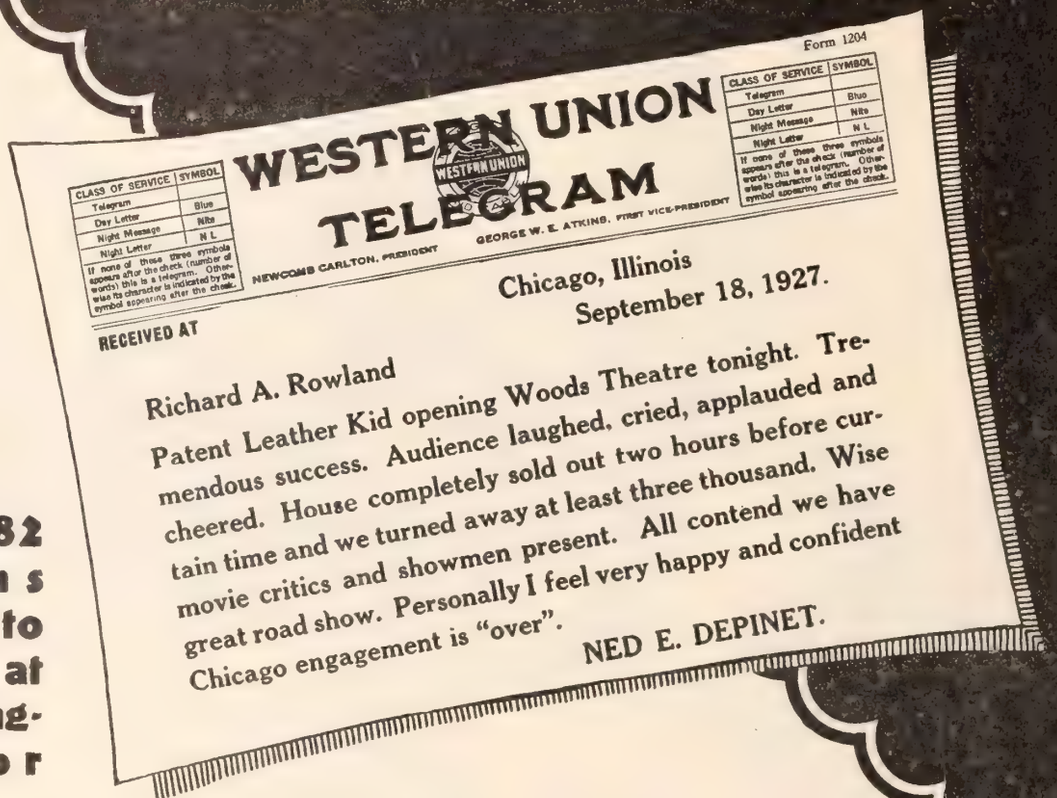
Gorgeous, tempting Mary Astor in an early-Eve costume with handsome Lloyd Hughes on a trial honeymoon on a desert isle!—their first of 4 from First National this year.

All set for another BIG MONTH in

FIRST NATIONAL'S YEAR!

CHICAGO TICKET SCANDAL!

Windy City Fans in Turmoil!



Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	NRs
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

Chicago, Illinois
September 18, 1927.

Richard A. Rowland

Patent Leather Kid opening Woods Theatre tonight. Tremendous success. Audience laughed, cried, applauded and cheered. House completely sold out two hours before curtain time and we turned away at least three thousand. Wise movie critics and showmen present. All contend we have great road show. Personally I feel very happy and confident Chicago engagement is "over".

NED E. DEPINET.

Only 3,282 persons were able to get seats at $2.20 Ringside for

Sensational Roadshow Opening of

THE PATENT LEATHER KID

at Woods Theatre, famous Chicago Legit House

Thousands turned away!....
Just like New York....
It's the Big Tip-off on

First National Pictures

FIRST NATIONAL *for* 1927-'28



Motion Picture News

Volume XXXVI NEW YORK CITY, SEPTEMBER 30, 1927 No. 13

Population and Pictures

No Need of Worry About Saturation Points in Picture Patronage

By William A. Johnston

IN all the discussions about the future of the industry too little attention is paid to the march of population. Those who think that the increase of possible picture patrons is limited, in some mysterious way, are due for a rude awakening.

The only limits that can be placed will come from the mistakes of the industry itself; the failure to create new patronage by what we do or fail to do—not from any decrease in numbers of people.

* * * *

Decrease?

Listen to this from a noted sociologist, Edward Alsworth Ross, of the University of Wisconsin, writing in the September *Century Magazine:*

"During the last sixteen years we have registered in this country about forty-one million births and twenty-two million deaths. We can rapidly grow without immigration, for we fill each year nearly twice as many cradles as coffins!"

If immigration figures were added, this two-to-one ratio would, of course, be stepped up considerably.

* * * *

But in any view of the long future, the whole world must be considered as the field of the motion picture; in fact, of the American motion picture itself, because our foreign market is rapidly broadening and will continue to broaden, if we deliver the goods.

Taking the world view, Prof. Ross reaches these amazing conclusions:

"In the pre-war period mankind increased at a rate which would double it in sixty years. In other words, as many members may be added to the human family from 1910 to 1970 as in all the 1500 to 2000 generations during which our race has been spreading over this planet. Each day about 100,000 die and 150,000 are born. Each sun sets on 50,000 more. Certainly never before in the life of our race were births 50 per cent above deaths. For this we have to thank the recent developments which have beaten off famine and pestilence.

"Doubling in sixty years means that the population will have increased tenfold in two centuries and one hundredfold in four centuries. At this rate even if humanity's food problem were solved once and for all by the fall of the nitrogen of the atmosphere in the form of a constant rain of manna, there would be only a square yard of arable land to a person a thousand years hence.

"At a date no more distant from us than is the capture of Jerusalem by the Crusaders, humanity would be justified in hanging out on our planet the sign *Standing Room Only!*"

* * * *

We leave to the sociologists the discussion as to how this tremendous mass of people is to be fed, and turn to our own problem.

Jesse L. Lasky, speaking the other day in Los Angeles, declared that attendance at picture houses has increased 22 to 25 per cent in the first six months of 1927.

This is highly encouraging. It means, among other things, that a new generation of picturegoers is beginning to make itself felt. It also must mean that business, stimulated by the building of large theatres in

(Continued on page 981)



General Pershing welcomes the "Ambassador-at-Large" Will Rogers and "A Texas Steer" company on location in Washington, D. C. It will be a First National release



Joseph M. Schenck, United Artists chief, is appointed to the California Highway Commission by Governor C. C. Young. He is shown on the extreme right taking oath of office



Meet Addie McPhail, Mrs. Newlywed of the "Newlyweds and Their Baby" series done by Stern Brothers for Universal release



Rayart offers the newest thing in diningettes. Johnny Walker is demonstrating it to Betty Francisco in "A Boy of the Streets"



Another record broken. Richard Dix, while filming "Shanghai Bound," for Paramount, landed this 310 pound sea bass at Catalina



All nations are represented in this "international" contest, which features the Fox Imperial comedy, "Twenty Legs Under the Sea"



A producer interviews his star. Larry Moen making a series of Rainbow comedies, gets the dope from Edna Murphy



M-G-M News was all ready for American Legion Paris pow-wow and will soon display the result. (World Wide Photos)

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE election of Nicholas M. Schenck to the Presidency of Loew's and M-G-M was a foregone conclusion. For several years he has been in active executive charge of these two corporations. One of the ablest men in the industry, Mr. Schenck does his work in a very effective manner. He does not ballyhoo himself; is not a publicity seeker; prefers to let results speak for themselves and for him. And they speak.

As the successor to Marcus Loew, universally beloved and universally mourned, Mr. Schenck carries forward the direction of the big Loew interests on the foundations laid broad and deep by their creator.

* * *

HAL ROACH takes an optimistic view of the short subject-presentation situation. In an interview with THE NEWS this week, he said:

"When the craze for presentation first swept across the country several people asked me what would become of the short comedies, since the theatres were using stage acts to the exclusion of short comedies. I told them, and I believed it firmly at the time, that I thought it was the best thing for the short comedies that ever happened, because I felt that the more the exhibitor learned to talk about other features on his program besides the feature picture the more he would consider the value of other things besides the feature picture as a drawing attraction.

"Presentation has not hurt the short comedy business. Indeed, there are many cases where it has helped it. Not long since I received a visit from an executive of a large theatre circuit which has been building up the stage end of the program until it became top heavy. His organization is finding itself up against the difficulty of getting sufficient talent for the shows which are circuited. He asked me what kind of product I was making for the coming season, because he had about decided to cut his stage shows in half, thus reducing production costs and requiring only half the amount of talent he formerly needed, and devoting the time thus cut out of the stage number to a short comedy."

* * *

FROM Hollywood comes the report that Famous Players has bought the Clara Bow contract from B. P. Schulberg for $100,000. The star's salary, under the new arrangement, is said to be $1,500 a week.

* * *

GENERAL JAMES G. HARBORD, president of the Radio Corporation of America, at a luncheon attended by leading radio distributors at the Mayfair Hotel, St. Louis, on September 12 promised that within a very short time, comparatively speaking, it will be possible to broadcast talking movies by means of radio.

General Harbord said that the transmission of radio movies will follow the perfection of radio technique in transmitting photographs through space, the development of television with telephone service and the synchronization of music and voice with screen pantomime.

"Remarkable progress has been made in the perfection of a new system of synchronizing sight with sound on the motion picture screen," General Harbord continued. "The Radio Corporation of America is now making plans to develop this system on a commercial basis.

"The new system of employing the technique of radio reproduction, brings nearer the day also when current personalities will not only be shown on the screen but also be heard by the audience.. The picture of an important event will be accompanied by all the stirring sounds that emanate from a great mass of people—a parade will be shown with the music of the bands and the cheering of the spectators."

* * *

ANNOUNCEMENT by Major Edward Bowes, managing director of the Capitol theatre, New York, that following the current engagement of "The Big Parade," there would be a weekly feature of the revue type at the Capitol brings official confirmation of reports that another of the big Broadway cinemas is to adopt the vaudeville style of presentation.

It is plain from the announcement that the Capitol, hitherto devoting its presentation program to the more classical forms of music and the dance, is to incline strongly in the direction of "jazz" if it does not eventually adopt it entirely, for the first revue offering is to be called "Oddities" and will have as its principal Pat Rooney, Marion Bent and Pat Rooney III, for years vaudeville headliners specializing in comedy, songs and clog dancing.

* * *

THE Capitol orchestra under the direction of David Mendoza, the ballet corps and singing ensemble is to be retained, according to the announcement. "The high principles of public entertainment will be kept intact and used as the basis of a more elaborate and brilliant type of program," the announcement stated.

This policy change on the part of the Capitol comes at a time when there is more or less widespread discussion as to the popular appeal of the revue style of presentation in conjunction with pictures. Consequently it must be considered an authoritative and weighty vote in favor of stage revues, particularly as regards their appeal to the public, for Major Bowes states that the new policy is for the purpose of injecting "a popular element of entertainment."

The Capitol presentations will employ a stage band, specially organized for the presentation of jazz and popular music, specialty artists appearing as guest performers in each revue, the Chester Hale girls and a chorus of voices.

Early in the year the Capitol's orchestra was enlarged to full symphony strength, or thereabouts, and with this added instrumental resources the Capitol set itself more firmly than ever in the direction of standard musical compositions. A well established clientele, believed by that time to be well acquainted with some of the higher forms of music, was thought to be ready for another forward step in the direction of the classical. The divertissements featuring the Chester Hale girls, a pony ballet, and popular songs rendered by one or more of the vocal artists of the theatre, were about the only concessions to the reputed avid taste of the patrons for a dash of vaudeville with their pictures.

That, however, evidently has not proved sufficient to the demand for the popular element of entertainment.

* * *

WITH the Capitol presenting revues, there remains among the weekly change thatres on Broadway only one with what might be called a "vaudevilleless policy," this being the recently reopened Colony, of which Hugo Riesenfeld is the managing director.



Distinctive scenes and locations, which may give some idea of the beauty in the Tiffany production of "Once and Forever"



The Dempsey-Tunney fight was one reason this First National comedy triumvirate came eastward. Another was that they have business in New York. They are Producer C. C. Burr, Johnny Hines and director Charles Hines



Babe Ruth is doing some of his slugging with Harold Lloyd now. He was signed for a role in the latter's new comedy for Paramount and while the Yanks are in New York both have been busy making scenes for the forthcoming film. In fact, Harold was so occupied with his work that he changed his mind about seeing his friends, Tunney and Dempsey, fight



The author of M-G-M's "Tea for Three," Owen Moore, Aileen Pringle, Harry Rapf, Dorothy Sebastian and R. G. Leonard on location off Catalina



Our idea of the right way to discuss forthcoming scenes between director and star. Mary Astor is doing just that with Mervyn Le Roy in First National's "No Place to Go."



John S. Woody, who has been appointed eastern representative for Hal Roach

Pictures and People–*Continued*

AN interesting social note from Paris, as told in a copyrighted dispatch to *The New York Times*, reveals that Ben Blumenthal, of the Export and Import Film Co., gave a tea in honor of Mayor Walker and Mrs. Walker the other day. The Prefect of the Paris police and Mme. Chiappe were present.

The Mayor's prowess as a dancer was demonstrated at the tea so successfully that when he tripped the light fantastic toe with Barbara Blumenthal, young daughter of his host, other couples withdrew and amid loud applause left the floor to the Mayor and his partner.

"Maybe I will need a job as 'hoofer' after the next election," *The Times* quotes the Mayor as saying.

But his legion of friends in the picture business don't think he will. They believe he will go right on being Mayor for a second term.

* * *

WITH the great increase in the number of college students since the War, it would seem to be about time to revise the Hollywood idea of college pictures. They are all cut out of the same pattern.

On this point, the New York *World* made these remarks editorially recently: "The movies, of late, seem to have turned unanimously to the campus as a background for their stories. One after another the student films appear, bearing such titles as 'College,' 'The Drop Kick,' 'One Minute to Play,' and so on. Moreover, they all follow pretty much the same pattern, which is the same pattern as the one invented by Burt L. Standish for the adventures of Frank Merriwell at Yale. That is, there is the admirable hero, the dissolute villain, later to be reclaimed by the magic of a good manly handshake; the girl, the plot, the hoaxes at the expense of the freshmen, and, of course, the inevitable football game or race."

* * *

WHERE are the independent press agents of yesterday? A friend brought it to our attention the other day: "What are they doing now?" he said. "Reichenbach with his spectacular campaigns, Bert Adler with his producers, Robert Edgar Long with his stars, Pete Smith with his score of Hollywood clients, Fred Baer with his theatre accounts in and around New York, Harry Wilson on the Coast, Capt. Harry Rice in Chicago, Merritt Crawford and Herman Holland in New York? Some of these men had staffs of assistants and elaborate offices. Today almost all are in jobs. Some are out of the business." "Times change and men change with them," in the words of the old Latin proverb.

* * *

ACCORDING to statistics compiled by a Los Angeles newspaper, extras used in the studios last month were: Paramount, 291; F B O, 66; Fox, 341; M-G-M, 11; United Artists, 106; Universal, 253; Warner, 181. Total, 1,249. There are 15,000 extras registered with the Central Casting Bureau.

WE have remarked editorially, on more than one occasion, that there is too little recognition by this industry of its advertising men. In some quarters this has amounted to reducing the advertising man to a rubber stamp, which is all wrong, because advertising is a profession and it requires expert knowledge.

Of course, any man on the street can tell you exactly how to run a publication, whether it be a trade paper or a newspaper. Everybody also thinks he knows all about advertising, how it should be written and where it should be placed.

But the fact remains that successful advertising men are not made overnight. Neither does it follow that because a man has been and is a successful executive in some other branch of the industry he is qualified as an advertising expert.

It seems to us that advertising managers should be advertising managers in fact as well as in name. There is plenty of ability; but it is not being given the chance to function properly, except in a few instances.

* * * *

Population and Pictures

By Wm. A. Johnston

(*Continued from page 977*)

crowded centers of population, has taken a leap forward.

But more important than either of these factors is this: the saturation point in patronage has not been reached, or anywhere near it. On the contrary, looking at Prof. Ross' figures and remembering that entertainment is a vital necessity, it is difficult to see how the saturation point can ever be reached.

We need have no worry about saturation points. Nor need anybody in the industry trouble himself about what's going to happen a thousand years hence.

The opportunity for the motion picture, here and now, through the mere increase in population, if nothing else, is unlimited. All we have to do is to live up to the opportunity.

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F. & R. Affiliate With Publix, Paramount

Join Working Agreement for Twenty-five-Year Period in Minneapolis Territory

AFTER almost a year of rumors, the authenticity of which had for the most part been denied, Finkelstein and Rubin officials announced in Minneapolis last week their affiliation with Publix and Paramount.

M. L. Finkelstein in making the story public referred to it as an agreement of "marriage" of the firms. Under the terms the pact is for twenty-five years, and binds the producers to give F. & R. first call on all of their product in the Northwest. It also assures Paramount a ready market for their pictures in the 135 F. & R. theatres.

Another item in the terms of agreement, gives F. & R. the operation of the Minneapolis Theatre, now in construction at Ninth Street and La Salle Avenue, in Minneapolis. This is a $2,000,000 house, and was being built as a Publix Theatre, having been leased to Famous Players-Lasky by the Minneapolis Theatre Corporation on a twenty-five-year basis involving a total rental of $4,000,000.

Edward R. Ruben, in discussing the merger, said:

"This deal, which we have just concluded, is similar to deals that have been made in the south, on the west coast, and in other sections of the country. It will mean that, being assured of a constant source of films for our theatres, we can go ahead with our building program, which will mean new theatres throughout our circuit.

"These theatres, the first of their type to be constructed in the northwest, will be the last word in playhouse construction, and will be period in design, mainly French, Spanish, Moorish and near Eastern."

The first of these new theatres to be opened in the northwest will be The Chateau, at Rochester, Minn. This house, which will be ready for business about October 1, is modeled after a fourteenth century French chateau.

Finkelstein and Ruben operates its 135 theatres in 30 cities located in Minnesota, Wisconsin, and North Dakota, including 14 theatres in Minneapolis and 18 in St. Paul.

The Minneapolis, the new Publix Theatre, will probably be opened in the Spring. All the concrete has been poured and all the steel has been placed in position.

Defu Producing; Two Films Finished

DEFU PICTURES, producing organization of the First National-Deutsche Film Union consolidation, has officially announced ten of its 15 films to be produced for the coming season. In addition, there will be five specials, the title of which are undecided upon. Two pictures have already been finished. The Defu program is being made under the supervision of Friederich Zelnik at the Staaker Studios.

The finished pictures are "Alpine Tragedy" and "Dancing Vienna." The first, directed by Robert Land has Lucy Doraine and Wladimir Gaidarow. The second, featuring Lya Mara and Ben Lyon, and a sequel to "The Blue Danube," was directed by Mr. elnik. In production or cutting rooms are: "The Ramper," in which Max Reichman is directing Paul Wegener and Mary Johnson; "Train de Luxe," by Arthur Harment, Mr. Schoenfelder directing; and "Fremont, Jr. and Rissler, Sr." by Alphonse Daudet, being produced by A. W. Sandberg with Lucy Doraine and Karina Bell in the leading roles.

Other pictures which go into work soon include: "Die Kaiserin," by Leo Fall, which Mr. Zelnik will direct with Lya Mara starring; "Manage," by Dr. Walter Angel, to be directed by R. W. Sandberg; "Frau Sorge," from Sudermann's play, to feature Mary Carr; and "The Beaver Coat" and "Therese Raquin" by Emil Zola.

A. S. C. Roster Includes More Than 250 Names

The largest assembling of motion picture cameramen in the history of the industry took place Tuesday night, September 6, in the auditorium of the Hollywood Chamber of Commerce, when 130 active operatives were initiated into the American Society of Cinematographers.

The occasion was a banquet tendered the new members by the A. S. C., and was significant in that it marked the beginning of an epoch wherein this organization, because of the recent influx of new members, is able to function as a 100 per cent body, the new roster representing practically the entire membership of the industry.

Daniel B. Clark, president of the A. S. C., administered the obligation to the assemblage, including the old guard, and the new members were instructed in the Society's code of ethics and ritual by the three vice-presidents, John W. Boyle, Victor Milner, and Frank B. Good.

Moving Picture Club to Choose Home Site Sept. 28

Al Lichtman, temporary president of the Moving Picture Club of New York, has called a meeting of the organizers and charter members of the club for Wednesday evening, September 28, at 7 o'clock, at the Astor Hotel. This meeting is called for the purpose of taking definite action on a real estate proposition looking toward a home for the new club. Four of them have been under consideration by the real estate committee. It will be up to the charter members to decide between the various propositions; their time limit for charter members is September 30th.

Tax Revision Hearings Will Begin October 31

HEARINGS on the proposed tax revision bill to be enacted at the next session of Congress will begin October 31, it has been announced by the Ways and Means Committee of the House, Washington, D. C. In all probability, admission taxes will be considered at the session on November 10, when miscellaneous taxes are listed.

The schedule of hearings calls for general statements October 31 and November 1, and hearings on the corporation income tax November 2, individual income tax November 3, Board of Tax Appeals and general administrative features November 4 and 5, excise and stamp taxes November 7, estate tax November 8 and 9, and miscellaneous taxes November 10. The hearings will be in the committee's own room in the House Office Building.

Persons desiring to be heard, it is announced, should apply to the clerk of the committee at least one day prior to the date of the hearing in order to be assigned time on the calendar for that day. Briefs may be submitted in lieu of oral testimony, or to augment oral arguments, it is stated.

European Cities Plan 160 New Picture Theatres

About 160 new theatres with a total seating capacity of 200,000, are said to be planned by various European cities, according to information received at the Motion Picture Section of the Department of Commerce, Washington, D. C.

Great Britain and Germany, in particular, are rapidly building. German cities plan about 80 new houses; Great Britain proposes to construct 20 theatres, with a capacity of 50,000 seats. The De Luxe type of theatre is supplanting the smaller house, too. The average seating of the British houses will be 2,500, and some will have as many as 3,500 seats.

Sweden will build about 16 theatres this year, Roumania 11 and Austria about ten. Three of the Roumanian theatres are planned for Bucharest, the capital, each theatre to seat over 1,000. Four are expected to go up in Transylvania, and the remainder will be scattered in other Roumanian sections. Austrian provincial authorities have granted licenses for eight houses and three more are under advisement.

Finland will construct four new thatres in 1927, each seating around 1,500 people.

Universal Opens Rivoli in Indianapolis

Universal opened its new Rivoli Theatre, at Tenth and Dearborn Streets, Indianapolis, recently, with "Painting the Town." This is the first of a string of houses Universal will build in this territory, according to an announcement made some time ago by Dan Michalove, general manager of the "U" chain.

The Rivoli costs approximately $300,000 and seats 1,500. It was designed by H. Z. Dietz. W. W. Grist, Jr., formerly manager of Universal's Broadway Strand, Detroit, has been assigned to this house.

The Most Useful Book

WE ARE PUBLISHING IN OCTOBER WHAT, FROM MY EXPERIENCE AT AN EDITOR'S DESK, I BELIEVE TO BE THE MOST USEFUL BOOK EVER PUT OUT IN THIS FIELD.

I refer to *"Motion Picture News' Booking Guide and Studio Directory."*

Heretofore the volume has been well known as "The Booking Guide." Thousands of exhibitors use it constantly. Now, "The Studio Directory" has been added.

The new volume can and will be used, every week, by most every exhibitor and every newspaper that carries a photoplay department.

* * * *

Here is its usefulness:

The exhibitor or photoplay editor consults an index; finds any picture released in the past six months; gets a synopsis of the story, the names of the director and cast, and reference to further material in the files of his Motion Picture News.

He turns to another index and is directed to the biographies of the director and members of the cast.

He has, in other words, all the material he needs to prepare for any newspaper a story of popular and local interest.

Press sheets may be lost or not easily at hand; the picture may arrive unexpectedly. But whatever the situation the volume is constantly at hand to give, instantly, all the publicity material any picture needs.

This volume is an ever ready, every week *Publicity Encyclopaedia* on current motion pictures.

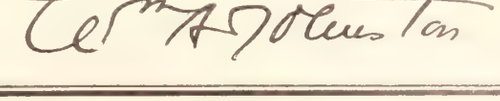
It is the constant press agent of pictures and people.

It is the Who's Who of motion picture publicity.

* * * *

The number of theatres equipped to use press sheets and other advertising service is somewhat limited.

But there are few exhibitors who cannot use the "Booking Guide and Studio Directory," and few newspapers who cannot use a reader from its pages.



President Attends Fox Washington Opening

New House Dedicated Before Brilliant Assemblage with Splendid Program

A GATHERING of notables such as never before has been present at the opening of a theatre in the United States witnessed the formal dedication Monday night, September 19, of the new Fox Theatre in the National Press Building, Washington.

President and Mrs. Coolidge, members of the Cabinet and high officials of the Government service, leading members of the diplomatic corps, society leaders, and several hundred members of the National Press Club and their guests comprised the audience before which the initial performance was presented.

The initial offering by Roxy, who led the orchestra during the "Glow Worm" scene, was received with enthusiasm, although the film, "Paid to Love," did not rouse the local critics to cheers, but, anyway, the performance, excellent though it was, proved secondary to the theatre itself. Nothing has ever been seen in Washington to parallel the Fox Theatre. And a great tribute must be paid to those in charge of the house —so far as could be seen, absolutely nothing remained to be done, the last brushful of paint had been applied, the last electric bulb was in its socket, the last piece of furniture was in its place, when the doors were opened.

A description of the house is impossible for a newspaper man who was one of the vast audience. One writer who has conversed with the head of nearly every reigning house in Europe, and some no longer reigning, declared that it was like a palace, but added that he had seen no European palace anywhere nearly as gorgeous.

Upon entering the house, one is on the level of the loge seats. An oval well in the center of the foyer, over which are hung magnificent chandeliers, is broken by two grand staircases leading downward to the orchestra floor, while other staircases on the sides lead upward to the mezzanine and balcony floors, the latter way, way up, yet affording from every seat a clear view not only of the stage, but of the orchestra pit, as well, with its elevator which carries the entire orchestra of 50 pieces, the grand organ, and the orchestra leader.

The color scheme of the house is red, the floor being carpeted and the furniture covered in that color. Except for a few crystal chandeliers, the electric fixtures are concealed in mammoth yellow shades, which are many feet in length, vertically. Lounges and smoking rooms are provided on every floor for both men and women. The projection room, as the rest of the theatre, is the last word in equipment.

If the comment of the first-night audience is any criterion, both Roxy and William Fox, who came to Washington for the opening, cannot but be well pleased with the admiration which their latest effort in theatre building has excited.

The presidential party occupied the first box in the house on the left, facing the stage. The national colors and the presidential flag adorned the box.

Notables included in the audience were: The President and Mrs. Coolidge; the Ambassador of Argentina and Mme. Pueyrredon; Dr. Herman Velarde, the Ambassador of Peru; the Ambassador of Mexico and Senora de Tellez; the Ambassador of France and Mme. Claudel; the Minister of Switzerland and Mme. Peter; the Minister of Finland; the Minister of Honduras and Senora de Bogran; the Minister of Egypt and Mme. Samy Pasha; Mr. Simeon Radeff, Minister of Bulgaria, and Mme. Radewa; the Minister of Venezuela and Senora de Grisanti; the Minister of Persia; the Minister of the Dominion of Canada and Mrs. Massey; the Minister of Salvador and Senora de Lima; Robert Silvercruys, Belgian Charge d'Affaires; Senor Don Mariano de Amoedo, Charge d'Affaires of Spain; Senor Don Juan Barberis, Charge d'Affaires of Ecuador; Charge d'Affaires of Paraguay and Mme. Ranirez; Mr. Alexis H. G. O. Lundh, Charge d'Affaires of Norway; the Charge d'Affaires of Bolivia and Senora de la Barra; the Charge d'Affaires of Czechoslovakia and Mme. Lipa; Dr. Mikas Bagdonas, Charge d'Affaires of Lithuania; Mr. Raoul Lizaire, Charge d'Affaires of Haiti; Mr. and Mrs. Thigenori Togo, Japanese Legation; Mr. Michael Wright, Third Secretary, Embassy of Great Britain; Mr. and Mrs. Bo Hasselrot, Attaché, Swedish Legation; Mr. and Mrs. Juan B. Chevalier, Secretary, Panama Legation and Mrs. Jose M. Coronado, First Secretary of Colombian Legation.

The Cabinet was represented by Secretary of War Dwight F. Davis, Attorney-General John G. Sargent, Postmaster General Harry Stewart New, Secretary of Navy Curtis Dwight Wilbur, Secretary of Interior Hubert Work, Secretary of Agriculture William Marion Jardine, Secretary of Commerce Herbert Hoover, Secretary of Labor James John Davis.

The Fox official delegation, headed by Mr. and Mrs. William Fox and W. R. Sheehan, included the following: John Zanft, Saul E. Rogers, James R. Grainger, Truman Talley, and John J. Spurgeon.

Universal Pictures Corp. Declares Dividend

The Board of Directors of the Universal Pictures Company, Inc., have declared a quarterly dividend of two per cent per share to be paid on the outstanding First Preferred Stock of that company on October 1. Stockholders of record at the close of business on September 26 will participate.

Czeckoslovakian Distributors in Deal With Sterling

Sterling Pictures' foreign department has concluded a sale providing for the distribution by the Helios Film Company, of Berlin, Germany, of "Brooding Eyes," "The Phantom Express," and "Wreckage," in the country of Czechoslovakia.



Nicholas Schenck, newly elected president of Loew's, Inc., and Metro-Goldwyn-Mayer

FBO Not Considering Any Merger, Declares Joseph P. Kennedy

A SWEEPING denial that FBO is or has been considering any merger with other companies was issued this week by Joseph P. Kennedy, President of the company. It had been reported that FBO was to be part of the proposed First National-Pathe pool. Mr. Kennedy's statement follows:

"All rumors and statements to the effect that FBO is or has been considering any merger or consolidation with other picture companies are incorrect.

"Nobody has discussed the terms or conditions of any such consolidation with authority from the owners of FBO. My attention, and that of the FBO organization, is entirely taken up in making and distributing good pictures at prices which will show a profit to the exhibitors and to ourselves."

Seek Industry's "Best Brains" for Trade Parley

Film Boards of Trade and M. P. T. O. A. Cooperating With Trade Commission Officials; Selection of Exhibitor Delegates Being Made

ORGANIZATION of the industry's representation in the Trade Practice Conference, to be held by the Federal Trade Commission in New York beginning October 10, is going forward rapidly.

A letter has been sent to the secretaries of the Film Boards of Trade by M. Markham Flannery, director of Trade Practice Conferences of the Federal Trade Commission, requesting them to act as the medium through which the Commission "may quickly and conveniently communicate with unaffiliated or independent exhibitors." The exhibitor delegates, 64 in number, two to each zone, are to be selected by the exhibitor members of the Arbitration Boards, in conjunction with the local exhibitors' organizations, where these exist.

Letters have also been sent to the officers and members of all state and regional bodies in the M. P. T. O. A., by R. F. Woodhull, President, and M. J. O'Toole, secretary, urging them to co-operate in securing the best possible exhibitor representation. The letter states that national officers of the M. P. T. O. A. have been in touch with Mr. Flannery, and they are giving him their co-operation "so that this Conference may be properly and thoroughly organized, and that there may be in this assembly on that day the best brains within the industry."

The heads of all the large producing and distributing companies will personally represent their respective organizations, says the letter, which adds: "Two exhibitors will be selected by the exhibitor members of your Arbitration Board in co-operation with your organization. This practice will be carried out in each of the thirty-two film zones in accordance with instructions sent from Washington."

Not a Debating Society

Use of the machinery of the Film Boards of Trade is being made by Mr. Flannery through the courtesy of C. C. Pettijohn, it is stated in the letter sent by the former to the secretaries.

The coming Conference will not be "a debating society," neither will it be "a voting contest," it was explained this week to the trade press by Mr. Pettijohn.

The purpose of the conference, Mr. Flannery states in his letter, "is to give all concerned an opportunity to participate in deliberations which are expected to result in efficiently eliminating from the industry any practices which may be determined to be unfair.

"In other words, as experts in their line, men actively engaged in the industry are asked to define for the Commission such practices as they consider unfair, and to assist in the formation of rules of business conduct intended to eliminate, on a given date, practices which the industry may recognize as bad."

Mr. Flannery's letter to the Film Board of Trade Secretaries continues:

"Since there are more than 20,000 moving picture theatres in the United States, it would be impracticable to call all owners into a single conference. In order that the unaffiliated or independent exhibitors may be fairly and adequately represented, two delegates will be selected from each of the 32 geographical zones into which the moving picture industry in the United States has been divided for commercial purposes. Such delegates, representing each zone respectively, are to be selected by the three exhibitor members of the Arbitration Board, working in conjunction with the local exhibitors' organization, if any. Neither delegate is to have any affiliation whatever with producers or distributors. One must represent chains of theatres consisting of groups of five or more, and the other delegate is to be selected from among owners of one theatre or less than five.

"As soon as these delegates are selected in accordance with the plan above outlined, the three exhibitor members of the Arbitration Board and the president and secretary of the local association should make immediate certification to the Federal Trade Commission of the names of the delegates so selected.

"The selection of delegates will not bar any exhibitor from attending the Conference, or from being heard on any subject pertinent to the purpose of the Conference; but the voting will be restricted to the certified delegates.

(Continued on page 986)

Nicholas Schenck Heads Loew's

Former Vice-president Succeeds Deceased Marcus Loew to Presidency; Will of Latter Is Filed

AT the regular meeting of the board of directors of Loew's, Inc., held during the week in the offices of the company, at 1540 Broadway, New York, Nicholas M. Schenck was elected to the presidency, after serving for the past three years as executive vice-president. Arthur M. Loew was elected first vice-president.

Two new members were added to the executive committee, elected by the board of directors. They are David Bernstein and Arthur M. Loew. Nicholas M. Schenck and William H. Childs were already members of the executive committee, with David Warfield as alternate member. The vacancy on the board of directors caused by the death of Marcus Loew was filled by the election of J. Robert Rubin.

The board of directors of Loew's, Inc., now stands as follows:

Nicholas M. Schenck, Charles M. Schwab, William Hamlin Childs, William C. Durant, Daniel E. Pomeroy, William L. Phillips, David Warfield, Lee Schubert, David Loew, David Bernstein, Arthur M. Loew and J. Robert Rubin.

Leopold Friedman, personal counsel for Marcus Loew, made known the details of the will of Marcus Loew, deceased president and founder of Loew's, Inc., and Metro-Goldwyn-Mayer pictures. The last will was dated May 7, 1912. Since the making of that will Mr. Loew is said to have divided large portions of his estate among his immediate family. No definite sums nor properties were detailed in the last will. It will probably be several months before a detailed statement of the estate will be available.

The executors of the estate were given as Caroline Loew, widow of the deceased, and David Bernstein, treasurer of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures.

According to the terms of the last will, twenty-five per cent of the estate goes to the wife, fifteen per cent to the son, David Loew, and fifteen per cent to the son, Arthur M. Loew. In addition to this, forty per cent of all the possessions of Mr. Loew will provide a trust fund, the income of which will go to the widow. Upon her death the principal will go to the sons, Arthur and David.

A trust fund of five per cent of the estate was provided, the income of which will go to Mrs. Fannie Spring, sister of Mrs. Loew. Upon her death, the principal of this fund will go to Mr. Loew, brother, Henry Loew, his half-brother, Joseph Sichel, and his nephew, Morton Spring, in equal shares. The will was filed last Saturday in Surrogate's Court, New York City.

Paramount Earnings Jump

First Two Quarters of 1927 Show Big Increase Over Those of Past Two Years

THE first and second quarters of the year 1927 show decided increases in Paramount's earnings over the same periods of the past two years, according to an analysis made by the Wall Street Journal, which points out reasons for these increased earnings. It is predicted that the earnings for the third quarter of the current year will be 100 per cent greater than those of the same period last year.

The comparative earnings given by the Journal for the past three years are as follow:

	1927	1926	1925
1st quar.....	$2,067,273	$1,649,689	$1,355,808
2nd quar.....	1,456,051	937,818	695,724
3rd quar.....	.....	1,052,829	1,408,330
4th quar.....	.....	1,960,477	2,258,190
Total	.....	$5,600,815	$5,718,054
$ share	.....	$10.82	$18.39
Shares outs...	574,617	574,590	370,114

In outlining the reasons for the improved conditions at Paramount, the Wall Street Journal says:

"Paramount now has three outstanding films on Broadway for their preliminary showings: 'Underworld,' 'The Way of All Flesh,' and 'Wings,' all of which have been well received.

"In addition, three major films have been released to theatres all over the country—'Beau Geste,' 'Rough Riders' and 'Chang.' Paramount is consequently in strongest position ever from the standpoint of profitable releases. All of these films have been made in the last year and a half, and are responsible for the heavy inventories carried over into this year.

"Films are carried in inventory at their initial cost, 75 per cent of which is allocated against rentals from the United States and Canada, and 25 per cent against foreign rentals. Within the first three months after a picture is released 65 per cent of the inventory allocated to America is written off and, by the end of the first year, 95 per cent of this allocation is written off. Films are written down to $1 at the end of two years from date of release. The 25 per cent allocated to foreign countries is written off on a similar basis.

"Paramount last year made five or six major films more than its usual program, which are responsible for the inventory of $25,485,765 as of April 1. In addition to this ambitious production program, an unusual amount of real estate expansion and theatre building was done. All of this was responsible for the increase in bank loans to $12,717,811 as of April 1, 1927, besides an increase in other current liabilities. Now that these films held in inventory over the summer have been released, and the newly acquired properties are turning in profits, there will be a substantial reduction in bank loans and accounts payable.

"Foreign business in the first six months of this year was approximately 15 per cent ahead of the same period a year ago."

Seek Industry's "Best Brains" for Trade Parley

(*Continued from page* 985)

"It is requested that you communicate this plan to all exhibitors in your zone, and, if objection is raised thereto by unaffiliated exhibitors, that you immediately communicate the same to the Commission, giving the name and address of the objector and a statement of the grounds thereof. A franked envelope, requiring no postage, is enclosed for your convenience in making reply. Your cooperation will be appreciated."

Woodhull's Letter

The letter sent by Messrs. Woodhull and O'Toole to exhibitors says, in part:

"With its tremendous importance in mind, we suggest that you safeguard the interests of the motion picture exhibitors in your vicinity by using your best efforts in a sincere endeavor to have your representation at this conference of the highest type, and that particular attention be given to the fact that they should be men capable of comprehending the many diversified problems of the exhibitor part of our business.

"This hearing is not in the nature of a prosecution or an investigation of our business. It means definitely that the United States Government has asked the leaders of all branches of the business to assemble at a given time, discuss our trade practices, and decide upon formulas which will take the place of procedure which may be agreed are unnecessary and unfair. In our opinion, this will afford a great opportunity to all concerned. Much good will be accomplished if the representatives thus assembled, in cooperation with representatives of the United States Government, sincerely openly and frankly discuss their own problems not only within their own branches, but between the different branches of the business.

"This is an opportunity for the industry to write its own Bill of Rights.

"The Government does not provide for the expenses of anybody attending this conference and, if you find that it is impossible for the two independent exhibitors selected in your zone to attend such conference, the president and secretary of the Motion Picture Owners of America will be glad to represent the independent exhibitors in your zone by proxy if these proxies are accompanied by definite instructions to us with such suggestions as you may care to make with reference to any trade practice. Upon receipt of any such proxies we will endeavor to the best of our ability to present your instructions, as you may direct and suggest. In making out this proxy, no form is required. Just write what you want to say in a letter.

"It may be that upon some subject about which there is a controversy we will desire to communicate with you by long distance telephone or telegraph in order to get your viewpoint and your definite instructions. In sending your letter will you please indicate to us to whom we should telephone or wire in such emergency, giving the telephone number and correct telegraphic address?

"Definite instructions for the selection of the two delegates in your zone have been sent from Washington by the Federal Trade Commission for delivery to the exhibitor members of your Arbitration Board. The Commission decided on representation according to these business divisions or zones. We suggest you get in touch with the exhibitor members of your local Arbitration Board and read Mr. Flannery's letter as soon as you receive this one."

Closing of Illinois Houses Due Because of Strike

The collapse of the joint conference of Illinois union mine leaders and coal operators in Chicago on September 14 has spread gloom throughout the Southern Illinois coal fields, the motion picture theatres of which are served out of St. Louis, and the inhabitants are preparing for the worst Winter in the history of the district.

The mines have been idle since April 1. A few, notably in the Belleview sub-district, have signed new agreements with the miners, but comparatively few of the many thousands of coal dealers in the State are working, and probably will not secure employment unless they desert the coal fields for many months to come.

It is probable that many of the theatres in the coal fields will be forced to suspend operations indefinitely, since they cannot continue to operate at a heavy loss. Some of the exhibitors have been taking a weekly loss in the hope that a settlement of the strike would be effected at the Chicago meeting.

First National Renews White and Kent Contracts

First National has renewed the options on contracts of Alice White and Larry Kent. The latter has been cast for the leading role opposite Colleen More in her next starring vehicle, tentatively titled "Tell the World."

U. A. Names Supervisor of Film Service

CARL DENISON has been appointed supervisor of Film Service and Maintenance, a newly created exhibitors' service department of United Artists. He will make his headquarters in New York, where he will establish a reclamation plant and film depot to keep prints going to exhibitors in perfect condition. For eight years he functioned similarly for Paramount-Lasky.

Ontario Treasurer O'Ks Standing of M. P.

FOLLOWING closely upon the official expression of approval for motion pictures generally in the Province of Quebec by Mr. Justice Boyer following the holding of a Royal Commission, a similar attitude toward moving pictures has been designated in the Province of Ontario by Hon. J. D. Monteith, Provincial Treasurer of Ontario.

After a four weeks' inquiry as a result of complaints from certain sections of the community, Hon. Dr. Monteith issued a report on Sept. 16 at Toronto in which he gave a clean bill of health to motion pictures.

His conclusion was as follows:

"The survey might well warrant the assumption that in no place in Canada or elsewhere is the moving picture theatre-going public so well safeguarded and protected and nowhere are films of a higher order or of a less objectionable type."

Praise is extended to the Ontario Board of Moving Picture Censors in a clause of the report.

Many Competitors in Mid-West Golf Tournament

The Midwest Film Golf Tournament, played at the Olympia Fields, Chicago, brought out 35 competitors, who battled for 30 prizes, Asher Levy, of the Orpheum Circuit, walking away with the trophy for low gross and prizes fo rthe most birdies and pars. Mo and Benny Lasker did a brother act in the same foursome and each won a trophy.

Among those who carried home prizes for their various feats of skill were Arthur Mayer, Bob Lucas, Dale Leiheit, Aaron Jones, winner of low net, Harry Graham.

"Ben-Hur" Heads October M-G-M Releases

Headed by "Ben Hur," set for October 8, the feature release schedule for M-G-M for the month of October presents five unusually strong features.

Pictures to be released, in addition to "Ben Hur," comprise "Body and Soul," "In Old Kentucky," "The Fair Co-ed," and "Spring Fever."

Fox to Produce "What Price Glory" Sequel

A SEQUEL to "What Price Glory" is now being written by Laurence Stallings and Maxwell Anderson and will be produced as an original motion picture story by Fox Films.

The further affairs and adventures of Flagg and Quirt will be laid in civilian life in New York City after the World War days. The picture will again reunite all members of the picture cast of "What Price Golry." Raoul Walsh will direct the new production.

Military aspect and attire will be discarded in the sequel picture, which has been given the title "The Cock-Eyed World."

Connecticut Exhibitors Ask Tax Cut

Smaller Exhibitors Will Be Forced Out of Business Unless Relief Is Granted

AS a result of what is claimed to be an excessive tax against smaller theatres in Connecticut, many of those affected are planning to go before Governor Trumbull with their grievances, as a last measure before being forced out of business. The new tax, effective July 1st, is now due and, if it must be met, it is claimed that many houses, particularly with seating capacity under 750, will be forced to close.

Under the new law a tax of $15 weekly is imposed on all theatres having a seating capacity up to 750. Those between 750 and 1,200 are taxed $20 weekly. All theatres over 1,200 must pay $40 weekly, which is the maximum.

The smaller theatre owners declare the tax assessed them is excessive, and out of proportion to that charged against the largest houses, which have three or four times the seating capacity, and can much better take care of this overhead.

It is said that because of the new law many of those theatres having seating capacities slightly over 750 have reduced the number of their seats to come under the smallest tax. This, they contended, was the only way they could continue in business, and, at that, it cut their profits to a minimum.

In advancing their arguments against the tax the smallest theatre owners contend that many houses operating in the neighborhoods that tried to keep going so at a loss whereas some of the largest houses played to as many as 9,000 admissions in a day. The latter, they say, can afford to pay the excessive tax.

It is the contention of the smaller houses that, unless the Governor comes to their assistance by reducing or eliminating the tax, the majority of them will be taxed out of business. They have already taken up their problem with State Tax Commissioner Blodgett, who declares he is powerless to intervene. The only hope for the little fellow is an appeal to the Governor, and there is concerted action on now to go before him.

New Keith-Albee Houses

Building Program Contemplates Thirty Theatres in Cities from Coast to Coast

WITH about thirty new houses contemplated during the year by the Keith-Albee, Orpheum, Proctor and Moss chains, Keith-Albee and their affiliated companies are entering upon a gigantic expansion program which will function from coast to coast.

The first of the new houses to open on Monday is the G. F. Proctor, at New Rochelle, with a seating capacity of 3,000. This will be followed in the near future with other openings in the east of the new Auditorium, in Quebec, on September 22; the Keith-Albee White Plains, in October; the B. S. Moss Madison, in Brooklyn; the Keith-Albee Chester, in the Bronx; and the B. S. Moss Kenmore, in Brooklyn.

Openings of other new houses now under construction have not yet been determined, but the following are nearing completion: the B. F. Keith Memorial, in Boston; the E. F. Albee Fountain Square, in Cincinnati; the E. F. Albee Huntington, in West Virginia; and the Keith-Albee, in Rochester.

According to the Albee, plans for many new houses are contemplated, though work on them is not yet under way. New theatres are proposed for Flushing, Detroit, Toledo, Cleveland and Philadelphia. In addition, in Baltimore, Fred Schanberger is erecting one and remodeling another vaudeville and picture theatre.

The Moss building program is also an extensive one, with houses being planned or under way at many points. Among these are the Putnam, at Richmond Hill; the Bristol and Concord, in Brooklyn; and the Marlboro, at 207th Street and Broadway, in New York.

Not only is definite activity under way in the east, but there are also extensive building operations assuming shape over the Orpheum circuit in the west. A new Orpheum theatre is ready for opening in Seattle, while others will be completed before the end of the season in Vancouver, Omaha, Memphis, Madison, Wis., Springfield, Illinois, and Davenport, Iowa.

Ralph Block Associate Producer to De Mille

Ralph Block, formerly dramatic critic of the New York Tribune, and more recently with Paramount as editor-in-chief, has resigned from Paramount and has joined Cecil B. DeMille as an associate producer. Mr. Block has already moved into his new offices at the DeMille studio, and will produce several pictures on the current DeMille program for Pathe release.

Mr. Block has had eight years in the motion picture business, in sales, advertising and production. He started with the original Goldwyn Corporation.

Sheboygan Name of New Universal Theatre

The new theatre Universal is now erecting in Sheboygan, Wisconsin, has been named the Sheboygan, according to thnouncement received from Dan Michalove, general manager of the Universal Chain.

A Close-up of C. B. Hawley

By William A. Johnston



Clifford B. Hawley

A FEW words about C. B. Hawley, the new president of First National. These are but first impressions, but since Mr. Hawley looks like a man who will wear extremely well, they will probably be as applicable later on as now.

He is a healthy, ruddy, vigorous type of the American business man; genuine, companionable, likable, frank and firm.

He comes into the business to stay. He has severed active connections with his banking firm.

He comes in, however, with his eyes open. He has been associated closely with the Mastbaum interests for fifteen years.

He says he knows little or nothing about production and distribution and the industry in general. A shrewd guess, however, is that he knows quite a bit.

He plans nothing revolutionary. Yet another shrewd guess is that out of his knowledge of successful theatre operation and his wide knowledge of those many other industries which so closely parallel this, he has some pretty clear ideas of what may eventually be done to solidify the industrial machine of motion pictures.

A man who has held his prominent position with a large investment bank has had an invaluable experience with other businesses. We need more such men in this industry so that eventually it will take the economic form of other large industries and less of the helter-skelter, day-by-day pattern of the theatrical business.

Mr. Hawley is a downtown man. By that I mean a banking man.

He therefore has a deep respect for property, for property values and rights. He is therefore a conserver. Also he respects others, their experience and abilities.

His business life has been that of a constructionist.

He builds soundly to make sound money, but in a large and permanent way and not merely for money's sake. He is not a dollar grabber.

First National, always having been owned by theatre men, has been run largely by an executive committee of the Board. In casting about for some one man to replace the committee control, the First National people finally selected Mr. Hawley.

And their choice seems a wise one.

Albany Grants Charters to New Companies

Motion picture companies incorporating at Albany, New York state, during the past week included the following, according to records in the secretary of state's office: Lyceum Enterprises, Inc., Monticello, $10,000, Thomas Riley, Charles Mazzucco, Michael Mazzucco, New York City; Diana Theatres, Inc., capitalization not stated, Frank D. White, Henrietta Schoenfeld, Mary E. Mockers, Buffalo; International Theatres Development, Inc., $500,000, Royal Dickinson, William Guggenheim, H. McRay Webster, New York City; National Reel Corporation, capitalization not stated, Frank M. Huber, Edmund H. Cox, Sidney Pepper, New York City; Public Safety Pictures, Inc., capitalization not stated, Elsie Cohen, Irving S. Strouse, Joseph F. Driscoll, New York City; Night Producing Company, Inc., capitalization not stated, Simon Anhalt, Edmund J. Roberts, Samuel J. Krangel, New York City.

Wolfson-Meyer Acquire Two Mobile Theatres

A new theatre operating group entered Mobile, Ala., last week when Wolfson and Meyer, of Miami, Fla., acquired two theatres—the Bijou and the Empire. Wolfson and Meyer, of which Sidney Meyer is the prime factor, are joint owners with Universal of the Capitol Theatre in Miami, but the partnership exists only at Miami.

The Bijou has been renamed the Capitol. It is understood that Loew vaudeville will be booked into one of the houses. Fox and Pathe product, it is stated, also has been booked. Ralph DeBruler is to be manager of the houses, and is expected to arrive about October 1 to take up his duties.

The theatres were formerly under the managerial direction of Miss Marguerite Luckel.

Geo. Mooser Joins M-G-M As Special Representative

George Mooser, a prominent theatrical figure for many years, has joined the International Department of Metro-Goldwyn-Mayer.

Mr. Mooser became a reporter on the San Francisco Examiner, opened and operated a vaudeville chain in California. Thereatfer, he came East and joined the New York American under William Randolph Hearst.

He is now en route for India where he will be special representative of Metro-Goldywn-Mayer to cooperate with Madan Theatres, Ltd., in their exploitation of the M-G-M product.

Eddy General Manager Harry Langdon Corp.

Don Eddy, director of publicity and advertising for Harry Langdon since the comedian joined the First National organization, has been appointed general manager of the Harry Langdon Corporation, following the resignation of William H. Jenner. Mr. Eddy is at present in New York, but soon will return to the Coast.

July Exports Totalled 27,903,405 Feet

MOTION picture exports in July totaled 27,903,405 feet valued at $741,831, an increase of approximately 1,800,000 feet over the same month last year, but $90,000 less in value, but 5,000,000 feet and $98,000 more than the shipments for June of this year, according to statistics compiled by the Department of Commerce, Washington, D. C.

Exports by classes during July were: Positives, 20,427,892 feet valued at $493,983; negatives, 748,270 feet valued at $94,473; raw stock, 5,382,746 feet valued at $136,124, and shipments to non-contiguous territories, 1,344,497 feet valued at $17,251.

First National to Continue McGuirk Drives

The resignation of John J. McGuirk as president of First National will cause no change in the plans of the company's sales department for the McGuirk Month sales drive, according to Ned E. Depinet, general sales manager, who has instructed his branch managers to proceed with the compaign with unabated enthusiasm.

The standing of exchanges and districts in the first week of the McGuirk Month sales campaign was completely upset at the end of the second week. Portland fell back to seventh place nationally and to third place in its district. The Albany exchange captured first place in its district and for the country at large. The Western district won second and third places, with the Des Moines exchange a shade ahead of the Seattle branch. Pittsburgh leads the Southern district.

Yugoslavian Theatres Total 273

Yugoslavia, with 12,000,000 inhabitants, boasts 273 motion picture theatres, with 86,630 seats, or an average of 317 seats per theatre and one house to every 44,000 people, says a report from George H. Canty, Paris, to the Department of Commerce, Washington, D. C.

Belgrade, the capital, with 112,000 population, possesses eight picture theatres, with a total capacity of 6,100 seats, or one seat for every 18 people. Strangely for Europe, every theatre contains at least 400 seats. Six average from 500 to 1,000 seats, while one exceeds 1,000 seats in capacity. The capacity for houses in Belgrade averages 737 seats.

Zagreb, the second city of importance in Yugoslavia, with a population of 108,000 people, has 6 theatres with approximately 5,150 seats, or an average of 850 seats per theatre.

Goldwyn Selects New Title for Colman-Banky Film

Samuel Goldwyn will name the forthcoming Colman-Banky feature "The Flower of Spain," instead of "Leatherface," as already announced. Fred Niblo will direct the production, scheduled to begin within the next two weeks.

Mayer Not Backing Tiffany

M. H. Hoffman Brands Report Published in Hollywood as Ridiculous; Spikes Other Coast Rumors

A REPORT, published in Hollywood to the effect that Louis B. Mayer is financially backing Tiffany Productions, Inc., was branded this week as ridiculous by M. H. Hoffman, vice-president of the company.

He also denied that John M. Stahl is to become director-general for Tiffany. Mr. Hoffman's statement said, in part:

"Outside of the rapid strides made by the Tiffany Company and, therefore, its natural expansion and development, there have been no 'shakeups' of any kind in the company, nor are there any changes being made.

"New financial backing by Louis B. Mayer or anyone else is ridiculous. Mr. L. A. Young, president of the company from its inception, has always backed the company and will continue to do so.

"Mr. M. H. Hoffman has always been, and still is, in full executive charge.

"Regarding a studio, the Tiffany company has been on the look-out for a studio site for some time, and will build or buy a studio very shortly. So that is nothing new.

"As to John M. Stahl becoming Director-General—not a bad idea—we like the suggestion; but unfortunately that illustrious gentleman is under contract with Metro-Goldwyn-Mayer—and, besides, it takes two to make a bargain. He has not been asked nor has he said 'Yes.'"

Joe Brandt Off to Europe

Columbia Chief Will Make Distribution and Reciprocal Arrangements Abroad

JOE BRANDT, president of Columbia Pictures, is off on a three months' tour of Europe for the purpose of extending his company's distribution abroad, and to make reciprocal arrangements for the distribution of foreign pictures in America. His itinerary covers the important countries of Europe, with length stops in London, Hague, Brussels, Paris, Barcelona, Rome, Milan, Vienna, Prague, Berlin, Copenhagen, Stockholm and Christiania.

Brandt, together with Jack and Harry Cohn, the guiding heads of Columbia, feel they have built up a strong distributing organization in the United States, and that they can build an equally strong one in the foreign market.

Discussing his trip before sailing on the Olympic, on September 16th, Brandt said:

"With many foreign countries embarking on a broad-gauge schedule of picture production, I look forward to the making of many worth-while pictures that audiences in the United States will be glad to see. Wherever possible, we plan to establish direct representation for Columbia pictures and, to further that end, will enter into reciprocal arrangements with foreign producers to serve as their distributors in the United States.

"I sincerely believe that much of the success for the future distribution of foreign-made pictures will eventually fall upon the shoulders of independent producers in America. American producers who have established their own companies in Great Britain, for example, cannot, or will not, absorb the number of pictures which the quota will bring about. This means that many worth-while British pictures will never be distributed in the United States, unless American independent producers, through their sources of distribution, provide the outlet.

"I feel that a definite business relationship with British producers and European producers is a vital necessity."

M-G-M Reported in Broadcasting Deal for National Distribution of Programs

METRO-GOLDWYN-MAYER is to enter extensively into radio broadcasting as a business, according to a story published in the New York *Sun*, the plan being the sale of radio programs. The story, unconfirmed by M-G-M officials, is to the effect that contracts for land wires for a nation-wide hook-up involving from $1,000,000 to $3,000,000 annually, are being negotiated with the American Telephone and Telegraph Company.

According to the *Sun*, New York City will have the central broadcasting station, while other stations will receive the programs by land wire in a coast-to-coast hook-up. WHN is named as the main distributing station.

It is said that theatre acts in different localities suitable for radio programs will be sent to New York by land wire and from there relayed throughout the country. The story says the plan will go into effect by February of next year. The new venture will be launched by Metro-Goldwyn-Mayer as a separate business enterprise.

"U" Production Advances

Eighty Per Cent of New Season's Product Is Announced as Already Completed

MORE than eighty per cent of Universal's production for the 1927-28 season has already been completed, according to announcement from that company, with all but eight of the remaining pictures now under way.

As things now stand, five of the seven specials have been completed, together with twenty-one of the thirty-three big features, two of the four Reginald Denny productions and twenty of the twenty-two Western features. Of those remaining, two of the specials are in production, four of the big features, one Western feature and one Reginald Denny production.

These eight pictures, now in the making, are: "The Man Who Laughs," "The Cohens and Kellys in Paris," "Finders Keepers," "The Wild West Show," "No. 13 Washington Square," "Thanks for the Buggy Ride," "Good Morning, Judge," and a Ted Wells Western.

A number of title changes have been made since the year's lineup was announced. The Glenn Tryon-William Craft feature, originally "The Flying Nut," has been changed to "Paris or Bust." The Charles Ray-James Gleason story, "Kid Gloves," has been changed to "The Count of Ten."

Along with the change of titles also come a number of changes in releases dates. There are eight of these features whose releases have been changed. They are: "Buck Privates," "The Small Bachelor," "Alias the Deacon," "The Irresistible Lover," "The Chinese Parrot," "Surrender," "Paris or Bust" and "Hot Heels."

The new release dates for these eight are as follows: "The Chinese Parrot," October 23; "The Small Bachelor," November 6; "The Irresistible Lover," December 4; "Paris or Bust," December 25; "Alias the Deacon," January 22; "Buck Privates," March 4; "Surrender," April 22; and "Hot Heels," July 22.

G. R. Allison, Atlanta Showman, Dies

GEORGE ROBERT ALLISON, manager of the Atlanta exchange of Fox Films and dean of the Atlanta film fraternity, died at the Patterson Hotel, Valdosta, Georgia, early Monday morning, September 19, following an attack of acute indigestion. In company with his salesman, Paul S. Bryan, Mr. Allison left Atlanta last week for a trip through important Florida points. Returning from Tampa he reached Valdosta Sunday afternoon, when he was seized with acute indigestion.

As soon as the news of his death was received in Atlanta the Film Board of Trade called a special meeting and named a committee to act at its discretion in rendering every possible service to Mrs. Allison and in arranging proper tribute for their president.

Funeral services for the deceased were held at 11 o'clock, Wednesday, from All Saints' Episcopal Church with interment in West View Cemetery, Atlanta. All film exchanges were closed from 11 to 1 in respect to his memory.

Paramount Has Sixteen in Work and in Preparation

Cameras are grinding away at the Paramount studio in Hollywood, and electrical crews are running three shifts, because of the production activity there. Six pictures are under way and ten are scheduled for immediate start. Seven are now in the cutting rooms for final edition. In work are "Now We're In the Air," "She's a Sheik," "The Spotlight," "Honeymoon Hate," "The Gay Defender," and "The Side Show."

Dorothy Arzner is preparing to direct Clara Bow. Pola Negri is soon to start a new film. Adolphe Menjou next week starts "Serenade," the cast is nearing completion for "Gentlemen Prefer Blondes." Gary Cooper will play the lead in "The Legion of the Condemned"; Emil Jannings is ready to work in his third Paramount picture.

Wallace Beery and Raymond Hatton will soon be under way in "The Big Game Hunt"; casting is on for "Under the Tonto Rim"; "Honky Tonk" is being scenarized and "Abie's Irish Rose" will be in production within three or four weeks.

Kane Signs Allan Dwan to Direct Five Pictures

Robert Kane has signed Allan Dwan to direct five productions for First National, which will be made at the First National Studios at Burbank. Ben Hecht, author, has been engaged to write the first story to be produced by the new producing combination. Following the Ben Hecht story, he has arranged with Elinor Glyn for a present-day romance, which will be the second of the five pictures directed by Mr. Dwan.

The alliance of Mr. Kane and Mr. Dwan reunites the producer and the director, as a few years ago they worked together over a considerable period.

C. De Mille Personally Directing "Chicago"

With Cecil B. DeMille personally directing, in association with Frank Urson, "Chicago," the screen version of the stage play, has just gone into production at the DeMille studio. Mr. Urson was slated as director, but Mr. DeMille felt that the production is so important that he will take charge of the first 100 scenes at least.

Phyllis Haver, Victor Varconi, T. Roy Barnes, Julia Faye, Robert Edeson, and others are in the cast.

Royal Film Commission for Australia

As a result of numerous requests to the Commonwealth Government, the Federal Parliamentary Committee, appointed to inquire into the moving picture industry in Australia, was recently constituted a Royal Commission, say advices from Trade Commissioner Elmer G. Pauly, Melbourne, to the Department of Commerce, Washington, D. C.

The Royal Commission is empowered to inquire into and report on the moving picture industry and, without limiting the generality of the foregoing, to inquire particularly into:

(a) the importation, production, distribution, and exhibition of moving picture films;
(b) the incidence and effect of the Customs Tariff upon the importation of such films and the sufficiency or otherwise of existing duties of Customs;
(c) the sufficiency or otherwise of the existing income tax law of the Commonwealth in relation to persons, firms and companies engaged in the industry; and
(d) in connection with any or all of the foregoing matters, the income, profits expenditure and losses of such persons, firms and companies derived from, or incurred in connection with, the industry, and the amount of capital invested in the industry."

Tiffany Completes Three for New Season

Tiffany has finished three of the 24 feature pictures to be delivered by Tiffany for 1927-1928. Prints of these pictures are now at the various Tiffany exchanges and will be released shortly.

The Tiffany pictures completed were: "The Girl From Gay Paree," "Women's Wares," and "Once And Forever."

Two pictures are now in the course of production, "The Ghost Ship" and "Night Life."

Paul Leni Starts "U's" "The Man Who Laughs"

Paul Leni this week started production on a screen version of "L'Homme Qui Rit," better known in English as "The Man Who Laughs," the novel by Hugo.

The title rôle will be played by Conrad Veidt, while the character of Dea will be interpreted by Mary Philbin. George Seigmann will have the part of Jardquanonne, and Torben Meyers will be seen in the rôle of Comprachico.

Elm Co. Taken Over by New England Theatres

The Elm Amusement Co. has been taken over by Jake Lourie and the New England Theatres Operating Co. Announcement that negotiations were under way for the transfer was recently made in these columns. The transfer includes the theatres of the former company in Milford, Marlboro, East Boston and North Attleboro, all in Massachusetts.

In and Out of Town

IRVING BRISKIN, of Sterling's New York office, is on the first leg of his seasonal tour of exchanges which will take him to Washington, Atlanta, Dallas, Denver, Minneapolis, Omaha, St. Louis, Kansas City, Milwaukee and Chicago.

JESSE J. GOLDBURG, president of First Division Distributors, Inc., returns East late this month to the New York office from the West Coast studio where he has been surveying the production activities of the Ormont and Chadwick producing units.

CLAUDE EZELL, Warner Bros.' central sales manager, is making a complete round of visits to the Warner branches under his supervision. He left New York three weeks ago directly for New Orleans and has made shops at Dallas, Oklahoma City and St. Louis. He is now in Omaha and will also visit Kansas City, Chicago and Minneapolis.

PAT DOWLING, Christie representative, has left the neighborhood of New York for Hollywood where he will remain at the Christie plant.

JUDD ROGERS, vice-president of Gotham, is at present traveling through the Middle West in behalf of his firm's new product. He will cover Minneapolis, Kansas City, St. Louis and Omaha and will probably arrive back at the home office shortly.

HERBERT BRENON, producer-director arrived in New York Sunday, September 18th, from Los Angeles, bringing with him a print of the United Artist picture, "Sorrell and Son," his first independent production.

A. S. KIRKPATRICK, assistant general manager of Educational, accompanied by Mrs. Kirkpatrick, returned from Europe Monday, September 19th, on the American Trader. Mr. Kirkpatrick was abroad one month, spent mostly in Paris and London.

FRED QUIMBY, M-G-M short subject sales manager, is making a tour of exchange centers throughout the Middle West. He is not expected back in New York before the 24th of this month.

BEN LYON, First National player, left New York Wednesday, September 21, on the Twentieth Century en route to California, where he will join the Robert Kane producing unit.

I. E. CHADWICK, producing for First Division Distributors, Inc., is on his way from Hollywood and will stop off at Chicago to see the Dempsey-Tunney fight. He brings with him a print of "Temptations of a Shop Girl," his latest feature.

ROBERT HILL, Universal director, arrived in New York City several days ago from Universal City to make special scenes for his next production for the Laemmle organization, "The Dough Girl."

New Oslo Theatre Largest in Northern Europe

The City of Oslo, Norway, will soon add another moving picture theatre to its list of amusement places, as the "Collesseum," said to be the largest moving picture house in Northern Europe, is nearing completion, reports Commercial Attache H. Sorensen, Oslo, to the Department of Commerce, Washington, D. C.



Bruce Gallup

Bruce Gallup Elected to Presidency of A. M. P. A.

The A. M. P. A. elections, held Monday of this week, resulted in the elevation to the A. M. P. A. presidency of Bruce Gallup. The vice-president post was assigned Lon Young, while James Zabin became secretary, and George Harvey treasurer. The new board of directors consists of C. W. Barrell, Al Selig, Fred Baer, Walter Eberhardt and Tom Wiley. Jacques Kopfstein was appointed councilor to the U. S. Chamber of Commerce, while Jerome Beatty assumed the position of trustee.

In the absence of Walter Eberhardt, Mel Shauer presided over the meeting, a feature of which was the speech of acceptance by Mr. Gallup. A former president, Arthur James, invited the new president to a luncheon of his predecessors, which will be staged next week.

Sax Scouts Talk of Independent Merger

Rumors that Gotham would merge with any other independent organization or that Gotham productions would be released by any other than its own distributing organization, are emphatically denied by Sam Sax, president of Gotham.

"That Gotham will merge with any independent company is absolutely untrue," said Mr. Sax. "There has been talk of mergers before and the reports seem to persist, but never in the history of this organization has a merger been further from our minds."

"College Widow" Closes W. B. 1926-27 Schedule

"The College Widow," starring Dolores Costello, is announced by Warner Bros. as the last picture to complete their schedule of 26 Warner Winners for 1926-1927. It will bring that season's line-up to a close when it is released to exhibitors on October 15.

M. P. P. D. A. Fetes Better Business Bureaus

IN connection with the annual conference now in session in New York City participated in by the managers of the 43 Better Business Bureaus of the country, an informal luncheon was tendered to the bureau managers at the Princeton Club, Tuesday, September 20, by J. Homer Platten, treasurer of Motion Picture Producers and Distributors of America, Inc. The dinner was given as an indication of the appreciation of the motion picture industry for the co-operation being given by the Bureaus in protecting the good will of exhibitors, producers and distributors by preventing fraud and untruthful advertising or other unfair competition.

Rapid Pace Set for Pathe-De Mille Production

That a fast production pace will be hit up at the Pathe-De Mille studios is indicated in the statement released by Pathe that seven pictures will be in work during the next three weeks. "We are picking up speed towards a new record for our plant," comments General Manager William Sistrom.

These new pictures are "The Main Event," "The Forbidden Woman," "The West Pointer," "The Angel of Broadway," "My Friend From India," "Chicago," "Rip Van Winkle" and "The Blue Danube." To maintain the production pace set for the De Mille studio, $400,000 worth of new construction sets have been built.

"The Main Event" has three weeks more of production. Assembling is being finished on "The Angel of Broadway," "The Forbidden Woman" and "The Wreck of the Hesperus." "Chicago" goes into production within one week. "My Friend From India" started the day after Labor Day and "Rip Van Winkle" follows closely on its heels. "The Blue Danube" is to start early next month. James Cruze expects to start his second production for De Mille at once after having completed "On to Reno." Cecil B. De Mille's personally directed picture will take its place in the production schedule early in the fall.

Chaplin Completing "The Circus" at Hollywood

Charlie Chaplin has resumed the direction of "The Circus," his first picture for United Artists since "The Gold Rush." A big tent has once more been erected within the studio and the director-comedian is putting Merna Kennedy, Harry Crocker, Henry Bergman, George Davis, Betty Morrissey, Jhnny Rand, Tiny Sanfrod, Allan Garcia and others through their paces. Rollie Totheroh, Jack Wilson and Mark Marlatt are focussing the cameras. United Artists will release "The Circus" in March, 1928.

La Rocque and Leatrice Joy in "Blue Danube"

Rod La Rocque and Leatrice Joy will be co-starred in the coming Pathe-DeMille special "The Blue Danube," which will be directed by Paul Sloane from a story by John Farrow, young Australian poet.

The Universal to Open October 9th

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, Inc., has set the opening date for Universal's new $1,500,000 Brooklyn Theatre, the Universal, on Sunday evening, October 9th. This will be an invitation premiere at which leading civic and social celebrities are expected to attend.

Arthur Brilant has been appointed managing director of the Universal, which is the first "atmospheric" type theatre to be constructed in New York.

Eight F B O Pictures in the Making

Plans for the fall production schedule at the F B O Studios in Hollywood indicate that there will be no let-up from activity. Eight pictures are in work and will be completed at the end of September.

Within the past few days, three pictures have been started. They are: "Coney Island," "Red Riders of Canada," and "The Little Buckaroo." Five films in preparation are: "Freckles," "The Renegade," "When the Law Rides," "The Swift Shadow," and "Her Summer Hero."

Completing the cast for "Coney Island," Rudy Cameron has been signed to play the leading masculine role, and William Irving and Eugene Strong have been chosen for important parts.

Lloyd Decides to Work Rather Than Play

Harold Lloyd's plans to arrange his shooting schedule in New York to permit him to attend the Tunney-Dempsey fracas in Chicago went too far astray to suit the bespectacled comedian, so that he abandoned his plans at attend the fight.

The four days intended for the fight were used instead in the filming of the horse car sequence which is to be the most amusing episode of his new picture.

Gotham Productions Now Ahead of Schedule

With "Blondes By Choice" now nearing completion, and "The Cheer Leader" and "The Fruit of Divorce" getting under way within the next month, Gotham is ahead of its schedule, which calls for completion of the series by July 1st. It is expected that the product will have been completed by the end of April, including "Hell Ship Bronson."

Harry Beaumont to Direct New Novarro Vehicle

Ramon Novarro will next be starred as the young ruler of a mythical European kingdom of modern times. M-G-M is about ready to start production on this picture. Harry Beaumont will direct from an original story by A. P. Younger. Renee Adoree will play the feminine lead in this film. Other selections for the supporting cast of the new film includes Roy D'Arcy, Jacquelin Gadson and Dorothy Cummings.



Chas. Van Zandt

Chas. Van Zandt New Educational Treasurer

At a special meeting of the board of directors of Educational Film Exchanges, Inc., this week, Charles Van Zandt was elected treasurer and comptroller of Educational to succeed the late John W. Toone.

Mr. Van Zandt comes to Educational from the presidency of the Rex-Watson Corporation, manufacturers, of Canastota, N. Y., of which he has been the head for two years. Mr. Van Zandt was comptroller of the Famous Players-Lasky Corporation in 1917 and 1918, occupying this important position at the time of the consolidation of Paramount Corporation with Famous Players-Lasky. Mr. Van Zandt left Famous Players-Lasky early in 1919 to become comptroller of the Olonite Company, of Passaic, N. J., and later became general manager of the Wilkinson Manufacturing Company, of Binghamton, before his election to the presidency of the Rex-Watson Corporation.

"Jazz Singer" World Premiere on Oct. 6th

Thursday evening, October 6th, is announced by Warner Bros. as the date for the world premiere of Al Jolson in "The Jazz Singer," which will take place at the Warner Theatre, New York, at a top admission price of five dollars. The picture will then settle down to an indefinite engagement in that house.

Charley Bowers on Educational Program

HAVING forsaken Long Island for Los Angeles, Charley Bowers, his technical assistants and the machinery necessary for Bowers' mystifying process, will henceforth be seen working at the Educational studios making a series of six Charley Bowers comedies for the Educational comedy program. The Bowers unit will occupy a separate building and in about three weeks' time, when the equipmnt is ready, will start at once on the production of his first for the Hammons organization.

Newsreel Resume

No. 76, Vol. 9, of International News shows the polo games at Meadow Brook, L. I., airplane scenes of Mt. Wilson and personalities in daily press, such as Coolidge, Walker and Foch. Other highlights include Florida blockade against alien smuggling, annual reunion of Civil War vets, and anti-aircraft gun test at Fort Tilden.

In No. 77 the highlights are motorboat races for president's cup, start of plane derby at Roosevelt Field, L. I., broncho busting in Western round-up, Canada's protection of sea fowl, parachute jumper inflating rubber boat during descent and futurity races at Belmont Park.

Paramount News, No. 15, presents spectacular views of New York air defenses at Fort Tilden, Irish pilot testing plane in which he was forced back while setting off for America, would-be conquerors of English Channel, mustering of old Civil War veterans, and trial spin of new "amphibian" plane at Curtiss Field. A novel scene is new lifeboat system on Ile de France.

No. 16 shows champion rifle marksmen at Camp Perry, O., Mexican crowds acclaiming Obregon, Tilden losing national title for second year to La Coste, the take-offs of transcontinental air derby to Spokane. Also featured are Anita Peabody winning $100,000 futurity stakes, motorcycle stunts and shots of Miss America and McAdoo.

Highspots in Pathe News, No. 77, are, Irish plane hopping off for U. S., classical music and its effect on monkeys, London's motorcycle football, Coolidge's return to the White House. Other noteworthy incidents are drive of Northern Chinese southward, Poloists retaining international cup, Ragoon mourning loss of her high priest.

No. 78 offers cowboy riders in Pendleton round-up, legionnaires honoring St. Mihiel heroes, La Coste whipping Tilden, Britain's royalty at gathering of Scottish clans, and Roosevelt Field hopoffs. Coolidges viewing speedboat races is another item.

Kinograms News, No. 5327, has, among other subjects, the trial flight of new Sikorsky amphibian, American poloists defeating British, American mothers honoring French heroes, Coolidges back again at White House, G. A. R. vets in annual parade, Germans, 160,000 strong, attending church services.

In No. 5328 are shots of start from Roosevelt Field of airplane contestants in air derby, Ruth Elder plane given new tryout, workmen fixing seats for Soldier Field fistic battle, Fort Tilden's artillery in action, speedy filly winning Belmont Park futurity, La Coste turning back Tilden from victory, Jap wrestlers' annual tournament, President and Mrs. Coolidge seeing motorboat races.

Vol. 1, No. 10, of M-G-M News shows N. Y.'s anti-aircraft guns in action, British losing in polo matches, Europe's latest restaurant plane, Buffalo riding at Ellensburg rodeo, and flashes of the participants in Chicago battle at Soldier Field.

No. 11 has N. Y. fire fighting practicing, boats racing for president's cup, N. Y. to Spokane air derby, M-G-M's flying lion, work of Rockefeller Foundation in Orient, and futurity races at Belmont Park.

Key City Reports

New York City

BUSINESS was again spotty, if not a little worse than that, last week in New York City. The only houses that did exceptional business were those with offerings that had previously demonstrated strong drawing power.

The Roxy again led the procession with a gross of $123,003.40 for "7th Heaven" and the first four days of this week show $70,098, indicating another week over the $100,000 mark. One less show per day cut figures which would have been considerably higher.

"Soft Cushions" helped keep up the Paramount's average and the other Publix theatres registered strong with "Wings" and "Underworld." "The Way of All Flesh" also showed strength in its last week at the Rialto and this film was followed by U. A.'s "The Magic Flame." At the Capitol, **"Ben Hur" in its second and final week was not quite up to the first.** The "Big Parade" went in. **The Keaton picture, "College," at the Strand,** also felt the spotty conditions but managed a comfortable showing.

One of the best showings for the week, considering the size of the house, was "The Cat and the Canary" and the Riesenfeld program at the Colony, **and of course, "The Patent Leather Kid" continues strong at** the Globe. **The usual Cameo customers patronized "Tartuffe,"** a Jannings film, **and "The King of Kings," "Les Miserables" and "Old San Francisco," all registered satisfactory** business. **"Shanghied" pleased** the Hippodrome audiences.

Chicago

CHICAGO last week suffered under a heat wave which made a new high record for September, forced the closing of public schools and drove thousands of regular movie patrons to the beaches and out door spots in an effort to find relief.

Theatre owners suffered doubly from the heat and from very poor box office reports, business being probably fifty per cent off normal in the smaller houses and at least twenty-five per cent below average in the large de luxe theatres.

The extraordinary conditions affected even such regular business getters as the Chicago, where "Hula" was the screen attraction and Lester Allen in a stage fantasy, "Non Stop to Mars," business being decidedly off. **The same was true at McVickers, where "The Way of All Flesh" was the offering,** which, by the way, was eulogized by press critics. **"Camille" at the Roosevelt, showed a decided drop in business from its previous week, and the Oriental was also somewhat off with "We Are All Gamblers"** as the screen feature and Paul Ash's show, "Midnight Merries" on the stage. **"What Price Glory," plus Movietone, which had started with a record breaking Saturday and Sunday at the Monroe, also fell off** during the week as the heat wave reached its peak.

The new Avalon on the far south side, fared somewhat better, with "The Blood Ship" on the screen and Buddy Fisher and his band on the stage, pulling fair business. **The Capitol was well below normal with "Becky"** as its screen feature, Del Delbridge and his band, and Vitaphone rounding out the bill.

Poor business would summarize the reports from the Tivoli, which had as its screen attraction, "Twelve Miles Out," and Benny Kreuger and his band on the stage; **the Uptown with a strong show including "The Stolen Bride"** Frankie Masters and his band and other stage features; **The Sheridan with "Service for Ladies,"** Verne Buck's band; the Marbro with **"The Country Doctor,"** Benny Meroff's stage band and Blossom Seeley as an added attraction; and the Granada where the same feature was offered and Charles Kaley held the stage.

St. Louis

ST. LOUIS **the past week sweltered in the hottest weather of the year**—the thermometer exceeded 90 degrees on every day of the week—**and as a result the business of all the first run picture palaces was off despite their excellent cooling systems. The only exception to this was the St. Louis Theatre,** Grand and Delmar boulevards which had Lew Cody in person as a special master of ceremonies for its vaudeville show.

On the screen of the St. Louis was Virginia Valli and George O'Brien in "Paid to Love." Frankly, Cody and not the picture was the big drawing card. However, while the plot of the picture was light it was entertaining.

At Loew's State Theatre "Ben Hur" was credited with an attendance for the week of 81,237 persons. This was about 20,000 below the mark claimed for "The Big Parade' during the first seven days it was on the screen of the Washington avenue house. However, "Ben Hur" was held over for a second week—being the fourth picture in the history of the house to hold that distinction.

At the Ambassador, Seventh and Locust streets, with "The Way of All Flesh" on the screen and a fairly good stage show had a very good week, but not as good as it would have had if the weather had been more moderate.

"Hard Boiled Haggerty," which was the screen attraction at the Missouri Theatre, did not do so well. From Monday to Friday business was off decidedly, especially at matinees.

"Old Ironsides" which closed its road show engagement at the American Theatre, Seventh and Market streets, has not set any record since it opened its St. Louis engagement.

While the first run houses were affected adversely by the hot weather the reverse was true of the airdomes of the city. All had a very big week despite quiet industrial conditions.

Boston

WITH the opening of the public schools and on the eve of the opening of the colleges, Boston's theatres steadied down this week to a good run of business, in contrast to the spotty business of the previous week. Last minute vacationists have apparently returned to town for the winter. Day by day attendance during the week was on a more even keel than it has been for some weeks past.

"Swim, Girl, Swim" at the Metropolitan drew well, as all comedy feature films have been doing in Boston for months. John Murray Anderson's spectacle, "Joy Bells" was the presentation. Windsor McKay also proved a big drawing card for the kiddies.

Because of the record houses which packed Loew's State last week, resulting in many being turned away, "The Big Parade" was held over for a second week, something which has happened with less than half a dozen films in the history of the theatre. To wind up its run this week an extra showing of the film was given every day at 11.30 a. m. This was the first time the film has been shown at popular prices in Boston and all previous film records at the theatre have been shattered.

"Alias the Lone Wolf" at Loew's Orpheum was another good box office attraction, mystery films coming very close in popularity to the comedy features.

Keith-Albee's Boston had one of its best weeks in several months with "Cheating Cheaters" as the feature.

Other houses reporting a good week's business are the Modern and Beacon with their twin bills, "Singed" and "Tracked by the Police;" Scollay Square Olympia with **"The Way of All Flesh";** Fenway with **"Service for Ladies,"** both of which films were shown recently at the Metropolitan; **"Smile, Brother, Smile"** at the Exeter; **"The Missing Link"** at the University; **"The Stolen Bride"** at the Washington Street Olympia **and "After Midnight"** at the Bowdoin, the latter also having Wanda Hawley in person appearing on the stage.



Detroit

WITH one or two exceptions, all attractions drew big attendance to the downtown motion picture houses this week, despite sultry weather.

At the Michigan, Tom Meighan was listed in "We're All Gamblers" and nice business resulted. A stage show was also featured on the bill.

The biggest money maker here this summer, "Beau Geste," held up strongly during a third week at the Adams. It is expected to go well for at least another weekly session.

Vincent Lopez and Reginald Denny brought good-sized crowds to the Capitol, the latter being presented in "Out All Night." The Madison did just as well, however, with "The Road to Romance." Both features did better than "Tumbling River," at the Colonial, **or "The Last Outlaw"** which the Miles offered along with vaudeville although the last two proved okay to the patronage.

The State had "Three's A Crowd" drawing nicely but "What Price Glory" was a stronger feature and the Fox-Washington manager, Charles Cohen, is greatly pleased. **"Painting the Town" pulled in good throngs** at the Regent during the early part of the week.

Some competition was noticed from the legitimate houses which have just opened with a number of musical and stage productions. On the whole, this was offset by the cooler conditions prevailing at the picture theatres.

Seattle

WITH the Labor Day holiday to help matters out, and a full list of big productions to greet the movie-goers, the first run houses in this city last week chalked up big totals in their gross business columns.

At the Fifth Avenue Theatre, "Underworld" played for the first four days to tremendous houses, nearing the house record for attendance. The last three days were slightly lower, but the grand total for the week was exceptionally large. Fanchon-Marco's "Hello, Lindbergh!", idea was the weakest that they have presented in some time, but Eddie Peabody held up the stage end of the show by a magnificent "Rhapsody in Blue" specialty.

At the United Artists Theatre, "Chang" opened up to capacity houses and played to very large business for the entire week. The picture was given an extensive publicity campaign, and was also aided by charity matinees staged by Manager Perutz. Fine business for the entire week, with a second week following.

Two pictures played their third and final week to very satisfactory business. These were "The Missing Link" and Vitaphone at Hamrick's Blue Mouse, and "Beau Geste" at Bob Bender's Columbia Theatre. The Chaplin film at the Blue Mouse was almost as strong a box office film as "The Better 'Ole," which established a comedy record here. And "Beau Geste" held up surprisingly well in the face of strong competition and the fact that it was a second run picture.

"Smile, Brother, Smile" at the Liberty Theatre was just a fair box office bet. This house has had the worst of the deal in policy during recent months, and is just getting back on its feet. The week's gross showed a slight improvement over past attractions.

"Rubber Heels" at the Embassy Theatre, with Bull Montana appearing in person, did a very good business for the week's run. Manager Joe Danz is presenting some very creditable programs at this small house, and business is showing results.

At the two vaudeville houses, average program attractions were presented. The New Orpheum played to very big business, but this was a result of a new theatre and not the picture or vaudeville program. **The picture was "The Rejuvenation of Aunt Mary" and it held no interest for a majority** of the audiences. The vaudeville was just as bad.

Pantages did a very pleasing business with "The Secret Studio." Olive Borden's type of film is good box office material at this house, and a pretty strong vaudeville program rounded out a nice bill.

The weakest picture of the first run attractions was "Old Ironsides" which played its first week at road show prices at the Metropolitan Theatre. **Business was practically negligible after the first two days.** The road show film seems to be doomed in this city; audiences are entirely willing to wait until the average big film comes back to their favorite picture theatre at regular prices.

Los Angeles

DURING the past week Al Jolson kept the Metropolitan Theatre packed to the doors at every performance, scoring a big hit in his first engagement in a motion picture theatre at "popular prices." **The picture, "Out All Night" was well received** and provided great entertainment with its funny gags and situations.

Loew's State was popular with a triple program. Harry Langdon in "Three's A Crowd," Gene Dennis, the girl psychic and the Fanchon & Marco **"Peacock Idea" all combined in satisfying the patrons.**

"King of Kings" at Grauman's Chinese Theatre played to fairly good business during its eighteenth week.

The last minute rush to see the Fox production of "Seventh Heaven" at the Carthay Circle Theatre, is now on, as this picture is to close in just three weeks.

The Million Dollar did a good business with Ronald Colman and Vilma Banky in, "The Magic Flame."

"Mockery" as second run at Grauman's Egyptian Theatre again pleased a number of fans as did **"The Big Parade" at the Criterion in its last week** in the down-town theatre.

Kansas City

ANOTHER week of unusually hot weather failed to produce any decrease in attendance in first run houses this week, although it is doubtful what might have happened had there not been a strong line-up of pictures.

At the Newman Norma Shearer in "After Midnight" drew good all week, being slightly above the average, **which also can be said of "Beau Geste"** at the Royal.

"The Cat and the Canary" at the Liberty did a prosperous week. So did "What Price Glory" at the Pantages. **"When A Man Loves," with John Barrymore, held up well** at the Globe, **while Norma Talmadge in "Camille' at the Mainstreet did a big business.**

Cleveland

AN unprecendented and unseasonable hot spell that lasted all of last week threw the movie business altogether off. The cooling plants which are installed in most of the first-run houses did much to overcome the difficulties, but even so, the pictures did not get the support they would have received under normal conditions. Under the circumstances, the houses that reported fair business would have done big business. As it was, none of them got a big break.

"The Way of All Flesh" did as well as any picture in town during its second week at the Stillman. And "Carmen" did excellently well at Keith's Palace, considering the terrific heat. **"Hard Boiled Haggerty," got by with a fair record. "Breakfast at Sunrise" was well liked** by Allen patrons, and was given the support of those who survived the heat. **"The Life of Riley" did fairly well at the Cameo,** which specializes in comedy features. **The Park reports fair business with "The Black Diamond Express." "The Circus Ace" drew good crowds at Reade's Hippodrome** where the combination of Tom Mix and "Scooping Cupid" a Cleveland-made movie, with a Cleveland cast, proved an irresistible combination. **"Three's a Crowd" was just moderately successful** at Keith's East 105th St. **and "His First Flame" made a fair showing** at the Circle. **"Potemkin" closed its second week at the Little Theatre of the Movies with satisfactory results.** This was the first attraction of the Little Theatre of the Movies, and local interest in its program and policy was keen. Neighborhood theatres had a bad week. No film attraction was strong enough to pull the people in. Legitimate theatre competition included "Pygmalion" at the Hanna by the Theatre Guild Acting Company, "Abie's Irish Rose" at the Colonial, and "The Butter and Egg Man" at the Ohio.

San Francisco

THE weather together with the advertising campaigns helped to keep the big business in the local motion picture houses here. **"Beau Geste" at the St. Francis Theatre, the third week, drew very well** and it was kept over for a fourth week. **Norma Talmadge in "Camille" at the California Theatre, went over very big,** in fact bigger than contemplated. Special music was shown with this picture.

Bebe Daniels, always a favorite with local onlookers, went over well with "Swim, Girl, Swim," the stage act, "Seasons," helping to fill the house. **"Firemen, Save My Child," drew many to the Granada** Theatre and proved popular together with the stage act, "Diversities."

The Thomas Meighan picture, "We're All Gamblers," filled the Imperial Theatre, which now is producing high class pictures at popular prices and it now is seen it will pay. **"Framed," shown at the Golden Gate Theatre, together with the six acts vaudeville, filled the house in the evenings. "The Satin Woman" at the Pantages Theatre together with the vaudeville acts also filled** that house.

"Red Signals" as the feature picture, together with **"The Racers"** as the comedy and Abraham Lincoln produced on the stage, together with other acts, filled the Union Square Theatre. **"Little Annie Rooney," crowded the Cameo Theatre** and all were more than pleased to see it at low prices.

Minneapolis

BUSINESS quieted down a bit in Minneapolis after State Fair Week, and some rather unseasonable weather which broke a 19 year heat record for September helped to keep the crowds from the theatres. The beaches, of which Minneapolis has a great abundance, seemed to offer greater solace to the perspiring city than did the theatres, although the houses that were artificially cooled did not suffer a great deal.

Clara Bow, for example, did a healthy business at the State in "Hula." A stage attraction titled "Hawaiian Nights" boasted 14 entertainers, and helped out this film considerably. **"Resurrection," which held over for a second week at the Strand, showed to fair crowds, and Douglas McLean in "Soft Cushions" at the Lyric did the same.** The Hennepin-Orpheum gave Rod La Rocque's **"Fighting Eagle"** the benefit of some good advertising, and this picture undoubtedly helped business at that house.

The neighborhood houses were somewhat affected by the hot weather. Some of the pictures shown at the Loring, Lagoon, Rialto and Lyndale included **"Man Power," "Twelve Miles Out," "Painting the Town" and "Rolled Stockings."**

The Metropolitan, Minneapolis' only legitimate house which features road shows, opened this week with Mitzi in "The Madcap," and provided the movies with some competition. The Minneapolis baseball team, winding up its last home stand in the American association, also proved something of a counter attraction.

Milwaukee

SUMMER staged a comeback this week, sending the thermometer up near the hundred mark and theatre managers' hopes for a big week to zero. The weather was entirely to blame for the stage was all set with strong attractions at the theatres and business should have been booming.

This was Anniversary Week at the Alhambra theatre, and Reginald Denny in "Out All Night" headed a fine bill. Business was just fair. The Garden is closing its second week of **"When a Man Loves" and Vitaphone,** and is exploiting a third week. **Business at the Garden was good.** The Wisconsin offered **Lon Chaney in "Mockery," and here too, business was just fair. "We're All Gamblers"** was the attraction at the Strand. **"What Price Glory" put up a good fight against the torrid wave and succeeded in attracting a fair share of patronage.**

Neighborhood theatres also reported business below what was expected and managers here too attribute the falling off of patronage to the intense heat. **The Oriental featured "Prince of Headwaiters" and drew fairly good houses. The Uptown showed "Barbed Wire" to very good crowds. "The Stolen Bride" playing at both the Modjeska and Tower brought in moderately good business.** The Milwaukee found **John Gilbert drew the usual good patronage** to see **"Twelve Miles Out."**

Atlanta

GREATER movie season opened last week with a splendid array of showings in Atlanta theatres, bringing box-office results worthy of furnishing encouragement to producers and bespeaking a keen appreciation of theatre-goers for good pictures.

Topping the list, "What Price Glory" wrote a new chapter in the box-office receipts at the Erlanger, breaking a brilliant record previously established by "The Big Parade" in its first week, both playing to road show prices.

Laura LaPlante in "The Cat and the Canary" brought an outstanding crowd to the Capitol all week.

Gene Austin, appearing in person at Keith's Georgia smashed all box-office records of that theatre. **Thomas Meighan played on the screen in "We're All Gamblers."**

The Howard drew average attendance with Bebe Daniels in "Swim, Girl, Swim," opening the new season with a one minute after twelve performance Monday morning.

"Annie Laurie," featuring Lillian Gish at Loew's Grand won approval of local critics as ranking topmost in the career of this star. Miss Gish gained stronger admirers in her work as Annie Laurie, drawing a good week's business.

"Camille" and Norma Talmadge played at the Metropolitan to full matinees and average evening performances.

The Rialto enjoyed an increased week over the previous first split-week bill **showing Richard Dix in "Quicksands"** the first part and **"The Covered Wagon,"** the latter.

"Battling Dangers," "Flying Mail," and "Long Loop on the Pecos" divided honors about equally for a good week at the Tudor.

The New Alamo showed two first run pictures **"The Whispering Sage" and "Rich Men's Sons"** with two second run features.

Baltimore

ALL first run moving picture theatres in Baltimore started off well Monday, September 12, as it was a legal holiday. Defenders' Day in Maryland.

"The Cat and the Canary" proved one of the biggest drawing cards that the New Theatre has had for some time and business there throughout the week was very big. Patronage grew as the week waned. There was a stage act on the same bill.

For its third week at Loew's Valencia "The Big Parade" still continued to pull them in strong and business done for the entire six days was heavy.

While the patronage at Loew's Century was tremendous for Buster Keaton's latest starring vehicle "College," Harry Langdon, the other prominent comedian, in **"Three's a Crowd" at the Rivoli with the Biltmore Boys on the same program, did not go over so well** and business at the latter theatre throughout the week declined.

"The Desired Woman," starring Irene Rich with Vitaphone presentations also offered, **proved an excellent drawing card** at Warners' Metropolitan with a steady business of a high average during the week.

"Rich Men's Sons," with Shirley Mason and Ralph Graves, on a bill with five acts of vaudeville, went over fine with the audience at Keith's Hippodrome and each day brought very good attendance.

At Whitehurst's Garden Theatre, "Back to God's Country," and five acts of vaudeville, only proved a fair drawing card.



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Exhibitors Service Bureau

"First Auto" Parade Scores for Detroit Theatre

A campaign staged for "The First Auto" in Detroit under the supervision of Louis Brager of Warner Bros., attracted widespread notice to the showing of that picture at the Madison theatre, where the picture played a two weeks' engagement.

The Detroit Automobile Dealers Association and the Detroit Automobile Club cooperated with this Kunsky-Publix house in the framing of a big street ballyhoo in the form of a parade of old cars. Prizes were offered which brought out scores of entries claiming to have the first auto.

A direct tie-up with automobile manufacturers was achieved through the medium of General Motors who issued special bulletins to all their Detroit factories including those where the Cadillac, La Salle and Chevrolet are manufactured. These bulletins apprised the employees of the special angles of interest to them in "The First Auto."

Fall Style Revue Staged at Chattanooga Tivoli

Through cooperation with a leading ready-to-wear store, Manager E R. Rogers of the Tivoli theatre, Chattanooga, offered a Fall Fashion Revue in connection with his presentation of "After Midnight." The stage show was built up into an entertainment of wide popular appeal and is credited with having attracted a large portion of the business recorded during the engagement.

The merchants undertook the entire expense of the production and staging of the revue and in addition gave the event wide publicity through notices in the store and newspaper advertising. Engraved announcement cards were distributed from house to house.



One of the forms of exploiting harmonica contests in conjunction with Educational's "Big Boy" comedies. The throwaway shown above has been effectively used in several cities.



Effective use of a 24-sheet cutout for lobby display purposes is shown above in the photo of an arrangement with which "Taxi! Taxi!" (Universal) was exploited as the American theatre, Denver.

Variety of Exploitation Ideas Sell "Big Parade" in Memphis

WIDE range of stunts employed and the thorough coverage accomplished through the use of many publicity mediums distinguished the powerful exploitation campaign executed by Howard Kingsmore, manager of Loew's Palace theatre, in the interests of the first showing at popular prices of "The Big Parade" in Memphis.

The campaign included extensive use of posters, a tie-up with the recruiting service, newsboys parade, eloborate lobby decorations, and the use of accessories.

Accessories used in the campaign consisted of forty-eight caps, stenciled with the title of the picture and distributed among newsboys: eight oil paintings, which were used in the lobby before the opening and then in various store windows. One special banner which ran the full length of the marquee, and was illuminated by the regular electric sign.

Also there was a large papier mache soldier, standing with rifle and bayonet at the ready. "Allied" flags were hung all about this soldier, who was placed in the lobby, and a spray of these flags was used to decorate the marquee.

The entire front of another theatre, on the Main Street, and now closed, was used for the construction of a large and elaborate shadow box display. Two similar displays were used in two vacant stores, both in the immediate vicinity of the theatre.

A local ordinance forbids the placing of advertising matter on telephone or light poles, but this was overcome by the cooperation of the Army Recruiting service. The recruiting officer went to the city authorities and informed them that he would like to use all telephone, trolley and electric light poles to advertise "The Big Parade" in connection with recruiting. As a result cards with the following copy were placed, tied or tacked to every available spot, "You'll want to join the army after seeing 'The Big Parade' at Loew's Palace Theatre."

In order to get a parade with music on the downtown streets on the opening day, a tie-up was effected with the newspapers, whereby all the newsboys of the city were invited to attend the opening performance in a body.

An elaborate window display was placed in one of the department stores. The papier mache soldier, previously used in the foyer, and a spray of "allied" flags was used as a background for the studio model and seven large paintings of M-G-M stars.

A short trailer was used seven weeks in advance of opening date. Three de luxe trailers were used together.

The local unit of the national guard, 115th Field Artillery was in summer encampment and scheduled to return to Memphis during the first week's run of the picture. An invitation was extended to them to march direct from the station to the theatre for a special showing. This was impossible, due to the time of arrival. However, the commanding officer informed his men of the invitation and urged them to individually see the picture. No passes were extended.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ORGANISTS AND SINGERS, thoroughly trained and experienced theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

HELP WANTED: Experienced feature and novelty organist; combination house; union. Position now available. For particulars, write to Feeley Theatre, Hazleton, Pa.

SUPERIOR ORGANIST desires a change. Must have a new and modern organ. Union. Organist, Box 178, Meadville, Penn.

EXPERIENCED PROJECTIONIST. Handle any equipment. Experienced in repairing and electrical work. Go anywhere. Luberne Kelly, Mitchell, S. Dak.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

MANAGER — Theatre or circuit. Seventeen years practical experience. Pictures, vaudeville, presentations, publicity, public service, construction and equipment. Married. Good personality. Unquestionable references, character and ability. Go anywhere. Manager, Box 95, Motion Picture News, New York City.

AT LIBERTY to connect as circuit supervisor or theatre manager. Many years experience with those well known in trade. Prefer New York territory. Box 125, Motion Picture News, New York City.

RESPONSIBLE MAN desires position as operator, or operator and cleaning of theatre. Over 12 years' experience with Mass. special license. Prefer the N. E. states. Salary reasonable. Best references. Independent, Box 150, Motion Picture News, New York City.

Wanted

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

For Sale

FOR SALE: The most beautiful 500-seat moving picture theatre in Florida. Price $8,500. Summer population 25,000. Winter population 40,000. Long lease. Finest equipment. Must sell account other business. Cash or terms. Address, Post Office Box 1348, Daytona Beach, Fla.

FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE: 1200 upholstered opera chairs; price per chair $2.50; in good serviceable condition. Can be seen on request. Box 425, Motion Picture News, New York City.



Newspaper displays which exploited the first presentations at popular prices of "The Big Parade" (Metro-Goldwyn-Mayer) are reproduced in the layout above. Advertising capital naturally was made of the now famous title and the record-breaking road show engagements of the war romance. The ads illustrated were used by the following theatres: Capitol, New York; Kirby theatre, Houston; Pantages, Spokane; New Hollywood, Petrosky, Mich.



"The Stunt Man"
(Educational—Two Reels)
(Reviewed by Chester J. Smith)

LARRY SEMON has a lively comedy in this one, as two-reel comedies go. As usual they crammed it full of action, some of it good and some only fair, but the general average is more than passable. As the title implies, it is made up largely of stunt stuff and it is well done.

Semon is the stunt man who is trying to prove to the girl he is a real film hero, as she has declared that is the type she would marry. Among other things he does a jump out of a second story window and a lot of aeroplane stuff, which is all-popular in these comedies just now. He has some good gag material when he gets aloft in a radio guided plane and learns there is a dummy in the driver's seat. The plane is about to be blown up from the ground, and the parachute fails to open as he descends.

There is an unique ending to the story, too, for when Larry approaches the girl as the well established hero she has expressed herself in favor of, she flatly turns down his proposal of marriage. There is an abundance of good comedy in the two reels.

"Buster's Home Life"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

BUSTER, Mary Jane, Tige and the pet monkey provide a world of action in this Buster Brown comedy, which has its humorous incidents, most of which are provided by Tige and the monkey. The latter, to cover up some indiscretions of Buster and his gang while they are left in the keeping of the maid, is fitted with a pair of huge shoes, in which he cuts some funny capers.

All in all they make life fairly miserable for Hannah, the maid, when she refuses to let the dog into the house. Block and tackle are employed and the kids and their pets are hoisted in through a second story window. They play havoc with the furniture and generally mess up the place, for which Hannah is blamed upon the return of Mrs. Brown.

"On Special Duty"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

A STORY well above the average is this western featurette, with Fred Gilman in the feature role. Gilman in the role of Dave Higsby, Texas ranger, is apparently of the blow-hard type, who enjoys recounting his achievements to an admiring audience on the porch of the local hostelry. While he is doing this Jack Hardy strolls in. This Jack Hardy is not a nice kind of guy; in fact he's the villain. A false move of his, and Higsby mistrusts him. Each is in love with the daughter of the hotel proprietor. And each despises the other.

Hardy accuses Higsby of being a false alarm and challenges him to ride what has been an untamable bronc. Higsby accepts the challenge and succeeds, but as he is doing so Hardy and his gang get away with the $30,000 bankroll in the hotel safe. Higsby gives chase and after some exciting riding knocks off one bandit after another until he catches up with Hardy. A desperate battle ensues, with the usual result that Higsby recovers the bankroll, turns Hardy over to the sheriff and wins the girl.

"The Newlyweds' Surprise"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THE trials and tribulations of a pair of newlyweds in trying to locate living quarters when burdened with a new offspring are visualized in this lively comedy, whose only fault is the usual one of trying to crowd too much action and comedy into two reels. It would be a better picture if toned down a bit by eliminating some of the rougher knockout stuff.

Apartment house keepers do have objections to babies and the newlyweds have considerable difficulty in parking the attractive Snookums. They succeed eventually by sneaking Snookums in in a parrot cage at the same time an old maid is parking her pet parrot in the same apartment house. Of course the cages change hands and the old maid gets the one with Snookums in it, while the newlyweds get the real parrot cage. There is wild confusion when the mistakes are discovered and up to that point there is the chance for a good story. Then they mix up everyone in the apartment house in a free-for-all fight in the hallway and everyone in the course of the ensuing melee gets knocked horizontal at least once. Otherwise there is some good comedy in the picture.

"Society Breaks"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THIS is just another rough and tumble comedy in the Keeping Up with the Joneses series. It depends entirely upon slapstick and knockout stuff for its humor and it exaggerates too much in all directions. At that, it more or less accurately portrays the comic strip from which it is moulded and that probably is its main objective. As these comic strips seem much appreciated, so too will a picture of this type.

The McGinnises go to a social affair at the Joneses, and Aloysius, having trouble with his feet, removes his pumps before starting to dance. He gets into disfavor and retires to the kitchen, where he is appreciated by the serving maid for his ability as a Charlestoner. He feigns illness when discovered by the Mrs., but fails to make good and is subjected to the usual beating at the hands of his better half.

"Sailors, Beware!"
(Pathe-Roach—Two Reels)
(Reviewed by Chester J. Smith)

HERE is a two-reeler which, if patterned after, should serve to popularize the short comedy field. It has a pretty nifty little story with plenty of opportunity for slapstick comedy, which, however, is largely eliminated to the betterment of the picture. There's a bit of slapstick here and there, but it is of a better type than usual and is really humorous. The action of the story and its situations make for most of the comedy, however, and Stan Laurel in the featured role puts it over in great shape.

Stan is the hard boiled taxi driver. He carries Anita Garvin and her midget husband, disguised as an infant, to an outgoing steamer. Stan and his taxi, unknowingly is hoisted on the steamer. In the course of the trip the midget purloins a number of valuable jewels and hides them in his teddy bear. Eventually Stan reveals the "baby" as a hairy-chested midget when, on instructions from the ship captain he is ordered to give him a bath. The stolen property is returned and the crooked pair are shown up, after an abundance of good wholesome comedy that would be appreciated in any house.

"Saxophobia"
(Universal—One Reel)

THE saxophone wins over the ukulele in this short comedy in which Arthur Lake is featured. It is the usual riotous comedy of this juvenile series. Arthur's rival with Mary Marsh has made a hit with his uke, so Arthur pawns his flivver and buys a saxophone. His father will not tolerate it, so Arthur throws it out the window and into the cart of a junk man.

The pawnbroker hastens to Arthur's house and offers him a large sum for the return of the saxy, so Arthur's entire family gives chase to the junk man. The saxy is recovered, and with the proceeds Arthur purchases a man sized saxy. There is not a great deal to enthuse over in this one.—CHESTER J. SMITH.

"The Human Fly"
(Pathe-Cartoon—One Reel)

NOTHING more than a series of animated drawings, is this one of the Aesop's Film Fables series. There is little of comedy to it and nothing in the way of a story. It shows the subject flying about in airplane stunts with various devices attached for propulsion. One of the latter is an electric fan. Al Falfa is plunged through barns and in and out of all sorts of obstacles. It's hard to get a chuckle out of any of it.—CHESTER J. SMITH.

"A Battle Scared Hero"
(Universal-Gump—Two Reels)
(Reviewed by Chester J. Smith)

LIKE many of the other short comedies of the day aeroplane antics figure largely in this one of the Andy Gump series. Whoever started this aeroplane rage in an effort to develop laughs should be sharply reprimanded. A few of them succeeded, but enough is plenty. Andy is the victim in this one, which, as usual, is shot to pieces in flight, and, also as usual, the parachute fails to open with Andy

Otherwise the tale has to do with an airplane gun which Andy has invented and which he is about to demonstrate to a committee in his home. Immediately before the demonstration and unknown to Andy, Billy Butts loads the gun. The committee arrives and the demonstration proves disastrous as the gun explodes, bringing down Min, who at the moment was in the act of taking a bath.

"A Gold Digger of Weepah"
(Sennett Pathe—Two Reels)
(Reviewed by Chester J. Smith)

THE recent gold rush situation in Weepah provides the atmosphere for this rough and tumble Sennett comedy, which is good for a number of laughs. The cast is a good one, including Billy Bevan, Alma Bennett, Johnny Burke, Matty Kemp and Andy Clyde.

Billy, whose past would not bear too close inspection, is now a temperence advocate, happily wedded to a 300 pounder, who is intensely jealous of him. The gold rush brings Alma, an old sweetheart of Billy's, and now a successful "gold digger." Alma and Billy become involved in all sorts of compromising situations, brought about by a sackful of rattle snakes brought by a prospector. Billy all but loses his home as some hilarious complications develop, but it all ends happily.

"The River of Doubt"
(Fables-Pathe—One Reel)

THERE is some better material in this cartoon subject than has characterized the majority of recent issues. A touch of lively comedy here and there brings recollections of some of the earlier efforts of these cartoonists. It's a jungle picture along the Amazon, where the dinosaur's neck is used as a spring beard by monkeys and birds, and the young birds are fed hippos by their adoring parents.

Thomas Cat and old Al Falfa invade this jungle for photographic purposes. They are attacked by the wild cats and various denizens and have a real lively time of it, with Al getting the worst of it. This is the best of these subjects shown for some time.—CHESTER J. SMITH.

The Cruise of the Helion

Stirring Melodrama on the High Seas

(Reviewed by Thomas C. Kennedy)

"THE CRUISE OF THE HELION" is well equipped to score as first-rate screen entertainment with all adherents of the action type of play—and that almost covers the whole world of picturegoers. It is not difficult to assign the reason for the picture's ability to hold the spectator's interest, and here and there to carry it to emotional peaks. There has been no effort to contrive or achieve any effects other than those of "action," "suspense" and "romance." It is the simple and ever-availing formula of taking the best elements of the action picture—of which the serial is the purest form —and doing it in a more finished style, but doing it without apologies and with confidence in the soudnness of the materials. To be sure, it is surface conflict—no deep character searching here—but for that same reason it is dramatic action and story telling of the kind that captures the interest and stirs the emotions. The cast is a capable one. Donald Keith, Edna Murphy, Tom Santschi, Sheldon Lewis and Francis Ford are among the principals. The story deals with the exciting adventures of a young idler aboard a ship on which his father has sent him to make a man of himself. There is a love affair between the boy and the daughter of the skipper, and together they fight off the mutinous crew led by the brutal first mate after the death of the captain.

The Cast: Donald Keith, Edna Murphy, Tom Santschi, Sheldon Lewis, Sailor Sharkey, Martin Turner. Story by George Pyper. Directed by Duke Worne.

THEME: Melodrama which reaches its climax aboard a sailing vessel. A crew in mutiny seeks to steal a valuable cargo, and are defeated after a stirring struggle by a young ne-'er-do-well out to make good and the daughter of the murdered skipper.

PRODUCTION HIGHLIGHTS: Action and realism of characters. The fights between hero and mutinous crew.

EXPLOITATION ANGLES: Feature as thrilling adventure story of the sea, strong in love interest, action and suspense. Stress names in cast.

DRAWING POWER: Good.

Produced by Rayart. S. R. Distribution.
Length, 6,089 feet. Released, September 10, 1927.



Production tone and photography of a high order are found in "The Magic Flame," Samuel Goldwyn's latest production for United Artists.



Interesting highlights from "Slightly Used," a release from the studios of Warner Bros.

The Drop Kick

Stereotyped Story Makes Just Another Picture

(Reviewed by Laurence Reid)

COLLEGE stories are usually sure-fire inasmuch as they exploit a lot of unbelievable antics which wouldn't be accepted in any atmosphere outside a campus. A collegiate can cut up all sort of didoes and get away with them merely because the customers are accustomed to seeing him behave unlike the rest of the so-called human race. The college pictures seldom fail on the screen because of this reason. Yet here comes Richard Barthelmess in as poor a college story as has ever been shot in celluloid. Which is a pity considering the talents of the star.

Here we have Dick saving the game for dear old Alma Mater—and does it by kicking a field goal in the last minute of play. Naturally, these college stories coming along so rapidly eliminate any value of suspense. You know what is coming here every minute. The value of novelty (the saving not of campus yarns) is entirely absent. The collegiates in "The Drop Kick" cannot be called original—and the plot presents the tried and true formula of rivalry between the colleges. The characters are stereotyped. There is the Nice Girl who makes the hero do his stuff on the field—and there is the College Widow, too.

Barthelmess needs better stories. After "The Patent Leather Kid" it seems a shame to find him in something which doesn't measure up to his stature as an actor. He extracts everything possible from the picture. Which goes for everyone in the cast.

The Cast: Richard Barthelmess, Dorothy Revier, Barbara Kent, Hedda Hopper, John Stambaugh, Eugene Strong, James Bradbury, Jr., Mayme Kelso. Director, Millard Webb.

THEME: Romance of college life—with football hero winning game at crucial moment —and also winning girl.

PRODUCTION HIGHLIGHTS: Football atmosphere. College backgrounds. Romantic appeal. Acting.

EXPLOITATION ANGLES: Feature title and star. Bill as picture of youth and romance.

DRAWING POWER: Title should draw them during Fall because of football games. Star should bring them in. O. K. for average houses.

Produced and distributed by First National.
Length, six reels. Released, September, 1927.

Slightly Used

Light Story, Fairly Interesting

(Reviewed by Chester J. Smith)

A FAIRLY pleasing story and one somewhat off the beaten paths is this rather light tale that takes a little too long in the telling. It has its amusing situations and is logically conceived and well acted by a good cast, headed by May McAvoy and Conrad Nagel.

May McAvoy is Cynthia Martin, eldest of three daughters of a stern male parent, and she is adored by her old maid aunt, with prospects of herself becoming an old maid. Her tendencies are that way. The stern parent has decreed that the younger daughters shall not marry until after Cynthia has taken the step. So Cynthia conceives herself a husband from the news columns of a daily paper. He has just departed with an expedition for Nicaragua. She makes the announcement to the family.

Unfortunately Cynthia then falls in love with a friend of the sisters' boy friends. So she inserts an article in the newspaper announcing the death of Major John Smith in Nicaragua. He sees it, returns and finds who is responsible for it.

The Cast: May McAvoy, Conrad Nagel, Robert Agnew, Audrey Ferris, Anders Randolf, Eugenie Besserer, Arthur Rankin, David Mir, Sally Eilers, Jack Santoro.

THEME: Farce comedy in which eldest daughter of three feins marriage so that her sisters may marry. The announced husband later returns from Nicaragua. They fall in love and all ends happily.

PRODUCTION HIGHLIGHTS: The many comedy twists and complications when the announced husband returns and confronts the young "wife." The climax when he insists upon his rights when declaring himself. The meeting of the girl and her father when she announces her marriage.

EXPLOITATION ANGLES: The names of the leading players should serve as an attraction. The question of the justification of the elder daughter announcing her marriage to help her sisters. The all around good work of the cast.

DRAWING POWER: Nothing extraordinary about it, but should go fairly well.

Produced and Distributed by Warner Bros. Length, 6,412 feet. Released, Sept. 3, 1927.



A tale of college, athletics and young blood is "The Drop Kick," a new First National production.



"The Cruise of the Helion" is a story of the sea and primeval passions. Rayart Pictures is releasing it.

The Magic Flame

A Fine Production In Which Nothing Much Happens

(Reviewed by Laurence Reid)

THERE'S an old-fashioned picture on view here—one which employs a dual role, a deal of sentiment and some preposterous melodrama. Its plot doesn't tell much—the idea hardly being substantial enough to carry on for nearly two hours. It tells the story of a beautiful trapeze artist who is placed in a triangle situation. She is desired by two men—one a clown in her own troupe (a circus outfit) and a young prince who is heir to the throne of a mythical kingdom through which the circus passes.

Before the picture reaches its conclusion the spectator who anticipated moving scenes is sure to be disappointed. It becomes somewhat jerky in its action because it doesn't get away from the beaten track of its story. The picture is a sort of fairy tale—magnificently produced in every way.

The picture is finely acted by Vilma Banky as the fair trapezist and Ronald Colman in the dual role of clown and prince. He acts with creditable restraint—and occasionally shows emotional fire when the scene calls for pathos. The minor parts are capably filled, too. A newcomer, Shirley Palmer, shows good screen personality—and talent, too. And there is Gustave von Seyffertitz whose character acting is worthy of mention. Henry King did as well as possible by a story that isn't so hot.

The Cast: Ronald Colman, Vilma Banky, Augustino Borgato, Gustave von Seyffertitz, Harvey Clarke, Shirley Palmer, Cosmo Kyrle Bellew, George Davis. Director, Henry King.

THEME: Romantic drama of love triangle with trapezist wooed by circus clown and prince.

PRODUCTION HIGHLIGHTS: Circus atmosphere. Play of pathos. Introduction of prince. Dual performance by Colman. Scene where clown is recognized as king. Captions. Backgrounds.

EXPLOITATION ANGLES: Should draw through personalities of stars. Should be advertised for its tone and quality. Play up Banky and Colman.

DRAWING POWER: Names of stars should attract them. Suitable for high class houses everywhere.

Produced by Samuel Goldwyn. Distributed by United Artists. Length, about eight reels. Released, September, 1927.

The Boy Rider

Deep and Exciting Melodrama

(Reviewed by Chester J. Smith)

FOR real deep melodrama of the type that sets the customers cheering as the posse rides up, this one would be hard to beat. It has all the necessary elements. First of all there is the fourteen-year-old boy-star, Buzz Barton, who seems to have all the accomplishments of the older Western stars, and to be just as heroic. There is a generous mixture of intrigue, love and adventure, with incidents of the dramatic type following one another so closely that the suspense is almost continuous.

Of course, the story cannot be taken too seriously. It is one of those impossible Western tales where injustice is about to ruin the hero and the villain is about to triumph, only to have the atmosphere suddenly clear into a happy ending for all but the villain.

This young Buzz Barton seems destined for extreme popularity wherever the Western has an appeal. And his pinto pony will share his popularity with him. They are a good team for this kind of stuff. The youngster seems as skilled in the saddle as any of them. He has a pleasing screen personality, the mannerisms of a real cowboy, and he has not yet reached the point where he tries too hard to act.

The Cast: Buzz Barton, Lorraine Eason, Sam Nelson, David Dunbar, Frank Rice, William Ryno.

THEME: Western melodrama of boy who escapes guardian, member of bandit gang, meets up with former partner of his dad and the two become pals. They aid in capturing the bandit gang, who are bent on destroying the girl and her father.

PRODUCTION HIGHLIGHTS: The wild riding of the boy-star to save the girl. The terrific battle with the bandit gang. The suspense and the swift action.

EXPLOITATION ANGLES: The age and skill of the boy her. You can safely bill it as a Western replete with thrills. The terrific struggle on the brink of the cliff to save the girl.

DRAWING POWER: Good wherever the Western is liked.

Produced and Distributed by F B O.
Length, 4,858 feet. Released, October 23, 1927.



Light satiric comedy is to be found in "One Woman to Another," a Paramount feature.



A dog's intelligence is the means of righting a wrong in "Jaws of Steel," a Warner Bros. release.

Lightning

An Improbable Tale, But Interesting

(Reviewed by Chester J. Smith)

A PECULIAR mixture of big city night life and Western is this tale that revolves partly around an intelligent horse, a couple of cowboys and a couple of show girls. It goes into the field of all three of them for its action, and it comes out with plenty of it.

The horse is first seen in his environment, when he triumphs over a vicious outlaw horse. The girls are next displayed at their night club, or whatever it is, in Chicago, and there they meet the cowboys, who fall hard for them. One of the girls is on the square and the other is not. The latter gets the roll of the cowboys, who return disappointed to their Western range. Then, to bring the quartet together again, the girls get an engagement in Salt Lake City, to which point they must go by airplane to be on time. The plane is forced down on the desert where the boys are sheltered.

The girls wander into the camp of the boys and, after being upbraided for their Chicago actions, are faced with the threat of serving as the cowboys' squaws. They make their escape, only to run into a fierce desert sandstorm in which both are overcome, but are rescued with the assistance of Lightning, who has finally been conquored by Cuth Stewart. The cast is an exceptionally good one, and the roles are well enacted, particularly that of Jobyna Ralston, as one of the show girls.

The Cast: Jobyna Ralston, Margaret Livingston, Robert Frazer, Guian Williams, Pat Harmon.

THEME: Western in which two show girls meet two cowboys, deceive them, are punished when later they meet on the desert, but are saved in a terrific sandstorm and all ends happily.

PRODUCTION HIGHLIGHTS: The sand storm on the desert. The cabaret scenes. The airplane sequences. The photography.

EXPLOITATION ANGLES: The battle between the wild horses. The Zane Grey story from which the production was made. The sandstorm.

DRAWING POWER: Should go well in any but the largest houses.

Produced and Distributed by Tiffany Productions, Inc.
Length, 6,049 feet. Released, September 1, 1927.

One Woman to Another

Very Draggy and Misses Its Points

(Reviewed by Laurence Reid)

THERE'S nothing much to boast about in Florence Vidor's new picture. The star does her best to be convincing. That she succeeds is proof that she knows a scene when she sees it and what to do with it when it is given her. The chief error here is its length. The plot drags aimlessly along to seven reels when it could be compressed into a two-reeler. Therefore you can be sure it is well padded. The characters make entrances and exits without going anywhere in particular. Miss Vidor has a deal of charm —and she seldom fails to be sincere in her pictures, but not since "The Grand Duchess and the Waiter" has she had anything which can be catalogued as a smash.

In this picture she plays a homey type of woman who fearing that she will lose her man to a fair upstart proceeds to play the youngster's game and compromise. And thats all there is to it. There were possibilities to the story which haven't been realized. The effort to become satiric and a wee bit devilish doesn't click because it is executed so obviously and clumsily.

The central figure is supposed to represent a high order of intelligence but her playful by-play smacks of the adolescent age. Had the time-worn situation been touched up more with light comedy satire it might have released better entertainment. The cast is competent without distinguishing itself.

The Cast: Florence Vidor, Theodore Von Eltz, Marie Shotwell, Shirley Dorman, Hedda Hopper, Roy Stewart, Joyce Coad. Director, Frank Tuttle.

THEME: Drama of girl who realizes her fiance is slipping away from her and takes up task of winning him back.

PRODUCTION HIGHLIGHTS: Settings. Sincerity of star's performance. Climax. Captions.

EXPLOITATION ANGLES: Tease title and exploit star as sincere and talented. Go after feminine patronage.

DRAWING POWER: Suitable for neighborhood houses or those which have large feminine patronage.

Produced and distributed by Paramount.
Length, seven reels. Released, September, 1927.



A story by Zane Grey supplies the plot of Tiffany's "Lightning," scenes from which are shown above.



Determination is written all over the face of the Western lad whom F B O is featuring in "The Boy Rider."

Jaws of Steel

Gripping and Replete with Action

(Reviewed by Chester J. Smith)

RIN-TIN-TIN'S legion of friends will like this latest picture of the dog-star, though he is not called upon for as much in the line of heroics as usual. He has a role similar to that of the dog in Jack London's "Call of the Wild," and it is hard to conceive of an animal playing to better advantage.

It is deep melodrama from start to finish, but they never let the action lag, and while at times it is too improbable to be convincing, it is nevertheless always interesting. Rinty first is seen as the puppy pet of the little girl who is crossing the desert with her parents, who are to locate on a newly acquired mining claim. The dog is bounced out of the wagon and proceeds to run wild.

Rinty is next seen as the "killer," charged with the murder of several persons, and having a price on his head. Jason Robards, as the father of the little girl, heads the posse that would do away with the wild dog. Meantime Rinty returns and makes friends with the little girl, who falls ill from loneliness when Rinty again disappears. Only the return of the dog can save the little girl's life, according to the doctor. Rinty is run down and wounded, but is spared because of a message he carries.

The Cast: Rin-Tin-Tin, Jason Robards, Helen Ferguson, Mary Louise Miller, Jack Curtis, Robert Perry, George Connors.

THEME: Melodrama of pet puppy which is lost on the desert and turns wild. Wanted as a killer, he returns to the desert cottage in time to save the baby's life, as the father is out seeking the reward that goes with the dog's death.

PRODUCTION HIGHLIGHTS: The battle between the "killer" and the villain. The chase and wounding of the "killer." The desert scenes.

EXPLOITATION ANGLES: The dog-star needs little exploitation, but this one can safely be billed as a real thriller. The many dramatic incidents of the picture. The terrific chase of the whole countryside after Rinty.

DRAWING POWER: Should be good wherever the dog-star is appreciated.

Length, 5,569 feet. Released, September 10, 1927. . .
Produced and Distributed by Warner Bros.

Regional News from Correspondents

New England

HENRY ECKMAN of the sales depatment of Metro-Goldwn-Mayer exchange, Boston, former office manager of the exchange and a brother of Sam Eckman, has been transferred to the sales department of the New York office. Samuel Eckman, district supervisor, has been made foreign representative and left for Europe on Friday.

General Sales Manager James R. Grainger of Fox Films was in Boston over the week end, returning to New York City.

Miss Catherine Nagle has been appointed to the booking department at the Fox exchange, Boston.

George Milling, assistant shipper at the Fox exchange, has resigned to become shipper for Consolidated exchange at Boston.

Thomas Jennings, salesman for Fox in the Western Massachusetts territory, is back at work after a week's illness from bronchitis.

Victor Coronni, assistant poster clerk at the Fox exchange, is back at his desk after a week's illness.

Albert Desautelles of the Majestic Theatre, Holyoke, has returned fom a combination vacation and business trip to Chicago.

Fraternity Hall at Baldwinville, Mass., formerly owned and operated by Shaw & Morris, has been taken over by Fred Sharby.

Joseph Rapolus of the Majestic Theatre at Easthampton has taken over Recreation Hall in that town.

James Greco, the popular owner and manager of the Rialto at Worcester, Mass., who has been seriously ill for several weeks and confined to his bed, has so far recovered as to be able to be out for a few hours daily.

George Markell, of the Strand Theatre, Pittsfield, has acquired the Star Theatre in that city and will operate both houses.

Miss Mary Chisholm, billing clerk at First National exchange, Boston, has resigned.

Louis Stern has been appointed salesman for Red Seal pictures in the Southern Massachusetts territory, succeeding Mark King, resigned. Stern was formerly with the Royal Films.

Davis Yulis, owner of the Strand Theatre at Oakland Beach, R. I., is also to manage the playhouse.

A. Lambert, formerly of the Strand Theatre at Oakland Beach, R. I., is now in charge at the Scenic Theatre at the same place.

John Level, editor of the Pathe Sun, paid a brief visit to the Boston exchange of Pathe en route to the Legion convention at Paris.

Harry Smith of the camera force of Pathe in New York City, is substituting in the New England territory for "Dick" Sears, who is covering the Legion convention in Paris for Pathe.

William O'Brien, who covers Maine for Pathe, has been discharged from the Maine General Hospital at Portland after several weeks' illness and will soon be back on his territory again.

William Snyder, salesman in New Hampshire and Vermont for Pathe, was married Sunday at Jamaica Plain, Mass., to Miss Keaveney. They are now on a motor trip through New York State.

Al Bevin, manager for Famous Players exchange in Portland, Me., paid a visit to Boston during the week in his new Packard. Bevin is one of the real live wires of the New England territory and looks like a winner of the first quarter's Paramount drive.

Jack Gubbins, a member of the sales force at the Paramount exchange, underwent an operation for tonsils and adenoids duing the week but was back on the job within two days.

Al Foy has reopened his theatre, the Green Theatre, in Cliftondale, Mass., after extensive redecoration of the interior and complete remodelling of the exterior. He has installed a new lighting system for the exteriors which is winning much favorable comment.

The Auditorium Theatre, Malden, will reopen Sept. 26th with stock.

District Manager Thomas Bailey of Famous Players, who came to the New England field from California, is setting an example to his staff as a "go-getter." Coming from a state where distance means nothing, he makes motor trips after business which, for distance in this teirritory, are little short of phenomenal.

Silas Bunce, who operates the Ideal Theatre at Milford, Mass., is making a reputation in another line beside that of manager. He is constructing a cottage himself at Medway which is the envy of all of those friends who have seen it.

David Sullivan, travelling auditor from Warner Brothers at New York City, has been at the Boston exchange of that company during the week.

Announcement is made of the engagement of Miss Frances Cznaretski, bookkeeper at Famous Players, to George O'Donnell. The wedding is to take place next month.

Norman Fitz, formerly manager of the Mystic Theatre at Malden, has been appointed manager of the Strand, South Boston, where he succeeds D. Messing, resigned.

The Mystic Theatre, Malden, reopened Monday, Sept. 19. The theatre will play one feature a full week and will eliminate vaudeville. Formerly the theatre operated with a feature and vaudeville with two changes weekly. It is one of the theatres of the Green & Eilenberg-Ramsdell Brothers theatres. The circuit operates the Mystic, Granada and Orpheum in Malden, each with a different policy, the Orpheum having a double feature straight picture policy with three changes of program weekly while the Granada operates a feature and vaudeville with two changes weekly.

The Medford Theatre at Medford, Mass., which is operated by George Hackett, will reopen Sept. 26. The house has been completely redecorated, remodelled inside, reseated and otherwise improved. A new marquee and large illuminated sign have been added to the exterior.

Miss Virginia Tickel, who joined the Paramount staff a week ago, having transferred from the Southern Enterprises at Atlanta, was painfully injured in Boston while on her way to the exchange Tuesday.

E. J. Fitzwilliam has succeeded in "Chryslerizing" the sales force at Paramount exchange. He has just sold to Sales Manager Kenneth Robinson a Chrysler sedan, Branch Manager William Erb a similar sedan, and to Salesmen Charles Mecklenburg, Greenfield Stevens, Edward Ruff and Thomas Duane latest type Chryslers.

The Humboldt Theatre on Humboldt Ave., Dorchester, owned by David Brandt, opens Sept. 23. There will be a single feature, five acts of vaudeville and a seven piece orchestra, with four changes of program weekly.

J. J. McDonald, travelling auditor from Paramount-Famous Players New York office, has been at the Boston exchange during the week.

The Washington Street Theatre, Boston, which has been extensively remodelled, plans to reopen Saturday, Oct. 1st.

Frank Ross, city salesman at the Pathe exchange, Boston, arrived at the office during the week with a box of cigars for distribution because of the arival of his first heir, a girl.

Jack Jennings, Pathe salesman in the Cape and Rhode Island territory, is on his vacation.

Branch Manager R. C. Cropper of the Pathe-DeMille exchange has closed his summer home at Hull and returned to his town house in Brookline.

The Empire Theatre at Palmer, Mass., will reopen the first of the month. Frank Lenehan will manage the theatre and is doing the buying.

The new Alcazar Theatre at Ludlow, Mass., is soon to open. Joe Rapolus is the new owner.

Thomas Conlon, Pathe-DeMille salesman in Western Massachusetts, was slightly injured in Boston this week when struck by an auto in front of the exchange.

District Feature Sales Manager L. J. Hacking of the Pathe-DeMille exchange has returned from several days in New York City.

Frank Lydon, who operates the Olympia and Imperial Theatres at South Boston and the Hamilton in Dorchester, is seriously ill at his home. During the illness of Mr. Lydon, booking for his circuit is being done by Charles Wilson of the Hamilton Theatre.

Moe Silver of the Mark Strand Circuit New England offices, is in New Hampshire for a short stay on account of hay fever.

General Manager M. F. O'Brien of the Green-Eilenburg circuit, has returned from a vacation trip to Toronto. While on the trip, Mrs. O'Brien became seriously ill and they returned at once to his home in Arlington. Mrs. O'Brien is now much improved.

John Cary, for the past eight years manager at the Liberty Theatre in Providence, has resigned. He is succeeded by Thomas Dooly, formerly of the Gem and Palace Theatres in Arctic, R. I.

The Wollaston Theatre at Wollaston, Mass., will go into stock starting Sept. 26.

Al Locatelli, who operates a chain of theatres in Cambridge and Arlington, has returned from a vacation spent at Falmouth Heights, Mass.

Nate Hockbery, who controls Loring Hall in Needham and the Millville Theatre in Millville, Mass., has taken over the new Braintree Theatre in Braintree, Mass.

The Strand Theatre, Malden, Mass., has adopted a new policy of continuous performances on Saturdays and holidays from 1.45 to 10.45 p. m. with a 25 cent top until 5 p. m. and 40 cents thereafter.

The Empire Theatre at Palmer, Mass., for which the Loew interests were recently negotiating, has been taken over by Arthur W. Holbrook.

William Massee of the Idle Hour at Three Rivers, Mass., was one of the week's welcome visitors to Film Row.

Timothy O'Toole, office manager for Independent Films, Inc., Boston, returns this week from a vacation in New York.

George McCarthy, treasurer of the Plymouth Theatre, Boston, passed away during the week at his home.

Miss Lillian Carllsmith of the Capitol Theatre, Old Orchard, Me., passed away at her home in that town during the week.

Miss Mary Trainor, of Independent Films, Inc., Boston, is vacationing in Northern New York and will make her headquarters at Niagara Falls.

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Des Moines

JIM McGIVERN, who used to be with Universal here, was a visitor at the office last week. He is now with Universal at Indianapolis. Mr. McGivern was called to Des Moines by the serious illness of his mother. Mr. McGivern is a brother of Mrs. Mary Benjamin, formerly secretary and treasurer of the Des Moines Film Board of Trade.

Theatres which have temporarily or indefinitely closed are the Plaza theatre at Dundee, Iowa, and the Opera House at Arlington. Mr. C. W. Lawrence has the Dundee house and A. R. Baird is owner of the Arlington Opera House.

Stanley and Cecil, who have been in partnership at the Rialto theatre at Bedford for some years, have decided to dissolve partnership, with one of the owners taking over the interests of the other. The deal has not yet been consummated.

Manager Shea of the F.B.O. exchange and the one who awarded the prizes in the gold tournament of the Film Board of Trade, of Des Moines, made public announcement of the winners as follows: E. H. Johnson, exhibitor at Audubon, was the champion, defeating Bobby Mitchell of the Paramount office at Omaha. In the consolation match the winner was Mr. Morris, exhibitor at Eagle Grove, while Jimmy Wynn of Educational office at Des Moines, lost to him. Harvey Graham of Bloomfield was winner of the second flight, with Pearl Robbins of the Famous Players sales staff in Des Moines as runnerup. In the third flight, McCullough, Paramount salesman, was winner, with Manager Bill Copeland of the same office as runnerup. In the fourth flight, the winner was Milt Frankel. United Artists salesman, and Harry Cohen, salesman for F.B.O., won second place in this flight. Clyde Pratt, salesman for First National, was winner over Abe Frankel, owner of Riverview Amusement Park and the Casino Theatre in Des Moines, as well as a number of theatres over the state. This was the first time that Abe Frankel, who is one of the veteran showmen of Iowa, had ever played golf, and heartiest congratulations were extended to him on his success in the tournament. Mr. Frankel has been bit by the golf bug BAD, and if anyone wants to sell him pictures now they must meet him on the golf course. Another unusual event of the match is the fact that Mr. Johnson, winner of the championship flight, is also a veteran in years, and he surprised the betters on the match in winning out over the youngsters. He won a golf cup and a wrist watch as prizes.

Two salesmen have been added to the staff of F.B.O. Harry Frankel, formerly salesman for Pathe, is now covering the northern part of the state for F.B.O, while Howard Gould, who also comes from the Pathe office here, is now selling the southern territory for F.B.O.

William Beale, for the past eight years with Pathe as office manager and booker, has been secured by the F.B.O. exchange for the same position at that office. Miss Ollie Reese, who had been secretary to the branch manager, is now the cashier for the exchange.

Visitors in Film Row last week were Mr. Eddy of Indianola; Mr. Mathews of the Elmore theatre at Buffalo Center, making one of his rare visits; Mr. Morris of Eagle Grove; Mr. Curtis of Redfield; Mr. Pettit of Winterset.

M. Beatty, booker of the First National office, has returned from his vacation trip.

A number of pictures scheduled for the fall season are running against some unusual competition in the long heat spell which has hit Des Moines and the state, making records unusual for September in high temperature registers. However, the continued warm weather put Iowa corn beyond danger from frost and this spells prosperity for all kinds of business almost immediately.

The Majestic was one of the A. H. Blank houses.

The Plaza and the Rialto at Waterloo have been closed while repairs have been made in both theatres. Quite complete changes were made in both houses, making them both up-to-date in equipment and changing the complete scheme of decoration. The theatres are now open to the public.

Ep. Smith has bought the Majestic theatre at Fort Dodge and is now operating it under the new name of the Polka Dot. Mr. Smith was formerly an exhibitor at Newton, Iowa, and has been for a number of terms the executive secretary of the M.P.T.O.A. of Iowa.

Fred Hinds will continue the operation of the Cresco theatre at Cresco, Iowa. Frank Wewerka, who had negotiated with Mr. Hinds for the ownership of the theatre at Cresco with the plan that Mr. Wewerka should assume the lease of the theatre building which has yet two years to run, failed to conclude the deal.

H. J. Cramer at Chariton, Iowa, opened his new theatre to the public last week. The theatre was christened the Ritz and is listed as one of the finest of the smaller theatres of the state.

Jimmy Shea, manager, with the sales staff of F.B.O., Bill Seymour, Harry Cohen, Ed Ballentyne, Tim Eashman, Bill Naismith and Harry Cohen attended a meeting at Omaha in which conference was held with E. B. Derr, treasurer for F.B.O., from the home office.

The World Theatre at Sioux City is again open to the public. The theatre was reopened last week after having been closed during the summer months for extensive repairs and redecoration. New scenery has been added to the stage, which has been enlarged, and the seating arrangement of the house has been improved and increased.

E. P. Smith has bought the Majestic theatre at Messenger, Iowa.

New York & New Jersey

CHARLES ROSENZWEIG, for the last five years manager of the F.B.O. exchange in New York, will, in the future, supervise the F.B.O. exchanges in Albany and Buffalo, in addition to his duties as manager of the New York exchange, according to an announcement by Lee Marcus, general sales manager of the company.

Mr. Rosenzweig's new appointment in no wise affects the positions of Harry Wineberg, manager of the Albany exchange, and H. T. Dixon, in charge of the Buffalo office.

The latest legitimate house in New York City to join the ranks of the "Little Theatre" movement is the Edyth Totten theatre, 247 West 48th street, where a Vilma Banky film will open Friday evening, Sept. 23.

Invitations are out for the reopening of the new City theatre, 530 Bergenline avenue, Union City, N. J., on Friday evening of this week. This house has been entirely rebuilt by its owners, Edward Madden and Louis Simon, who have spared no expense in the way of making the City a strictly up-to-date theatre.

After an absence of over a month from New York's film curb, the well known Louis Goldberg once again made his appearance this week among the heavy traffic around the entrance of 729 7th avenue. Since Mr. Goldberg's departure from the Mayer & Schneider circuit, for whom he did all booking, his duties as circuit manager for Steiner & Blinderman have kept him down on the East Side most of the time.

David J. Lusting, another well known theatre manager, was also a "Curb" visitor on Tuesday.

The young daughter of Nathan Mass, proprietor of the Lincoln theatre, Lincoln place and Bedford avenue, died suddenly last Saturday after a short illness. The local film trade offers its sympathy.

Leonia, N. J., has at last graduated from a thriving Jersey community into a full fledged town that has its own movie, for on September 29, the Leonia theatre, a house of ten or twelve hundred seating capacity, will open its doors to a public which has had to seek its entertainment elsewhere in the past. L. Shoen is the builder, owner and operator.

On the 50th street and Seventh avenue corner of the Winter Garden building a new store has made its appearance with a big sign over the door reading—"Nuts"—thus guaranteeing to some in that locality rations for the coming winter.

Met Al Brandt, another of the Brandt Brothers of Brooklyn, last Tuesday in the building at 735 7th avenue. Al says that their Duffield theatre, in the downtown shopping section of Brooklyn, has recently installed a new Wurlitzer organ. Also that their Terminal theatre, 9th street and Fourth avenue, same boro, is experimenting with a new jazz orchestra number on the stage, much to the delight of Fourth avenue citizens.

It is reported that Keith's may put their Riviera theatre, St. Johns place, Brooklyn, on the market if the right figures come along.

Some East New York, or perhaps more correctly, Brownsville, exhibitors may have cause for worry when Loew's new theatre under construction on Pitkin avenue is completed. Buildings are being razed in preparation for the site, which is said to be one recently abandoned by Publix.

M. L. Meyer, better known as "Mat," has joined the ranks of Commonwealth's local sales organization after four years' association with the Pathe-Associated (now Pathe-DeMille) exchange. Mr. Meyer has a faithful following among exhibitors in Brooklyn.

Phil Meyer, brother of M. L. and long associated with the Pathe-Associated exchange as New York sales manager, is doing very nicely in the same capacity for Jack Bellman, of Hollywood Pictures' local exchange.

Not all supply companies are located in the neighborhood of the film exchanges. There is one over in the Brownsville section of Brooklyn which has at its helm Al Brandt and S. Berkowitz, both well known among the trade.

Sam Perry, Englewood, New Jersey, exhibitor, is having his troubles these days with some of the help. Sam would not renew his contract under certain specified conditions and the help walked out—mostly musicians, Mr. Perry advises.

The first kind words ever expressed by Al Moley n connection with Brooklyn's National League players were spoken when Dazzy Vance trimmed the Pirates early this week. It's hardly necessary to state that Al is the fast working booker at the Prudential Film delivery offices.

Central Penn

DETAILS of an interview that was granted to him by Benito Mussolini, Premier of Italy, in Palacco Chigi, in Rome, on July 25, are told by Peter Magaro, veteran motion picture theatre owner, of Harrisburg, Pa., who has just returned from a trip of several months abroad. With him at the time of the interview was Mr. Magaro's daughter, Miss Elizabeth Magaro. The meeting was arranged by United States Ambassador Henry P. Fletcher, a personal friend of Mr. Magaro, whose boyhood home was in Greencaste, Pa., near Harrisburg.

The theatre man said the ruler of Italy rose from his seat and advanced half way across the room to greet the visitors, and smiled broadly at them. He started to address them in perfect English, but when he learned that Mr. Magaro was a native-born Italian, the conversation was continued in that language.

"He impressed me as the Roosevelt of Italy," said Mr. Magaro. "There is not the pomp and ceremony about him that one would expect. He listens with all the seriousness of a man used to grappling with big problems, but he waxes into broad smiles as he begins speaking of himself."

Mr. Magaro, who established the first motion picture theatre in Harrisburg about a quarter of a century ago, is a former member-large of the executive committtee of the Motion Picture Theatre Owners of America. In May, 1925, the Loew interests bought the Regent Theatre, Harrisburg, from Mr. Magaro, and have since been conducting it as Loew's Regent.

Peg Glase, cameraman of the Franklin Theatre Company, which operates nine theatres in Reading, accompanied an excursion of 3,000 Reading poor children, who were the guests of the Reading Times, on an excursion up the Hudson River, from New York City, late in August. Four special trains took the children to and from New York, and the river trip was made on board three steamboats. Movies were taken at various points of interest during the trip, and the pictures were shown afterward in some of the Reading theatres through the cooperation of Manager John H. Cook, representing the Franklin company.

The orchestra that played all summer in the open air theatre in Rolling Green Amusement Park, near Sunbury, has been engaged for the Fall and Winter season to play in the Victoria picture theatre in that city. The arrangement was made in behalf of the Victoria by Grant F. Treon, the house manager, who announced that the music programs to be given in connection with the pictures in the coming season will be much improved.

November 1 is the date set tentatively for the opening of the new Capitol Theatre which the Comerford Amusement Company, of Scranton, is erecting in Pottsville. The building, which is to cost about $500,000, has been under construction since last Fall. It is a three-story brick, concrete and steel structure, and will have a seating capacity of 2,700.

William H. Wentz, owner of the Majestic Theatre, Catasauqua, had a cameraman shoot pictures of the recent carnival local children held on the municipal playgrounds.

Gemmell & Billmeyer, of York, have been chosen as the architects for the new $200,000 theatre to be erected in Hanover by Fred G. Bitner, of the latter city, in association with the Nathan Appell Enterprises, of York. The site has been cleared of old buildings, and the excavation work has begun. The theatre will be known as the State and provision will be made for two stores in the building.

Arthur Snyder, former manager of the Scenic Theatre, York, but now manager of a chain of theatres operated by his brother, Henry Snyder, with headquarters in Philadelphia, returned to York to spend a week-end, renewing old acquaintances, early in September.

Construction work is expected to start this Fall on a new theatre, which a group of Easton, Pa., capitalists, headed by Clayton Buss, an experienced theatre man, propose to erect on the site of Nos. 44 to 54 North Third Street, in that city. Two of the properties that belonged to Paris Brothers and Paul M. Thomas, respectively, are reported already to have been acquired by the Buss group, which is understood to be negotiating for the third property, owned by Ralph R. Pittinger. The properties have a total frontage of 90 feet, and extend back 240 feet. Plans for the theatre are under preparation.

In the same city the Wilmer & Vincent theatre company have for some time contemplated the erection of a large theatre, capable of seating 3,100 persons. The structure will include a four-story office building in the front, the entrance to the theatre to be through the first floor of this part of the edifice. The leases on the properties covering the proposed site will expire between April 1 and July 1, and it is anticipated that construction work will begin shortly after the latter date.

Denver

BACHECHI BROS.' new theatre in Albuquerque has been named the "Kimo." The theatre is rapidly nearing completion—in fact only the finishing touches need be put on before the gala opening, which is scheduled for Monday, September 19th, 1927. The new house is replete with Indian decorations and designs.

Harry Huffman has again sprung something new in the way of decorative features at the Aladdin theatre, at least as far as Denver fans are concerned. Mr. Huffman has placed a few score twinkling stars in the blue sky ceiling of the theatre.

Normand B. Bosley has accepted a position as assistant manager of the local branch of Universal. Mr. Bosley comes from the Los Angeles branch of Universal. He succeeds Chas. Gillen, resigned.

The Denver Film Board of Trade and Board of Arbitration has resumed regular weekly meetings. During the summer months meetings were held every other week.

A. V. E. Wessels, owner and manager of the Alden theatre, Steamboat Springs, Colo., arrived in Denver last Thursday to transact business with exchanges.

The Midwest Theatres Company and the offices of Max Schubach have moved from 202 McMann Building to Suite 631 Denham Bldg., at 18th and California. The Midwest Theatres Company owns and operates a chain of theatres in the Denver territory.

Denver's new Roxy theatre being built by J. S. Sanbouren at 44th and Yates Streets is beginning to look like a real theatre. It is being constructed at a cost of $100,000 and will be finished about October 15th.

Tom Kirby, one of the old timers, now operating the Elks theatre of Worland, Wyo., is in Denver visiting film row.

R. W. Dettman, a new-comer among exhibitors, has purchased the American theatre of Culbertson, Neb., from Mrs. W. H. Burt. Mr. Dettman's home is in Imperial, Neb., where he has operated an electrical equipment and radio store for some time. His brother owns the theatre in Imperial. He was a Denver visitor this week, getting acquainted with exchange managers and bookers.

A. G. Edwards, Producers' manager, left for Deadwood, S. D., Tuesday night to spend a few days visiting exhibitors in that district.

Mrs. Frank Kelley, manager of the Empress theatre, Salida, Colo., spent the week in Denver spending most of her time visiting film row.

Able Davis, manager of Tiffany, returned from Salt Lake City Thursday after an absence of two weeks.



Albany

JOE SAPERSTEIN, manager of Harmanus-Bleecker Hall, had a range finder in front of his theatre during the week, which he explained to friends, enabled him to locate his enemies, even though they might be miles away. The apparatus is part of a collection of war material used for exploitation purposes. Mr. Saperstein has resumed his amateur nights, which proved so profitable last winter.

When Bill Smalley of Cooperstown hits Albany, as he does about once or twice a month, buying for his chain of theatres, he works far into the night, with the result that he is rarely, if ever, up and around much before noon when he is in the capital city. Mr. Smalley paid a visit to Albany last week and bought much of the new fall product.

Once more the film boys are chasing Bill Shirley, of Schenectady, who has decided to re-enter the theatre business and will reopen the Van Curler, either the latter part of this month or the fore part of October.

Mrs. C. H. Buckley, wife of the manager of the Leland Theatre in Albany, was almost as busy as her husband during the latter part of the past week, for she was one of several women who handled the municipal flower show. Incidentally, Mr. Buckley himself took a day off on Thursday and attended an Elks' clambake at Cohoes.

The American theatre in Canton, a Papayanakos house, has been completely redecorated and refurnished throughout. A new heating plant has been installed and a new lighting arrangement has also been placed.

Now that the Dutchess County Fair is over, F. L. Asher, who runs the Star theatre at Rhinebeck, is dividing his time between his coal business and his theatre. According to Mr. Asher, the fair was one of the most successful in man yyears.

Louis A. Freiberg, one time resident of Omaha, but who has been employed as the booker at the local Fox exchange, resigned during the past week to become a salesman for F. B. O. out of this city. Abe Van Dusen, recent booker at the F. B. O. exchange, has taken Mr. Freiberg's place at the Fox offices.

Bert Griffin, proprietor of the theatre in Red Hook, endeavored to tell the film salesmen last week that the detour around his village, while good roads construction was under way, will injure his business, and that prices should be lowered to him. Just how well he was able to convince the film salesmen is a question.

Herman S. Vineberg, who was one time manager of the Mark Strand and also of the Albany theatre in Albany, was named last week as manager of the Palace theatre in Pittsfield. He succeeds Fred W. Homans. Mr. Vineberg has had about fifteen years' experience with theatres and, in addition to houses in Albany, he also served with theatres in both Troy and Schenectady.

Andy Smith, one of the officials of First National, stopped over in Albany on Monday, while enroute to Montreal.

No agreement has yet been reached between the theatre owners of Albany and members of the union, which are demanding more wages and certain changes in working conditions.

Moe Mark and Walter Hayes, of the Stanley Corporation of America, were in Utica during the past week inspecting progress on the new million dollar theatre which is being erected in that city but which will not be in shape to open for a number of months yet.

Harry Lazarus, owner of the Broadway and Auditorium theatres in Kingston, was a real honest to goodness actor this week, appearing as one of the principals in the "Kiwanis Kapers," which held forth for three days at the Broadway. Mr. Lazarus is using only western pictures at his Auditorium theatre.

While it is not generally known among exhibitors, the fact nevertheless remains that Alec Sayles, of Albany, is one of the best growers of roses in the capital city. The garden at Mr. Sayles' home is a mass of roses that are still in bloom.

Tony Veiller, manager of the Ritz in Albany, made a flying trip to New York last week.

Film exchanges in Albany received notice during the week that the Parker theatre in Edmeston, had changed hands. The exchanges also received word to the effect that Firemen's Hall in Woodstock would operate t hroughout the winter.

Uly S. Hill made a short business trip to New York city during the week. C. W. Sawin, district representative for Pathe, is in Albany installing a new office system.

Julius Boxhorn, who conducts the orchestra at the Mark Strand in Albany, made a stop at the State Capitol last week, but it was not for the purpose of calling on Governor Al Smith. While Mr. Roxhorn is a good musician, he is far from a mechanic and so when his car suddenly stopped at the Capitol he was left stranded high and dry.

Give John Garry a hammer and a chisel and he is happy at the Clinton Square theatre, in Albany. All of which means that Mr. Garry spent a pleasant week assisting the carpenters in laying the new floor in the lobby.

Film salesmen declare that they should be equipped with an airplane and field glasses whenever they start out to sell Lew Fischer, of Fort Edward. Mr. Fischer travels between the four villages in which his houses are located and never seems to be at home.

Without taking the trouble to notify his brother until after the ceremony was over, Leon Herman, a salesman connected with the Universal exchange here, was married in New York City last Sunday. Mr. and Mrs. Herman returned to Albany the fore part of the week and have been spending much of their time since in locating an apartment.

Motion pictures are being used in quite a number of instances this fall at night shows conducted along with county fairs. The pictures are attracting large crowds and the innovation is apparently successful.

Julius Berinstein, owner of the Colonial and Hudson theatres in Albany, is spending about one-half of his time these days with his theatre and the other half in polishing his car. Apparently he is more inclined to talk automobile than theatre.

Milton Caplon has succeeded Murray Ross as salesman at the local Pathe exchange.

St. Louis

THE Empire Theatre building, including the picture show with all of its furniture and equipment in Adrian, Mo., was destroyed by fire early on September 15. The loss was placed at $7,500, and is partly covered by insurance.

Dr. John O'Connell, 2549 Woodson Road, Overland, Mo., has decided to postpone, until next Spring, the construction of the theatre and store building he plans to erect at the Woodson Road and the Creve Cœur Street car tracks in Overland. The building will be 2-story, 50 by 120, and 43 by 70 feet.

It has been learned that the promoters of the theatre building for South Grand Boulevard, the plans for which were prepared by Clarence E. Stevens, 5323 South Grand Boulevard, have decided to abandon the project. The preliminary sketches contemplated a building two-story and basement, 120 by 120 feet, to cost about $75,000.

A film made up of shots of the preparation of Col. Charles A. Lindbergh for his historic trans-Atlantic flight from New York to Paris in the Spirit of St. Louis, his take-off from New York and his reception in Europe, etc., has been presented to Mayor Victor J. Miller, of St. Louis, by the International News Reel Association with the proviso that he is to allow its exhibition for any charity he chose.

A $25,000 dance pavilion in the Rock Springs Park, Alton, Ill., was destroyed by fire early on September 16.

John B. Basso has purchased the Opera House, Athens, Ill., from L. E. Schaeffer.

The Eagle Theatre, Edgewood, Ill., has been sold by Harry Muilberger to Orville Donaldson.

M. E. Hixon has sold the Gem Theatre, Mountain View, Ark., to Sherber Brown.

Dr. James Stewart, secretary of the Missouri State Board of Health, has recommended the closing of public schools, picture shows and other places in Keytesville, Mo., where children gather, to check an outbreak of infantile paralysis. His recommendation is that the closing order be effective until two weeks after the last case is reported. About twenty-five cases of the disease, with six deaths, have been reported from Keytesville. The town's population is about 900 persons.

Swifton, Ark., has a new theatre, the Colonial, of which O. S. Snow is the proprietor.

The Princess Theatre, Harrisburg, Ark., has been purchased by G. W. Daniels. Childers & Mailin were formerly the owners of this house.

The Manito Community Opera House Corporation has purchased the Opera House, Manito, Ill., from M. L. Roberts.

The Princess Theatre, Piedmont, Mo., has been transferred by C. N. Sawyer to C. L. Bennett.

The Palace Theatre, Jonesboro, Ark., has been sold by Preston Hatcher to the Palace Theatre Corporation.

The Kinema Theatre, Tallula, Ill., has been bought by Joe Beck from L. E. Schaeffer.

The Gayety Theatre, Fourteenth Street and Locust Boulevard, St. Louis, closed its doors the night of September 17. It had been attempting to get by with the Lazone Players, a stock burlesque company, but could not buck the intense heat and other unfavorable conditions.

Benny Rodgers, of Gotham Pictures Corporation, was a visitor of the week, calling on Jack Weil, who handles Gotham Pictures in this territory.

Tom Reed of Duquoin, Ill., and John Marlowe of Herrin, Ill., were among the out-of-town exhibitors seen along picture row this week.

The picture show at Cassville, Mo., was closed for a short time because of an epidemic of diphtheria in the town, but was later allowed to re-open, with the proviso that children of grade school age and younger shall not be permitted to attend. The grade school has been closed.

Seattle

AS a result of a decision made by the general offices of West Coast Theatres in this city last week, the Colonial Theatre, in Tacoma, has been changed from its former 25c two-pictures-a-week policy into a 50c theatre booking long-run features. This means a change for the Rialto Theatre, which will bring the latter house the leading program pictures for a week's engagement, augmenting the policy of the neighboring Broadway Theatre, with its films and stage revues.

D. C. Millward, president of the De. Luxe-Tiffany exchange, last week was receiving the congratulations of local film and theatre men upon the handsome projection room that is a part of the new Tiffany quarters at 2419 Second Avenue. The room is reputed to be one of the finest in any exchange in the nation, and has carpeted floor, roomy and fully equipped booth, decorated walls and extremely comfortable divan chairs.

Mrs. Robert W. Bender, wife of the popular managing director of the Columbia Theatre, this week, is en route to Seattle after a three weeks' trip to Atlantic City as the official chaperone of "Miss Seattle" and "Miss Spokane" in the Atlantic City Bathing Beauty Pageant. On the way to the Pageant two weeks ago, the party stopped off for a weeks' booking at Universal's Rialto Theatre in Washington, D. C., which is now managed by Frank Steffy, for many years director of the Coliseum Theatre in this city.

Reports received from Bellingham last week indicate that the Grand Theatre, newly remodeled, will be ready for its Fall opening within the next few weeks. The house has been entirely reseated and remodeled, and will open under the management of Loren D. Wahl with a first-run picture policy.

The second units of Seattle's new film row, at Second Avenue and Battery Street, was completed early in September, and is already housing Tiffany Production at 2419 Second Avenue, Universal Film Company at 2421 Second Avenue, Cooperative Exchanges at 2417 Second Avenue, and Educational at 2415 Second. A special exhibitor's booking alcove and salesmen's private office is a distinctive feature of Manager Wallace Rucker's Educational office, which is among the most complete on the new row.

Herschel Stuart, general manager of the West Coast Theatres in the Pacific Northwest, last week, was host to Harold B. Franklin, president of West Coast; Mike Gore, vice-president; and a number of other West Coast executives who came to the city on a business deal. The visiting party spent several days here prior to their return to Los Angeles.

Harold B. Windus, for the last several seasons head organist at the Pantages Theatre in this city, last week was appointed to the same position at the New Orpheum Theatre by Manager Carl Reiter. At the new house Mr. Windus presides at the console of a rising Wurlitzer.

Two screen comedians made personal appearances in the Pacific Northwest during the last two weeks, and were particularly successful as box office cards, according to reports. Bull Montana, en route to the state named in his honor, was featured in a snappy monologue at Manager Joe Danz's Embassy Theatre, in Seattle. And Snub Pollard, featured comedian, appeared at picture theatres in Aberdeen, Washington, and Vancouver, B. C., in conjunction with a new vaudeville tour.

E. J. Potter, former manger of the Clinton and Moreland Theatres in Portland, Oregon, announced in this city last week that his Temple Theatre in Lewiston, Idaho, will be ready for opening the latter part of September.

Exhibitors and film men of the Pacific Northwest were shocked last week to hear of the death of the son of R. R. Pratch, showman of South Tacoma, in an automobile accident. A resolution of sympathy was passed by the members of the Film Board of Arbitration at a meeting the following day.

Roy N. Peacock, western purchasing agent for the National Theatre Supply Company, spent a few days in this city last week with Ben F. Shearer, manager of the Pacific Coast territory for the National company. Mr. Peacock was en route to his San Francisco headquarters after a visit to the home office in Chicago.

The Grand Theatre, in Salem, Oregon, operated by West Coast Theatres and George Guthrie, was scheduled to reopen for the Fall and Winter season next week under the management of Al Krause, according to reports made public recently.

L. O. Lukan, popular western district manager for First National, arrived in town last week for a brief visit. After his usual business conferences with Manager Jack Bower and the First National sales staff, Mr. Lukan struck out for his Summer camp near this city, where he was to fish and rest for a short time.

P. W. Strupler, building the new Cordova Theatre, at Pullman Washington, announced last week that the house will be ready to open about the first of the coming year. It will be entirely Spanish in design, and will seat about 750 persons.

John Danz, prominent Northwest showman, this week is receiving the congratulations of his friends in behalf of the daring aquatic stunt performed by his two children, Dorothy, 11, and Billy, 15. Together last week these two youngsters made a long distance swim across Lake Washington.

Carl E. Anderson, of the Liberty, Princess and Orpheum Theatres in Kalispell, Montana, spent a short time here last week for the first time in many months. It is reported that Mr. Anderson is interested in getting a house in Seattle for the McDaniels & Anderson theatre firm.

John C. Ragland, head of Columbia exchanges on the Pacific Coast, visited D. E. Boswell's local exchange this week.

Several changes in ownership of theatres in the Pacific Northwest were announced in Seattle, Washington, last week. They include the following:

Sale of J. G. Maddux's Liberty Theatre at Dayton, Washington, to L. L. Bascom, former owner of the Tyler Theatre at Tyler, Minnesota.

Sale of the lease on the Roseway Theatre, Portland, Oregon, to West Coast Theatres, by H. J. Updegraff, owner of the house.

Sale of the Sherry Theatre at LaGrande, Oregon, by H. G. Trull to Francis Greulich, formerly associated with the Rivoli Theatre at Pendleton, Oregon.

Sale of the Liberty Theatre at Toledo, Oregon, by F. W. Jones to W. J. Haight.

Sale of the Woodstock Theatre in Portland, by Ed Pearson to Merriam V. Hansen. The house will be renamed the Vay Theatre.

Leasing of the Hollywood Theatre at Salem, Oregon, by F. M. Mills and J. W. Martin, from John Williamson.

Sale of the Palace Theatre at Amity, Oregon, by A. L. Burr to Paul Chenoweth.

Leasing of the Elsinore, Oregon and Capitol Theatres in Salem, Oregon, by the West Coast Theatres, Inc., from George Guthrie, who will retire and retain a small interest in the houses.

Salt Lake City

JOHN RUGAR of the Egyptian, Orpheum and American theatres of Park City, Utah, returned from a vacation trip of three weeks' duration along the Pacific Coast.

Special Home Office Representative Russell Egner of the Metro-Goldwyn-Mayer Corporation, who was in this city a short time ago, is expected to return here from the Pacific Coast within a week or ten days, it is stated.

Local Manager L. C. Wingham left for the Montana territory upon conclusion of a sales conference held at the Salt Lake office recently.

A sales meeting of the entire Pathe-DeMille organization is to be conducted this week with R. S. Ballantyne, District Manager, officiating. Ballantyne arrived from New York, Sept. 13th, leaving for San Francisco the latter part of the week. The sales meeting will be attended by Manager Al O'Keefe of the DeMille Productions, J. A. Epperson, manager of the Pathe Short Subjects, and sales representatives T. S. Wilson, Jack Connors, Lon Hoss, and Salesman McElhinney of the Butte, Montana branch.

Charlie Hamal, former sales representative out of the local Pathe exchange, resigned from this position last week. Inspector Booker L. L. Savage is still visiting the Salt Lake Branch installing a new booking system.

After having just returned from the Idaho Branch, Chas. Walker, who has charge of the Fox office in this city, is leaving shortly for the Wyoming territory.

E. E. Davis of the Cleveland Theatre at Cleveland, Utah, is in Salt Lake visiting the various exchange managers.

R. L. Wicker of the Delta Theatre at Delta, is signing up some of the newer pictures this week at the local film mart.

Jack Hirschman, well known in film circles here, is in this city from Denver for a few days, accompanied by Mrs. Hirschman.

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South East

ERNEST NEIMAN, formerly salesman for Universal exchange, left last Sunday for Atlanta, where he expects to spend several days.

R. B. Wilbanks, manager local Paramount exchange, made a flying trip to the Eastern part of North Carolina last week.

George Ebersole, salesman for Bromberg Attractions, left last Thursday for France with the American Legion and expects to be away for several weeks. L. A. Callen, Jr., salesman out of the Atlanta branch, is covering the Charlotte territory during Mr. Ebersole's absence.

Jack Collins, special sales representative for the National Carbon Company, spent several days last week in the Charlotte office of National Theatre Supply Company.

E. D. Turner, president Carolina Theatres, Inc., left last Saturday for Asheville, N. C., where he expects to spend several days.

Harry Lucas returned to Charlotte last week to take charge of the Charlotte Theatre. Mr. Lucas was in charge of this house several months ago, but was transferred to Savannah, Ga.,

F. E. Manley, manager Omar Theatre, Spartanburg, S. C., was in Charlotte last Tuesday.

The Ottoway Theatre, Charlotte, was closed for a short time last week when a jewelry store next door caught fire. The theatre was not damaged in any way but the smoke was so dense that the manager thought it best to close for the time being.

W. P. White, manager Charlotte branch National Theatre Supply Company, is spending several days in the South Carolina territory.

H. K. Codell, owner Grand Theatre, St. Paul, N. C., and Wanoca Theatre, Wallace, N. C., spent last Monday on Film Row.

Ralph Morrow, division manager DeMille Division, Pathe, Inc., spent last Sunday in Charlotte, enroute to the Atlanta office.

A. L. Cook, owner Maiden Theatre, Maiden, N. C., spent last Tuesday in Charlotte.

The Strand Theatre, Charlotte, is being remodeled and repainted, inside and out, preparatory to the opening of the new musical comedy season. This house features second run pictures in addition to stage attractions.

The opening of the new Princess Theatre at Cleveland, Tenn., took place September 5. It is one of the newest and finest additions to the Crescent Amusement Company's circuit. R. D. Page is manager.

Dr. W. T. Hayes, Dreamland Theatre, Providence, Ky., has gone to his home town, Princeton, Ind., for a visit.

H. S. Bowman, of the local First National office, attended the races at Dade Park, Ky., on Labor Day, in company with Mr. and Mrs. A. L. Veatch, of the Princess Theatre, Morganfield, Ky. Exhibitors also seen at the track were John Long, Temple Theatre, Earlington, Ky.; F. M. Holeman, Garrick Theatre, Madisonville, Ky. and Edgar Duncan, Allendean Theatre, Uniontown, Ky.

The Colonial Theatre at Carthage, Tenn., has been closed indefinitely.

A reunion of former Loew officials was held in Nashville, Tenn., last week, when Earl Fain, former manager of the Vendome Theatre, and Mr. Vincent, former assistant manager of that house, were in Nashville, enroute to Houston, Texas, to attend the opening of Loew's newest theatre in the Lone Star State.

Floyd Brown, manager First National exchange in Indianapolis, Ind., was in Louisville last week.

The board of education at Maysville, Ky., announced that the graded schools would not be opened until September 12, due to numerous cases of infantile paralysis in Kentucky. It is also reported that the schools in Lexington, Ky., will not open until September 20. That the theatres will remain closed for the same period, is also reported.

Selma F. Goldberg, little daughter of Lee L. Goldberg, manager of Big Feature Rights Corporation, who underwent an operation for appendicitis Friday morning at St. Joseph's Infirmary, is reported well on the road to recovery.

Colonel Fred Levy is back at his desk after spending several months in Atlantic City

Florida

THE Victory, Tampa, has advanced their opening date to Sept. 24 instead of October 2, as reported in this column. Super features will be used, a full week for each, which is something new for Tampa, and at popular prices.

Mrs. J. H. McLaughlin, in charge of the Victory box office, is enjoying a two weeks' vacation right at home just resting up. Mrs. Mac has been handling the box office at the Strand this summer while the Victory was closed.

J. T. Hussey comes to Tampa from Miami, where he made a mighty fine showing, to take the management of the Strand. Mr. Hussey is a go getter and the Strand is fortunate in securing his services.

John E. Campbell, the movie maker of Port Tampa City, put over a nifty reel of local stuff during the "Prosperity Week." The pictures were so good that Manager Carroll, of the Tampa, grabbed them for that house.

The Dixie, a colored house in Avon Park, has been re-opened by Will Stringer, and he reports very satisfactory business.

The little city of Homestead, which lays claim to being the southernmost city on the American continent, is having a merry "Blue Sunday" war. According to reports, Rev. C. N. Walker, of the Baptist church, and Rev. J. D. Murray, of the Methodist Episcopal Church South, joined hands to put the indigo over in the town and J. W. English, who operates the lone movie of the city, the Seminole, was arrested for operating on the Sabbath and fined $50 by Mayor Livingston. Now Mr. English don't choose to stand for this and has appealed the case and has notified the world that if his appeal should fail and he be forced to close, he will make it his business to see that every other business operating on Sunday shall feel the sting of the "blue" laws.

N. V. Darley, manager of the Rivoli in Ybor City, returned Thursday from a week's visit in Atlanta, where he has been arranging his winter bookings. Mr. Darley made quite a hit this summer by offering on certain days a "Two For One" stunt.

C. P. Lester, manager Universal exchange, spent last week in his office, familiarizing the new assistant manager, Ira Stone, with his duties.

Frank Dowler, Publix district manager, and J. J. Fitzgibbons, Eastern division manager, made a trip down state last week and returned Tuesday. Mr. Fitzgibbons left Thursday for New York.

Neal Blount, manager of the Palace Theatre at Fort Meade, called on exchanges last week.

Miss Pearl Sadler, chief accountant at Paramount exchange, has been out of her office for two weeks' vacation.

Charles Osborne, booker for Publix district office, was in Atlanta last week.

Patrons of the Riverside Theatre, Jacksonville, will have their own community news reel beginning Monday, according to announcement by Jesse L. Clark, in charge of E. J. Sparks Enterprises' theatre operations in the Jacksonville district, and Charles Miller, manager of the Five Points playhouse. News reel men here this week began filming events of interest, with Mayor John T. Alsop, Jr., co-operating in the first "shots" taken.

Fred Lake has been placed in charge of the Rialto Theatre, Jacksonville, succeeding B. Warren, who resigned. "Red" Barrett has taken Mr. Lake's place as assistant to Mr. Clark at the Imperial.

E. J. Sparks, who, with Mrs. Sparks, has been traveling in Europe for the past two months, writes from Paris that he expects to sail for New York September 21. He is timing his arrival to coincide with the opening of his newest theatre enterprise in West Palm Beach, Fla.

Mr. Sparks is founder and head of the P. J. Sparks Enterprises, with headquarters in Jacksonville. Shortly before sailing for Europe, he pooled his Jacksonville houses, as well as his holdings in several other important Florida towns, with the secondary Publix houses.

Oklahoma City

S. J. DAVIDSON, who recently purchased the Grand Theatre at Kingfisher, Okla., from Mrs. R. Jersak, has renamed his new purchase The Rialto.

A Mr. Watson is reported to have purchased the Konowa Theatre at Konawa, Okla., from Coleman Robinson.

Dale Wilson is reported to have sold his Liberty Theatre at Valliant, Okla., to A. J. Bedford.

C. K. Lewis, formerly of Okemah, Okla., is opening a show in Carter's Camp, Okla.

Funeral services were held Thursday, in Dallas, for Wilbur Griffith who died from diphtheria. The boy was the son of R. E. Griffith, of the Griffith Amusement Company here.

Word was received this weekend of the transfer of A. A. Renfro from the Oklahoma City office of Pathe to the Kansas City office. Mr. Renfro has been manager of the Short Subject Department of Pathe here; his new position will be as Special Representative. Mr. Renfro has been in Oklahoma City about six months, having come here from Kansas City, where he was a salesman for Pathe.

Hoe Hagen, owner of the Rex Theatre building at Cromwell, Okla., has purchased this theatre from the Griffith Amusement Co., it was announced this week.

Atlanta

AT its regular monthly meeting, held last Tuesday, the Atlanta Joint Board of Arbitration considered and disposed of twenty-eight cases.

R. A. Morrow, southern division manager for Pathe, who visited the Atlanta branch Monday and Tuesday, coming direct from New York, reorganized the sales force in the local office, which resulted in the elimination of two salesmen.

The salesmen's "blocks" remain unchanged, Sam Wilson, covering Georgia with short subjects and features combined; O. K. Burgeois, Alabama; H. R. Kistler, East coast Florida; B. A. Wallace, West Coast Florida, W. B. Vanderburg, North Georgia and Tennessee; and L. J. Duncan, special representative to the branch feature manager, Frank Howard, and M. Mitchell, acting as special representative to Branch Manager W. W. Anderson on covering all short subjects.

The new Franklin Theatre, operated by the Joe Steed Amusement Company, of Ensley, Ala., reopened its doors last Thursday with appropriate ceremonies. Messrs. Steed and Andrews have given the public of Ensley one of the most beautiful theatres in the dsitrict, the house being completely remodeled and handsomely decorated.

Harvey O. Orr, of Kokomo, Ind., a showman of many years' experience, arrived in Anniston last week and immediately took charge of the Lyric Theatre, having bought it from E. R. Collins. Mr. Orr announces that he will put in his own dramatic stock company in the Lyric, alternating with the best of pictures, accompanied by good music.

F. K. Ricksecker, Southern Sales manager of the Robert Morton Organ Company, stopped over in Atlanta for a few hours last Monday while on his way from Florida to New York.

Miss Nell Scott, of First National, will be the feted guest at several social functions planned by her friends in honor of her approaching marriage to Mr. R. K. Jordan, which will take place Saturday afternoon, September 24, at 3 o'clock.

"A new star has come to our organization to stay," reports a member of Paramount Atlanta branch, proud father of a seven pound daughter born Wednesday, September 14th. The parent in question is none other than Paul Wilson, booker, native of California, but by choice a citizen of Atlanta. He is receiving congratulations of his friends along Film Row.

Wednesday afternoon, September 14th, marked an auspicious occasion for the Atlanta branch of M-G-M when the M-G-M club sponsored an outing at the Black Rock Country Club, all members leaving the local exchange at 2:30 in the afternoon.

Al Short, who, since July 2, has been directing the stage orchestra at the Howard Theatre, has just signed a three months' contract to continue his directorial work at this house, according to announcement this week by Ernest Morrison, manager of the Howard.

Miss Irma Reeves, of First National personnel, is away on her vacation.

Miss Fannie Groodinsky, secretary to manager Ben. Y. Cammack of Universal, is on her vacation this week.

Ralph B. Williams, southern division manager of Universal, spent last week in New York.

Joseph Klein, Home Office representative for Warner Bros., was visitor to the Atlanta Branch several days this week.

George P. Allison, manager of Fox Atlanta branch, made a trip through south Georgia last week.

Ben Y. Cammack, Universal Atlanta branch manager, spent last week in New York.

T. E. Dillard, formerly manager of United Artists Atlanta branch, is now connected with Eltabran Atlanta office in the capacity of office manager.

Scott Chesnutt, manager of Paramount exchange, Jacksonville, Fla., visited Atlanta last week.

Bob Matthews, formerly connected with Pathe, has entered Liberty organization and will travel the Tennessee territory.

J. H. Butner, manager of Atlanta branch of Educational, left last week for a trip into Florida.

Colonel Thos. E. Orr, of Marshall County Enterprises, announces that the new project at Guntersville, Ala., will begin construction the coming Spring and states that he intends to have one of the most completely equipped and up-to-date theatres in Alabama put up there. Colonel Orr also is now adding a large marquee to the Princess, his Albertville theatre.

George P. Walker, of Attalla visited Auburn, Ala., the past week, accompanying his son, George, Jr., to Alabama Polytechnic Institute, where he matriculates.

R. C. Allen, of the Dixie, Athens, Ala., states that work will begin on his new house within 60 days.

H. B. Cagle, formerly active in the show business in Albany-Decatur, has taken over a colored theatre in Decatur and renamed it the Galax.

Recent visitors to Atlanta's film row included Frank Merritt, of Marvin Wise Theatres, Birmingham; S. H. Boriskey, Community Theatres, Inc., Chattanooga; T. F. Thompson, Palace Theatre, Cedartown, Ga.; R. E., and Nathan Martin, Martin Theatres, Inc., Columbus; J. W. Peck, of Birmingham and Sylacauga, Ala.; Eddie Watson, Strand theatre, Montevallo, Ala.; W. H. Odom, Pastime theatre, Sandersville, Ga.; J. A. Long, Grand theatre, Cedartown; Charles Oswald, Publix booker of Jacksonville; M. G. Weaver, Cricket theatre, Collinsville, Ala.; Mrs. J. W. Cramer, Rainbow theatre, Opelika, Ala., and R. E. Edfield, Dreamland theatre, Augusta, Ga.

Canada

ARRIVING at the Bedford Theatre, 3301 Yonge Street, Toronto, Ontario, on September 15, Jack Laver, manager, made the discovery that yeggmen had ruined a perfectly good safe, but had been unable to open it, during the previous night. The sum of $500 in the safe was untouched.

The robbers gained entry through an exit door. The combination handle was smashed off and the safe was rolled over on its side. The theatre is a handsome suburban house operated by Famous Players.

Because of the serious illness of his wife in the Western Hospital, Toronto, William Bach, general sales manager of British First National, has been detained in the Dominion several weeks after he had planned to return to London, England.

Mr. Bach is famed throughout Canadian film circles, having been with Canadian Universal at Toronto for years, after which he became Canadian district manager for First National. His promotion to the British office took place about 18 months ago. Mr. and Mrs. Bach had been visiting many friends in their old home city.

The Griffin Theatre, at St. Catharines, Ontario, is now on a six-day a week policy, after having been opened on Saturdays only for more than two months. The full-week policy was resumed with the presentation of "Firemen, Save My Child," by Manager G. J. Forhan.

The Grover Theatre, on Danforth Avenue, Toronto, is being opened as a suburban house, to serve a rapidly-growing residential district. This house is being opened by the B. & F. Theatre Circuit of Toronto, which is affiliated with Famous Players Canadian Corp. The proprietors of this circuit are Sam Bloom and Sam Fine, veteran local exhibitors, who are now conducting a chain of Toronto neighborhood houses under the auspices of Famous Players.

The Grover makes the 120th theatre operated, leased or owned by Famous Players in Canada.

At the annual election of officers of the Toronto Film Board of Trade, Frank Myers, Toronto manager for Warner Bros., was elected president for 1927-28. The vice-president is Barney D. Murphy, manager of the Toronto branch of the F B O of Canada, who was re-elected. The secretary-treasurer is Harry Law, manager of the Toronto branch of Canadian Universal.

Reports showed that a number of business disputes had been settled by arbitration but it was pointed out that comparatively few hearings had been conducted because of the generally satisfactory situation to be found in the Ontario theatre field.

After the painting and carpentering crews of Famous Players Canadian Corp., under the direction of David Stewart, Toronto, foreman, had finished $5,000 worth of work in the Grand Theatre, London, Ontario, this veteran house was re-opened by Manager Minhinnick.

Manager Harry Dahn of the Capitol Theatre, Montreal, Quebec, had a birthday party when the theatre observed the completion of seven years of service. The Capitol, one of the largest in Eastern Canada, is owned by Famous Players.

H. M. Thomas, Vancouver, B. C., Western Division manager of Famous Players Canadian Corp., was visiting the Toronto headquarters of the company during the week of September 11 to arrange details in connection with the fall programmes in Western Canadian theatres.

Two paragraphs appeared in these columns in the issues of September 9 and 16 to the effect that Messrs. Moisan and Tanguay, proprietors of the Victoria theatre, Quebec, had been denied a building permit for a new theatre in Belvedere Ward. This was in error, and to quote Mr. Moisan: "A bylaw was passed prohibiting the building of any new theatre in Belvedere Ward but only after we had our permit and only for the future. This does not affect us in any way in the building of our new house, which will be called the Cartier, and which will cater to neighborhood trade. The Victoria will continue as a first run theatre."

Luigi Romanelli, conductor of the Tivoli Theatre orchestra, Toronto, for years, received a noisy welcome on his return from a tour of Europe. The members of the orchestra dressed in carnival costume and escorted him from the railway station to his home in a motor truck. A blaring concert was played on the front lawn and the musicians finally paraded him through the house and eventually out on the roof.

Cleveland

EDWARD J. HIEHLE, for the past five years manager of the Hippodrome and Putnam theatres at Marietta for the Cambridge and Marietta Amusement Company, has resigned his position and taken over the management of the Auditorium and Alhambra theatres at Newark, Ohio, for the newly organized Midland Theatres Company, of which G. E. Hayward is president. It is the intention of the new company to build a $175,000 show house in Newark in the near future. George Fenberg, who for the past eleven years has had the lease on the Auditorium and Alhambra theatres in Newark, will take a much needed rest and try to regain his health, which has been poor for the past two years. Fred E. Johnson, manager of the Colonial and Strand theatres in Cambridge, has been appointed managing director for the four houses in the two cities controlled by the Cambridge and Marietta Amusement Company. He will handle the Hippodrome and Putnam of Marietta from Cambridge. A resident manager will be installed at Marietta who will work under Johnson. Mr. Hiehle took charge of the Newark houses on September 15th, but he will not move to his new location until next spring.

Mrs. L. B. Yoerns is greatly improving her Bedford theatre, Bedford. She is increasing the seating capacity of the house, adding 400 seats. A new and complete stage is being installed, and when completed, Mrs. Yoerns will offer vaudeville two days a week in addition to her regular picture program. Complete interior decorations and changes in exterior elevation are also being done, so that the Bedford will be able to compete with any neighborhood house in the outlying districts.

G. F. Hammond is president of the Downtown Amusement Company of Youngstown, which was recently taken over by the Princess theatre from the Renner Realty Company. Morris Weintraub was the former lessee and manager of the Princess.

The Knickerbocker theatre, Akron, closed for the past five years, has been reopened. G. D. Alexander, a new recruit in the exhibition field, will run the house.

F. A. Kelly, former owner and manager of the Lincoln theatre, Massillon, is now associated with Lemotto Smith, and general manager of the houses operated by the Smith Amusement Company. This includes two houses in Alliance, four in Warren and one in Huntington, West Virginia. Kelly sold his Lincoln theatre to the Schine Enterprises.

E. M. Booth has been appointed manager of the Metro-Goldwyn exchange in Cincinnati. Booth succeeds Carl Sonin, who is laid up with injuries sustained last summer in an automobile accident.

The Film Bldg. register was brought out and dusted last week, after a summer of comparative inactivity. Among those who signed it were Charles Menches of the Liberty theatre, Akron; Wowra Smith, Majestic and Nixon theatres, Akron; Max Federhar, Rialto and Regent theatres, Akron.

Lew Thompson, well known in local firm circles, and former manager of the Cleveland Universal exchange, is now with the local Fox sales staff.

The new picture house at Lorain avenue and West 117th street being built by Variety Amusement Company, will be completed for Thanksgiving. The name of the house has not been definitely determined upon. It'll be either the Variety or the Roosevelt.

George Folbert's new Elmira theatre, Lorain avenue and West 105th street, will be completed about October 1st. The house will have 1,000 seats and will be managed by M. C. Barth. Barth owns and manages the Cozy theatre also.

George Armstrong, manager of the Cleveland office of the National Theatre Supply Company, left Monday for a long vacation, where he will not be able to talk theatre decorations or equipment to anybody. Armstrong is ill from overwork, and he will stay away until he has completely recovered.

J. C. Brown, of the company's home office, and formerly of Savannah, Georgia, will double for Armstrong in the Cleveland office until Armstrong returns.

The Amphion theatre, West 25th street, underwent an operation last week. It had its marquee removed. The city is widening West 25th street and the marquee of the theatre had to be sacrificed to public improvement.

George Lefko, city salesman for F B O, is open to dinner engagements. His wife has gone to California for the winter.

William N. Skirboll, who carries the double caption of manager of the Columbia exchange and president of the Film Board of Trade, was in New York last week.

Ray Johnson, of Rayart Pictures, stopped off here for a day last week on his way to points west. Security Pictures, headed by Lee Chapman and Fred Schram, distributed Rayart product in this territory.

J. S. Beck, formerly of the State theatre, Urichsville, is building a new motion picture theatre in Dover. The structure is two stories high, and will contain two stores and four office suites in addition to a 625-seat theatre. The entire structure is of Spanish design, and the interior decorations are being carried out in Spanish. Stage equipment is being installed, not for large vaudeville acts, but sufficiently large to take care of presentation numbers. The house is scheduled to be finished December 1st.

The whole membership of the local National Theatre Supply Company and their families had a picnic last Saturday at the lake shore summer home of Miss Zita Flory, of the office force. There were thirty-five guests present. Games, swimming, and eating were all indulged in and everybody had a fine time.

The picnic of the Cleveland Motion Picture Exhibitors Associated died of aenemia. Some time ago there was talk of an outing, but it never materialized. Now the State Convention is too near for the local to plan an outing.

The Colonial-Strand employees, at Cambridge, Ohio, were recently entertained by Manager and Mrs. F. E. Johnson with a big picnic and outing at Rock Hill Park, six miles from the city. A most excellent dinner was served by Mrs. Johnson, with lemonade and iced watermelon as the afternoon menu. Races and horse shoe pitching for prizes took up the afternoon, with the Strand employees copping most of them. There were over 30 in the gathering.

D. Sidney has arrived in Cleveland to take charge of the local office of the Ad-Vance Trailer Service Corporation. He is located at 219 Film Exchange Bldg.

The Circle theatre, now in the Loew circuit, went Chinese last week. Lanterns and umbrellas decorated the marquee. Inside, Chinese hangings, lanterns and incense created more atmosphere.

Al Green, in command of the State theatre orchestra, has just returned from an automobile trip. Green believes in the slogan, "See America First." Only he is even more specific, and spent his vacation time exploring the byways of Ohio.

The auditing department of Loew's Ohio Theatres, Inc., has moved to large and spacious quarters on the fourth floor of the State Theatre Bldg., quite distinct from the other departments of the organization.

Ernest H. Hunt, organist at Loew's State theatre, is trying his talent as a camper in the wilds of Canada.

George Rider, who has been managing the Liberty theatre, has been transferred to the management of the Mall. Both are units of the Loew's Ohio Theatres organization.

Philip Spitalny and His Boys opened an engagement at Reade's Hippodrome last Sunday with a rousing cheer and an unmistakable welcome. Phil and His Boys have been playing in Boston all summer.

Max Marcus, manager-owner of the U. S. Theatre, has been in poor health. That's why he has not been around the Film Bldg. much of late.

The Rialto, belonging to the Scoville Essick and Reiff circuit, is on its winter schedule, and is playing daily matinees once again.

Martin Brown, of the New Lorain theatre, and his new Buick are vacationing together on the state highways.

Detroit

DIFFERENCES between the musicians and exhibitors here have been settled by arbitration. Under the new wage scale agreement, the musicians receive an increase ranging from two to five dollars per man, depending on the size of the house and hours. There is no dispute with the operators' organization this season as the present wage plan does not expire until next year.

A permanent injunction restraining the Lewin Development Co., from calling their theatre at Linwood and Philadelphia streets the Orient was rendered by Judge Fred S. Lamb, August 18, in a decision recorded at the Detroit circuit court. It was granted on a petition filed by Charles H. Miles Theatre Corporation, April 19. The plaintiffs in the suit set forth that they were the owners of a large downtown theatre being erected on West Adams which they had named the Oriental and contended the similarity of names would mislead the public. Incidentally the Orient was leased to Lester Briggs last week and he has already decided to call it the Oriole.

Gus Greening, general manager of the Joe Cosco circuit in Detroit, has announced the appointment of Carl Edwards as manager of the De Luxe and Max Chetkin as manager of the Gratiot. For a number of years Mr. Edwards was at the Oakman Boulevard and Mr. Chetkin formerly operated his own theatre in the east.

Jess Fishman, general manager of Standard Film Service, visited in this city last week.

Clare Townsend, special Michigan representative for the Favorite Film Co., is recovering from a serious automobile accident.

Ray G. Colvin, manager at the National Theatre Supply Co., branch, recently returned from a two weeks' vacation.

Kansas City

JAMES B. NICHOLS, manager of the Bonaventure Theatre of Kansas City, who was arrested recently on a fugitive warrant charging him with making a false statement to an Atchison, Kans., bank, was discharged this week after a hearing on a writ of habeas corpus in the circuit court at Kansas City. Judge Ralph S. Latshaw ruled that Nichols has been illegally held on account of faulty requisition papers.

Enough fire is "enough" for Hansen Smith of Kansas City, owner of the New Grand Theatre, Mexico, Mo., which recently was destroyed by fire. The theatre will be re-built, only this time it will be a fire-proof garage instead of a theatre, according to Smith.

"Horribly hot! Awful! Whew!"

That virtually was the extent of an interview obtained by Kansas City newspapers from Lew Cody, screen star, as he passed through Kansas City on his way to St. Louis to open an Orpheum engagement.

A new theatre in Fulton, Mo., now under construction will be operated by Barney Dubinsky after November 1. The Tivoli and Columbia Theatres of Kansas City, and the Princess and Dunbar Theatres of Kansas City, Kans., have been purchased by E. S. Sutter, George Ellis, James L. Constance and Guy Shriner from James Kopulos for $60,000.

The Apollo Theatre, Universal suburban house of Kansas City, has re-opened after extensive remodeling. The interior has been recast along Spanish lines, and new seats have been installed. The Madrid Theatre, Kansas City suburban theatre, entered the presentation field this week with a sketch, "Lincoln Memories," starring George Billings. The presentation policy is not permanent, however.

A charter to do business has been granted by Secretary of State Charles U. Becker of Missouri, to the National Theatre Advertising Company of St. Joseph, Mo. The incorporators are: D. R. Bellomy, C. E. McCandless and A. J. Brumswig, all of St. Joseph.

John Plumb has been succeeded as publicity manager of the Hooper & Jencks theatres in Topeka, Kans., by J. Earl Hayes, former managing director of the Jayhawk Theatre, Topeka.

The second baseball game—"combat de blood"—between exchange representatives and exhibitors in Kansas City was "washed out" by a hard rain in the third inning with the exhibitors leading 6 to 3. The contest was scheduled to be played off next Saturday, providing the weather is more favorable.

Bob Withers, Enterprise branch manager, and Eph Rosen, Tiffany branch manager, were out in the territory hustling business this week.

Mrs. June Medcalf, secretary of the M. P. T. O. Kansas-Missouri, returned from a vacation in Southern Missouri.

Ed Safier, special representative for Warner Bros., was a Kansas City visitor.

Guy Bradford, formerly of St. Louis, has joined the Fox sales staff.

The Pathe branch office has arranged a long booking desk where exhibitors can sit down and "talk it over" with the booker.

Bill Warner, First National branch manager, is telling movie row this week that he drove his car from St. Louis to Kansas City, a distance of 256 miles, in 6 hours and 30 minutes, beating the fastest passenger train by more than an hour.

All Kansas City theatres have been forced to work the cooling systems overtime this week, due to unusually hot weather.

Arthur H. Cole, Paramount branch manager, and J. H. Levering, film veteran, have contributed their services in the making of a film titled, "The Man Who Didn't Care," which will be shown at the Newman Theatre in conjunction with the annual charity drive in Kansas City. A pre-view of the picture was held at the Newman.

Milwaukee

M. R. BROUNZEL, formerly associated with the Detroit branch of M-G-M, is now traveling northern Wisconsin territory for F B O.

Louise Rossa, manager of the Dougles Theatre at Racine, was a Milwaukee visitor during the past week.

A marriage of interest to Milwaukee film folks took place on Sept. 19 when A. L. Geyer, manager of the Owl theatre at Pewaukee, and Miss Erma Pecor of the local First National office were married.

H. S. Wales of the Rialto theatre at Sharon was in the city on Thursday on business.

Harold Koehler has recently been appointed booker of the Pathe exchange. Oscar Caspari of that office has been transferred to the sales control department.

A. C. Accola of the Bonham theatre at Prairie du Sac again flew to Milwaukee on business. He has promised his friends in the exchanges a trip up just as soon as they gain enough confidence in him as a pilot.

F. M. DiLorenzo, manager of the Tiffany exchange, is driving about in a new Paige sedan.

Exhibitor Phipps of the Cozy theatre at Iron River was in the city on Tuesday signing up the new product for his theatre.

Tom McConnell has joined the sales force of the local Fox branch and has been assigned to cover southern Wisconsin. Mr. McConnell was formerly on the staff of M-G-M's Indianapolis branch.

The Pathe office force enjoyed a picnic at Cedar Lake on Saturday last. The entire staff met at the exchange and was driven out in cars of the various members. It will be a long time before they forget the good time they had at that picnic.

Charles Guelson of the Badger theatre at Stoughton came to Milwaukee this week to visit the exchanges and straighten out some of his business affairs.

Charles Washicheck, manager of the Pearl, Grace, Layton Park, and Rivoli theatres returned from an extended trip through the west on Wednesday.

A. C. Wilson, traveling auditor, who has been spending the past three weeks in the Fox exchange left on Saturday for Memphis.

A new $10,000 Kilgen organ has been installed in the Classic theatre at Watertown, of which Bryant Draginis is manager. A new canopy has also been added to the theatre.

William VanDyke, manager of the Bijou and Vaudette theatres at KaKukauna, was a recent Film Row visitor.

The Columbia theatre, under direction of Sam Ludwig, has been redecorated and remodeled.

Harold Sliter, son of manager F. G. Sliter of the Fox exchange, has been promoted from the accessory department, where he has been for the past year, to position as checker for shows in Wisconsin and upper Michigan.

Harvey Hanson of the Palace theatre at Antigo was in the city recently and visited several exchanges while here.

The bowling league is getting under way. A preliminary meeting has been called for Tuesday. It is contemplated to increase the league from four teams to six.

"Dad" Walcott of the Majestic theatre at Racine stopped off at exchanges for a brief visit on Tuesday.

Clyde Eckhardt, district manager for Fox, spent Wednesday in the Milwaukee branch.

A. H. McLoughlin, Mid-west division manager for Tiffany and R. Flothow, special representative from New York of the Third Dimension pictures, were in the city on Thursday, at which time they gave a special screening under the auspices of the Tiffany exchange of the Third Dimension pictures for exhibitors of the city.

Art Roberts, formerly with F B O, is now associated with the Fox exchange traveling southern Wisconsin territory.

Mr. and Mrs. M. Gilman and child of Plymouth were in the city early in the week. Mr. Gilman is manager of the Princess theatre at Plymouth.

Minneapolis

THE New Logan theatre, operated in North Minneapolis by W. A. Steffes, president of the Twin Cities Theatre Owners Association, has been reopened after having been closed all summer while extensive alterations were in progress. Mr. Steffes has added a balcony seating 300 and this brings the seating capacity of the house close to 1,000.

F & R have reopened the Grand theatre at Northfield, Minn., after completing extensive alterations. The theatre will remain under the active management of E. Dilley although it was recently added to the F & R chain.

The Minneapolis branch office of Universal had a two day visit last week from Lou Metzger, sales manager of the company. Metzger is on a tour of important exchanges of the company.

Saturday vaudeville, which was discontinued during the summer months, has been resumed at the Park theatre, Brainerd, Minn.

The Colonial theatre at Watertown, S. D., which was recently purchased by Finkelstein and Ruben, has been completely remodeled and just reopened.

The Alhambra theatre company is reported to be considering the erection of a new $30,000 theatre at Garrison, N. D.

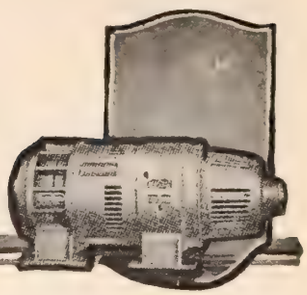
The Orpheum theatre at Ryder, N. D., has been reopened by Earle Fredeen, after having been closed since last fall. A new heating plant has been installed and a number of other changes made.

The Garrick theatre in Minneapolis, which has been closed all summer, reopens this week with "Beau Geste," the picture which was road-showed in Minneapolis last winter at the Metropolitan. The Garrick is an F & R house in the loop district.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Port Masks and Changeover Shutters

CHARLES H. HOWELL, projectionist at the Everett Theatre, Middleton, Del., evidently has been studying some back numbers of the department because he now comes forward with a suggestion for some trouble on which Robert Block of Philadelphia wrote in early in the year.

Block, at that time, complained of stray light which was being projected to the top of the proscenium arch and attributed it to some fault in the projection lens of his Powers Projector. He was using Mazda equipment, although this has nothing to do with the problem.

The suggestion we made when answering Block's letter was that he place his eye in the path of the beam of stray light and sight back along it to the projector in order to see just where this light was coming from. After that it would be simply a matter of eliminating it.

An Obvious Remedy

Friend Howell now comes forward with a perfectly simple remedy, and one which should have been obvious to anyone giving thought to the problem. It is as follows:

"Dear Sir: I was looking over the February numbers of MOTION PICTURE NEWS, and saw where Robert G. Block of Philadelphia was having trouble with stray light being projected to the front of the theatre.

"He can easily eliminate this if he will close up the port opening in the front wall, leaving just space enough for the main beam of light being projected to the screen.

"In my own projection room, I covered the port opening with a piece of cardboard and then marked on it the outline of the light beam. After cutting out this hole, I used that cardboard in making one of tin, which I placed in the port to cover up the excess opening.

"I am using the same equipment as Mr. Block, and I find that one of these masks on each port hole solved this problem very satisfactorily.

Charles H. Howell."

Which goes to show that there is such a thing as getting too close to a thing to see it clearly. Howell, instead of looking for the source of the trouble as we did, simply took steps to render the stray light ineffective.

Evidently Block, also, like ourselves, was too close to see this simple remedy.

Other Ways of Masking

Howell's suggestion immediately recalls a number of other ways, probably more effective, of doing the same thing.

Where changeover devices as, for example, the Strong Magnetic Changeover, is used, it is common to place them on the front wall of the projection room so that they cover the port opening.

The projector beam is then passed through the aperture of the device and the surrounding framework to mask out any stray light. As a matter of fact, they did the job of making only too well because, frequently, the 2½-in. diameter opening in the old changeover was too small to accommodate the full beam, so that sometimes appreciable light was lost on this framework.

This model has since been abandoned and replaced with another which, in addition to certain minor mechanical improvements, has an aperture which measures, if we recall correctly, 5 inches in diameter so that there is little likelihood of light loss being encountered in this respect.

There is, however, great danger of this aperture being too large, at least for use on motionpicture projectors, where the beam ordinarily is relatively small. Any excess opening in this changeover, therefore, immediately opens the likelihood of stray light being passed.

Such changeover devices are called upon to meet a variety of conditions, ranging from motion picture projection to that of effects as obtained from the Brenkert Effect Machine. Where the diameter of the beam from a motion picture projector is approximately 2½ in. in diameter with a half-size lens, the useful beam from an effect projector may be as large as 4 in. in diameter (for special 4-in. diameter projection lenses), so that one device will seldom meet all conditions.

Iris Shutter for Masking

There is a simple way of overcoming this difficulty, and that is to mount an iris shutter (of, say, 4½-in. size) on the front wall, after which the size of the opening can be regulated to meet each condition of projection.

Such shutters cost in the neighborhood of $15.00 each and, while this may seem like an expensive method of obtaining a comparatively simple result, still the flexibility of these devices is something to be considered. It is also possible to obtain second-hand shutters for the same purpose, since they need not be in first-class mechanical condition for this service.

Frequent attempts have been made to use iris shutters for changeover purposes, but there are a number of objectives to their use in this manner.

Their opening and closing action, for one thing, is relatively slow, and they are sometimes inclined to join. It is also difficult to close them light tight unless they are closed tightly so as to wedge the blades together. All in all, they are not satisfactory for quick changeover work.

Home-made Shutters

No small number of projectionists take great delight in making shutters to conform with their own ideas, and the writer recently inspected what was intended to be a combination mask and changeover shutter constructed on the principle of an iris with the exception that it had but 4 or 5 blades so mounted as to give an extremely quick opening and closing action on a slight operating movement.

The intention was to place one over each port opening and join both together with an arm long enough to stretch from one projector port to the other. Opening one shutter (by hand) automatically closes the other and vice versa.

Other projectionists will strip changeover shutters from double dissolving stereopticon lanterns and effect projectors which have become badly battered from rough or long usage and impress them into motion picture service, although just how satisfactory these results are is a matter of opinion and depends, to a large extent, upon who is doing the work.

In view of the fact that magnetic changeover devices are available, it is truly remarkable how many projectionists prefer to make their own hand-operated shutters, claiming that while the electric types are all right up to a certain point, still the manual types are thoroughly satisfactory.

Just why this is so, we are at a loss to understand, unless it be that the hand-operated shutters are always positive in their action. The electric types, on the other hand, are certainly more flexible and, indeed, all projectors can be inter-connected so that no matter where the projectionist may stand the closing of switch will open one machine and close another.

In this connection, a new form of electric shutter has appeared recently which has both electric and manual controls so that this device should be able to remove all objections.

Georgia Theatre to be Rebuilt

Now that Gortatowsky Brothers' new Albany Theatre has opened, their Liberty Theatre, which has been operated at the corner of Broad and Jackson Streets, Albany, Ga., for several years, is to be completely renovated immediately. During the next two or three weeks the Liberty will be closed while decorators, painters and other artisans are at work.

Stanley-Crandell Open New 4,000 Seat Baltimore Theatre

THE Stanley Theatre, built on the site of the old Academy of Music, North Howard Street near Franklin, here, costing about $2,500,000, will be opened Friday night, September 23, at 8:30 o'clock for invited guests and the public.

This house was built by the Stanley-Crandell Company, Washington, D. C., a subsidiary company of the Stanley Company of America. The playhouse is of concrete, brick and steel, and is of fireproof construction throughout.

It was designed by the Hoffman-Henon Company, of Philadelphia. The auditorium of the structure measures 120 by 250 feet, and the general design is along Romanesque lines arranged to meet modern conditions.

The seating capacity is 4,000.

The officers of the Stanley-Crandell Company are: Harry M. Crandell, executive vice-president; Joseph P. Morgan, general manager; John J. Payette, supervisor of theatres; Guy Wonders, formerly manager of the Rivoli, here, assistant to Mr. Payette, and Bernard Depkin, Jr., resident manager of the Stanley.

The music at the playhouse will be furnished by an orchestra of thirty-five solo artists conducted by the Iula Brothers, Felice S., formerly conductor of music at the Rivoli, and Robert Paul, who conducted the Park Symphony orchestra during the past year.

The concert master will be Max Rosenstein, and Jules Sims will be the concert cellist.

Roland Toner was the construction superintendent for the Hoffman-Henon Company.

Skouras' Granada To Be Subsequent Run

The Granada is the name selected for the theatre on Gravois Avenue at Ellenwood Avenue, St. Louis, which will be opened by the St. Louis Amusement Company within a very few weeks.

The new house will seat about 2,000 persons, and will be among the largest of the outlying theatres operated by Skouras Brothers and Harry Koplar.

It is planned to use this house as a subsequent run picture palace. It will get the big features immediately after the Missouri and Ambassador, the big first-run houses of Skouras Brothers Enterprises.

There will be a 10-piece orchestra in the pit while atmospheric presentations and high-class vaudeville acts will also be featured on the program.

The feature picture will be changed twice weekly, similar to the arrangement at the West End Lyric and Lyric Skydome.

Efficiency Makes Economy Says, H. J. Yates

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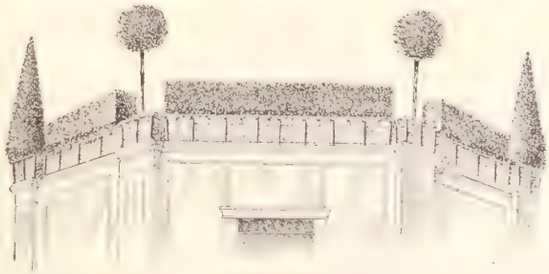
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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F B O	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blon-Bellamy-Baxter Allison	Paramount	5455 feet	May 7
Terror of the Bar X	B. Custer-R. Blaine	F B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne. Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict		
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
For Ladies Only	J. Logan-J. Bowers	Columbia		
For the Love of Mike	F. Sterling-G. Sidney-B.Lyon-C. Colbert	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
Kid Sister, The	M. de la Motte-McGregor-A. Christie	Columbia	5477 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6793 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Ragtime	J. Bowers-M. de la Motte	First Div.	6700 feet	Sept. 9
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures		
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel of Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 23
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26

Feature	Star	Distributed by	Length	Reviewed
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Magic Flame, The	Colman-Banky	United Artists	8300 feet	
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros		
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	U iversal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon.	Fox		
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict		
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O		
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division Pict	5700 feet	Aug. 12
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M.Pickford-C.Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P.R.Miller-J.Harron	Tiffany		
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
French Dressing	B. Lyon-C. Colbert	First National		
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	Leatrice Joy	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Gun Gospel	K. Maynard	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		Fitst National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Valley of the Giants	M. Sills-D. Kenyon	First National		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Caravan Trail, The	Ken Maynard	First National		
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherdof the Hills, The	A. B. Francis-M. Betz-Frazer-E. Murphy	First National Rayart (S. R.)		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Bare Knees		Lumas		
Down Went McGinty	Charlie Murray	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		

Feature	Star	Distributed by	Length	Reviewed
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.	5428 feet	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia		
Avenger, The	Bob Custer	F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Buck Privates	de Putti-McGregor	Universal		
By Whose Hand?	R. Cortez-E. Gilbert	Columbia		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chicago After Midnight		F. B. O.		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
College Widow, The	D. Costello-Collier, Jr.	Warner Bros		
Comeback, The (tentative)	Monte Blue	Warner Bros		
Comrades	G. James-A. Sheridan	First Division		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D Sebastian	M-G-M		
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Driftin' Sands	Bob Steele	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Eager Lips	P. Garon-B. Blythe-G. James	First Division		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flying Nut, The	Glenn Tryon	Universal		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The		Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
Hook and Ladder, No. 9		F. B. O.		
Hot Heels	P. R. Miller-G. Tryon	Universal		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies at Ease	P. Garon	First Division		
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)		
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Quality	Gardner James	Inspiration Pict.		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.		
Ragtime	Del La Motte-Bowers	First Division	6700 feet	
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Say It With Sables	C. Windsor-R. Howes.	Columbia		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show	Fields-Conklin-Brian.	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Song of Steel		Tiffany		
South Sea Love		F. B. O.		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Squads Right		Tiffany		
Steamboat Bill, Jr.	Keaton-E. Torrence.	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Surrender	M. Philbin-I. Moskine	Universal		

Feature	Star	Distributed by	Length	Reviewed
Mystery, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wild Geese		Tiffany		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Jack From All Trades	Sullivan Cartoon		1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Big Boy	Aug. 28	2 reels	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St. John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Seeing Stars	George Davis	Oct. 16	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	
Stunt Man	Larry Semon	Oct. 23	2 reels	
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore			Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Money	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		

Title	Star	Rel. Date	Length	Reviewed
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
From Soup to Nuts	Rarebits	Oct. 23	1 reel	
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A		Oct. 2	2 reels	
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Now I'll Tell One		Oct. 9	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware	Roach Stars	Sept. 23	2 reels	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Should Second Husbands Come First?		Oct. 23	2 reels	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects o the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil		Bray			
God Made This Day For Me (Guest Jewel)			Aug. 1	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
His Ticklish Predicament		Bray			
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	June		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod.		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	June		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod.		2 reels	Sept. 1
Water, Water Everywhere		Bray	June 20	2 reels	
When Redskins Bit the Dust.	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Comrades	Color Classic		1 reel	
Footing the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disorderly Orderly, A	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reel	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23

Title	Star	Rel. Date	Length	Reviewed
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver		2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty		2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16

Newspaper Opinions on New Pictures

"The Garden of Allah"—Metro-Goldwyn, Embassy Theatre, New York City

American: "At least two reasons why you should put 'Garden of Allah' on your 'must see' list. One is simply awe-inspiring and breath-taking shots of desert and heart of Algiers, other splendid acting of Petrovich. . . . Beautiful long shots of minarets, approaching of caravan, glorious oasis in desert and Garden of Allah itself. Audience applauded spontaneously, which is praise enough from allegedly hard-boiled first-nighters."

Telegram: "Ingram may safely be said to have scored another triumph. . . . An extraordinarily beautiful spectacle."

Brooklyn Eagle: "Ingram has brought degree of magnificence to its arid scenes of love on Sahara. Fine camera effects and great deal of brilliant direction."

World: "Fascinating and never-changing Orient and effect that magnetic atmosphere had on will powers of two central characters in their almost fanatically religous struggle with their own hearts' desires."

Sun: "Achieves beauty rare in filmdom. . . . Garden of palms, shifting, swirling sands, of monasteries and monks, dancing girls and romantic passion. An achievement of which Ingram may feel proud."

Telegram: "Perhaps desert-flower love story of 'Garden of Allah' is most human, most realistic portrayal of soul-searing passion of man for maid that was ever transmuted into celluloid through genius of man. Contains passion flowers of poignant beauty."

Herald: "Beautiful and tasteful production, replete with atmosphere and pictorial loveliness—superb desert landscapes, imposing groupings of Mohametans at prayer and at play."

Times: "This latest film from expert. Memorable shadow achievements is subject of rare beauty, with enchanting scenes under Algerian skies."

Daily News: "A beautiful thing and playing of Alice Terry and Petrovich generally excellent. . . . Too much praise cannot be bestowed on photography. Desert scenes are far and away most beautiful that we have ever gazed upon."

Journal: "Hichens novel transformed into colorful motion picture. With eye for pictorial beauty, Ingram has utilized all atmospheric appeal of Northern Africa."

Graphic: "Distinguished by unusually beautiful photography and excellent direction, this film interpretation of well-remembered legitimate production arrives on screen without having lost anything of original beauty and having acquired grandeur of atmosphere. . . . Spectacle picture amazingly well done."

"Shanghai Bound"—Paramount, Metropolitan Theatre, Los Angeles

Record: "Wild entertainment containing breath-taking romantic sequences. Piece travels fast and is indeed amusing."

Herald: "If Dix keeps up at this pace, Dempsey, Tunney and all the rest had better look to their laurels.—"

Daily News: "Score another success for Luther Reed—'Shanghai Bound' now playing to crowded houses at Metropolitan. Scenery delighaful and action fast. . . ."

Examiner: "Dix energetic and capable hero—Mary Brian winsome—Dix's Yangtse romance full of adventure."

"College"—United Artists, Mark Strand Theatre, New York City

Daily News: "In Buster's 'College' he tried for everything—and made laughs. Scores, hundreds, thousands of them. Comedian a riot in this one. . . . Buster's best in many moons."

Sun: "Gags come thick and fast . . . much to delight of audience. Audience, as though it were one spectator, emitted guffaw that topped all previous laughs. As funny if not funnier than most of Keaton films that have come to town since 'Navigator.'"

Graphic: "Buster's best contribution to cinema in two years. . . . Much better than any of recent Keaton efforts. Good entertainment and well worth seeing."

Evening World: "Very funny; as funny, in fact, as any that has come to this theatre for some time. Crammed full of gags. . . . most amusing. People in roars of laughter. Best of Keaton releases for some time. Full of fun and packed with lot of 'belly laughs.'"

Herald-Tribune: "Keaton's funniest picture. You're almost sure to enjoy 'College.'"

American: "Keaton's film offers many laughs . . . highly amusing."

Morning Telegraph: "Antics hilarious . . . whirlwind finish. Sends audience out laughing merrily. Original and surprising."

Telegram: "Genuinely funny . . . currently driving Strand audiences into alarming degrees of apoplexy. Generous supply of laughs."

"The Life of Riley"—First National, Strand Theatre, New York City

Times: "Another cheery pictorial subject tickled risibles of audience at Strand. Boisterous but frequently ingenious strip of fun, handled with no little imagination.

American: "Sidney and Murray bring laughs Sidney invariably gives good performance. Mannerism are so perfect that they appear natural. . . . Hardy funny."

Mirror: "Hearty movie humor. Will give a good time to many."

Evening World: "Murray and Sidney . . . those hardy perennials who blossom all year round . . . furnish much material for humor and sentiment. Sidney one of very best of Hollywood's low comedians. Murray has popular appeal. If you are a Sidney-Murray enthusiast go to see picture."

"Shanghaied"—F B O, Hippodrome, New York City

Daily News: "Best role of Patsy Ruth Miller's career. If all her free lance efforts prove as profitable as this one Miss Miller will have reached in no time at all pinnacle of screen success, which might have been hers already if she had been awarded suitable parts up to this time. For first time in her screen career, Pat is tantalizingly pretty. Patsy's performance is so fiery and full of pep that the Hippodrome's fare is much better than average screen stuff.

American: "Thrilling moments and one finds oneself quite absorbed. Incidentally, this romance provides Miss Miller with opportunity to portray type of character which is distinct departure from saccharine heroine she is usually called upon to enact."

Morning Telegraph: "Miss Miller attractive and alert. Ince is vigorous."

Sun: "Treat for kiddies. Miss Miller makes you believe in her plight, so sincerely and capably does she play."

Journal: "Patsy Ruth Miller does best acting she's done in long time."

World: "Mr. Ince does very well as hard boiled Captain."

Graphic: "Miss Miller has never had a part which has shown her to such advantage."

"White Gold"—Pathe-De Mille, Capitol Theatre, London, England

Daily Chronicle: "A film that everybody should see, for it is something entirely new in cinematography. Clearly a masterpiece because characterization is perfect."

Sunday Pictorial: "A film masterpiece of simplicity and sincerity. Is pure gold and a milestone in cinematography."

"The Stolen Bride"—First National, Olympia Theatre, Boston

Globe: "Thrilling romance combining adventure, love and military service . . . shown in vivid illustrations of different incidents woven into interesting story."

Advertiser: "Billie Dove . . . gorgeous. Gorgeous film to match her screen values. Especially gorgeous are costumes. Fair sex will rave over this production. Picture has fascinating Old World flavor. Vivid, alluring views of pre-war life of Vienna and Budapest."

Post: "Beauteous Billie Dove and handsome Lloyd Hughes are teamed again. Elaborate and gorgeous continental settings."

Transcript: "Miss Dove very lovely to look upon, and, as always, her talents lend themselves easily to working of her director. She is inspired to very honest and creditable efforts. Is given benefit of careful photography as picture is swiftly moved from sequence and mood to mood by camera technique which smacks of continental upbringing."

Traveler: "Hungarian rhapsody. Miss Dove has opportunity to wear some gorgeous clothes and no one can display gowns to more advantage than charming Billie."

Herald: "Direction remarkable in some ways. Shows great promise for future of Korda. Story romantic. . . . Picture different from average."

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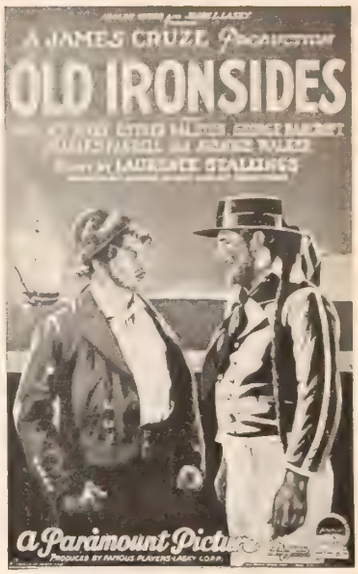
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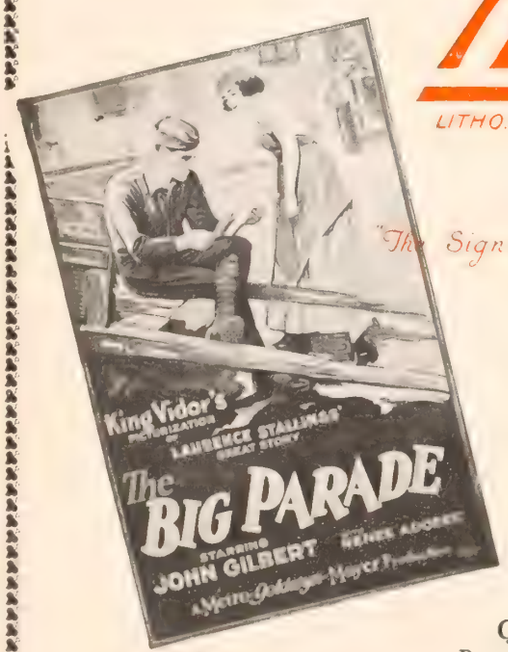
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